



SYRACUSE UNIVERSITY
ETS 192: GENDER & LITERARY TEXTS
Spring 2017

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“One is not born a woman, but, rather, becomes one.” - Simone de Beauvoir, *The Second Sex*

“Like I’ve always said, ‘You’re born naked, and the rest is drag.’” - RuPaul

Course Overview

It has become commonplace within the social sciences and contemporary cultural criticism to speak of gender as a social construct and to see it as a kind of “compulsory performance.” What would it mean to think of gender (i.e., masculinities and femininities) in this way? In this course, we will begin with the premise that gender is a social construct—rather than a natural, ahistorical “essence” that somehow “expresses” our true “selves”—and examine the ways in which literature participates in the social reproduction of gender, as well as the difference that gender makes in the production and reception of literary texts. From Siba Shakib’s exploration of gender roles in Afghanistan in *Samira & Samir*, to Shakespeare’s crossdressed male actors on the stage to virtual genders in the cyber-fiction of writers like Alice Sheldon, we’ll explore what gender comes to mean in such literary texts and its effects.

Gender, as a system of difference, typically marks divisions between “men” and “women” (i.e., how individuals learn to identify themselves and others), but it also organizes numerous other social relations, including those involving labor, sexuality, consumption, etc. Despite gender being a construct, there are material effects to gender, e.g., the sexual division of labor and notions of “women’s work” or “men’s work,” even in the realm of literary production. As a class, we will explore the difference that gender makes in one’s everyday life and how one’s gender identification or experience of gender might differ across race, class, sexuality, culture, or religion, for example. It matters, in other words, *which* women and *which* men we talk about or are represented in the literary texts we study, but how or why? We’ll look at literary texts such as Sherman Alexie’s *Lone Ranger and Tonto Fistfight in Heaven*, Junot Díaz’s *Drown*, Salman Rushdie’s “Good Advice is Rarer than Rubies,” and Vu Trong Phung’s *Dumb Luck*, for example, for answers to those questions.

To begin developing our own critical perspectives on gender and its relationship to literature, we will be utilizing various theoretical frameworks for analysis, including feminist theory, which historically has been at the forefront in producing systematic analyses of gender, as for example in Judith Butler’s “Imitation and Gender Insubordination.” We will also attend to the historical and cultural specificities of texts to better contextualize the gendered representations that we study

and consider how intersectionality as a theoretical tool can help us understand gender oppression and the diverse experiences of gendered subjects.

Some of the other questions that we will potentially address in this course as we engage with various literary texts include: How is gender “done” or “performed” across different cultures and historical periods? How might societal gender norms affect how we experience different literary and filmic texts as readers and viewers? In what ways might different literary genres be gendered? What kinds of cultural or ideological work might certain literary representations be performing? If literary texts can be said to participate in the reproduction of gender ideologies, can they also provide spaces of resistance for thinking about and reimagining gender norms and identities, particularly those norms that might be oppressive? To investigate, we’ll read/view canonical texts, such as Chaucer’s *Canterbury Tales* for example, and contemporary texts such as Gene Luen Yang’s *American Born Chinese* and David Fincher’s *Fight Club*.

ETS 192 Course Learning Outcomes

- Develop skills in close reading, textual analysis, and effective historical and cultural contextualization of claims.
- Recognize how meanings are created through acts of critical reading.
- Analyze the ways texts construct categories of difference, particularly differences of gender but also those of race, ethnicity, nationality, sexuality, and class
- Formulate sustained interpretive, analytical, or conceptual arguments based on evidence drawn from texts

General Skills Learning Outcomes

- Organize ideas in writing
- Use clear and appropriate prose
- Express ideas and information orally
- Engage in analytical and critical dialogue orally
- Evaluate arguments
- Identify and question assumptions

NOTE: ETS 192 is a University-designated writing-intensive course that fulfills SU’s College of Arts & Sciences Liberal Arts core curriculum and skills requirement. As such, it is intended to familiarize students with the thought processes, structures, and styles associated with writing in the liberal arts. **ETS 192 is also cross-listed with WGS 192 (Women & Gender Studies) in the SU Course Catalog.**

Required Course Texts

- Assigned Unit anchor texts provided as pdfs or print copies
- Gould – “X” or “The Story of X” (1972)
- Susan Glaspell – *Trifles* (1916)
- Geoffrey Chaucer – “A Knight’s Tale” and “The Miller’s Tale” (*The Canterbury Tales* – 1478)
- Raymond Carver – “Tell the Women We’re Going” (1981)
- *Ma Vie En Rose* – film by Alain Berliner (1977, French with subtitles)
- Vu Trong Phung – *Dumb Luck* (1936, in translation)

- Kevin Powell - “Confessions of a Recovering Misogynist”
- Junot Diaz – “How to Date a Browngirl...” (1996)
- Andrew Lam – “Show and Tell”
- Sherman Alexie – “I Hated Tonto (Still Do)”
- Salman Rushdie – “Good Advice is Rarer than Rubies” (1994)
- Siba Shakib – *Samira & Samir* (2004)
- Michael Kimmel - *Guyland: Where Boys Become Men* (documentary, 2015)
- David Henry Hwang – *M. Butterfly* (1988)

Required Assignments

2 Types of Reading Responses (min. 6 reading responses total; 2-3 typed pages each):

- **Close Reading Responses:** selection of a short passage from a literary text for analysis, incorporating course concepts and practices
- **Thinking through Theory or Synthesis Responses:** critical summaries of primary theoretical readings or syntheses of theoretical perspectives introduced in anchor texts

Formal Essays:

Students will need to compose 2 major essays, due mid-semester and at the end of the final unit of the semester. These formal essays require sustained close readings and textual analysis as well as critical engagement with the concepts and interpretive strategies introduced in the theoretical anchor texts for the course units.

Presentation and Critical Reflection essay:

Students will present individually or in paired groups on selected topics and course readings (20-30 minutes max.). Students will need to establish their own lines of inquiry and presentation objectives in advance of the presentation. In designing the presentation, the goal should not be simply to summarize a text, context, or topic but rather to apply the course lenses and interpretive approaches to a particular text or topic in order to advance a new understanding of or critical argument about that text or topic.

Students will follow up their presentation with a brief critical reflection essay (~2-3 typed pages) that introduces their lines of inquiry (e.g., what kinds of questions were they trying to address/answer and why), articulates their presentation objectives (i.e., what’s at stake or what makes this presentation useful or significant), summarizes any research conducted or any challenges involved with their interpretive practices, and that expands upon any insights gained or questions remaining, including any insights or points of contestation from the classroom exchange itself that may have shifted or enhanced students’ understanding of the course materials and presentation topic. The critical reflection essay is due within a week after the presentation.

Quizzes, Dialogic Journals, and Other Informal Writing:

In addition to potential reading quizzes, informal writing assigned may consist, for example, of in-class freewrites, dialogic journals, virtual discussion board threads or blog posts, etc.

Participation/Attendance:

Attendance is required. You are responsible for attending all classes, arriving on time, having read all assigned materials, and being prepared to discuss those materials in class. Since participation,

i.e., active listening and engagement with one's peers and the course materials, is part of your course grade and integral to the development of your written assignments and other coursework, absences will result in a lower course grade. If you miss a class, you are still responsible for the material covered in that class and for any assigned work.

Grade Distribution

Reading responses (minimum of 6 total) 2-3 typed pages each (including <i>minimally</i> 3 close reading responses & 3 thinking through theory or synthesis responses)	30%
Midterm Essay (5-6 typed pages)	20%
Final Essay (7-8 typed pages)	25%
Presentation & Critical Reflection	15%
Quizzes, Informal Writing (dialogic journals, etc.), and Class Participation	10%

Course Policies:

Special Needs and Accommodations

Syracuse University welcomes people with disabilities and, in compliance with the Rehabilitation Act of 1973 and the Americans with Disabilities Act, does not discriminate on the basis of disability. Students who require special consideration due to a learning or physical disability or other situation should make an appointment to see the course instructor right away.

Use of Student Academic Work

It is understood that registration for and continued enrollment in this course constitutes permission by the student for the instructor to use for educational purposes any student work produced in the course, in compliance with the federal Family Educational Rights and Privacy Act (FERPA). After the completion of the course, any further use of student work will meet one of the following conditions: (1) the work will be rendered anonymous through the removal of all personal identification of the student(s); or (2) written permission from the student(s).

Academic Integrity

Syracuse University sets high standards for academic integrity. Syracuse University students are expected to exhibit honesty in all academic endeavors. Cheating in any form is not tolerated, nor is assisting another person to cheat. The submission of any work by a student is taken as a guarantee that the thoughts and expressions in it are the student's own, except when properly credited to another.

Those standards are supported and enforced by your instructor, SU faculty and Project Advance administrators. The presumptive sanction for a first offense is course failure (SU grade of F). Students should review the Office of Academic Integrity online resource "Twenty Questions and Answers About the Syracuse University Academic Integrity Policy" and confer with your instructor(s) about course-specific citation methods, permitted collaboration (if any), and rules for examinations. The policy also governs the veracity of signatures on attendance sheets and other verification of participation in class activities. Additional guidance for students can be found in the Office of Academic Integrity resource: "What does academic integrity mean?"

For a more detailed description of the guidelines for adhering to academic integrity in the College of Arts and Sciences, go to: <http://academicintegrity.syr.edu>.

COURSE CALENDAR

NOTE: This calendar is tentative and subject to change. It is your responsibility to attend class and to be aware of any schedule changes.

In Unit 1, I wanted to focus on the fundamental theoretical texts of Lorber & Butler, while using Gould & Truth as close-reading examples. Writing prompts and in-class activities support these texts by offering contemporary and culturally relevant examples to Vietnamese teenagers. I decided to include Fausto-Sterling, because many students would be new to the idea of an alternative to the binary male/female sex identification system. Unlike South Asia, East Asia does not have a third official gender or sex category.

UNIT ONE: De/constructing Gender

Required Core Unit readings:

- ✓ Judith Lorber - “Night to His Day’: The Social Construction of Gender”
- ✓ Sojourner Truth - “Ain’t I a Woman” (1851)
- ✓ Judith Butler – “Imitation and Gender Insubordination” excerpts
- ✓ Gould – “X” or “The Story of X” (1972)
- ✓ Fausto-Sterling – “The Five Sexes...”

Date	Class Activities	Assignment Due
WEEK 1		
Tues, Jan 10	<ul style="list-style-type: none"> • Speed dating discussion using student-selected flashpoints from Lorber • Round-up on board using the Harris framework (“Coming to Terms” t-chart) • Freewrite prompt - Lorber writes that gendering is “done from birth, constantly and by everyone” (14) and that “one must wage a constant, active battle for a child not to fall into typical gendered attitudes and behavior” (24). In Vietnamese culture, what are the “typical gendered attitudes and behavior” expected of both masculine and feminine genders? How are these encouraged or prompted at different stages of development? Think of specific examples. Think-pair share answers. 	<ul style="list-style-type: none"> • Read Lorber, choose 3 flashpoints and write a 3-entry dialogic journal
Thurs, Jan 12	<ul style="list-style-type: none"> • Whole group discussion of “Story of X” (using prep work) • Work individually or in pairs to write 	<ul style="list-style-type: none"> • Read “Story of X” by Gould • Complete a t-chart of “male” vs “female” traits / behaviors (adults)

	<p>“Story of X” from a Vietnamese cultural perspective</p> <ul style="list-style-type: none"> Share excerpts with whole group, identify common themes. How are these similar to or different from “Story of X”? How may one enact his/her gender role different in a Vietnamese school vs. an international school? 	<p>as reinforcers vs. child to do)</p> <table border="1"> <tr> <td>What is a male child expected to do?</td> <td>What is a female child expected to do?</td> </tr> <tr> <td>How should adults act toward a male child?</td> <td>How should adults act toward a female child?</td> </tr> <tr> <td>What are the THINGS that a male child should have/play with?</td> <td>What are the THINGS that a female child should have/play with?</td> </tr> </table>		What is a male child expected to do?	What is a female child expected to do?	How should adults act toward a male child?	How should adults act toward a female child?	What are the THINGS that a male child should have/play with?	What are the THINGS that a female child should have/play with?
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What are the THINGS that a male child should have/play with?	What are the THINGS that a female child should have/play with?								
Fri, Jan 13	<ul style="list-style-type: none"> Analyze 1-2 Vietnamese clips/advertisements with attention to gender Analyze 1-2 clips/advertisements from another culture with attention to gender Connect film clips back to “A/not-A” binary and dominant/submissive cultural roles 	<ul style="list-style-type: none"> Watch assigned video clips, do notice and focus on each one and bring your notes to class 							
WEEK 2									
Tues, Jan 17	<ul style="list-style-type: none"> Work in pairs to create a Coming to Terms chart for the Butler excerpts Whole-class review Writing prompt – Relate Butler’s idea of “corporeal theatrics” to the film clips we analyzed last week Think-pair-share from writing prompt 	<ul style="list-style-type: none"> Read assigned excerpts from Butler and write 2 QTCs 							
Thurs, Jan 19	<ul style="list-style-type: none"> Quick n’ dirty research – Who was Sojourner Truth? Watch a contemporary performance of “Ain’t I a Woman?” Practice Notice & Focus on the speech Group share out 	<ul style="list-style-type: none"> Unit 1 Thinking Through Theory Prompt due in Turnitin (see below for prompt) 							
Fri, Jan 20	<ul style="list-style-type: none"> HW share out Create a visual representation: How does Butler believe society sees the connection between sex, gender, sexual practice, gender presentation, fantasy & sexuality? If Butler’s theory was generally accepted, how would this visual be 	<ul style="list-style-type: none"> Think of one person who you would consider a “contemporary Sojourner Truth.” Why did you think of this person? Write a 1-paragraph response and link to a text (video or essay) by this person. 							

	different?	
WEEK 3		
Tues, Jan 24	<ul style="list-style-type: none"> • Speed-dating discussion on Fausto-Sterling journal entries • Discuss – what current social platforms/groups are challenging the prevalent binary gender distinction? 	<ul style="list-style-type: none"> • Read Fausto-Sterling and write a 3-entry dialogic journal
Thurs, Jan 26	<ul style="list-style-type: none"> • Cartoon analysis discussion 	<ul style="list-style-type: none"> • Unit 1 Close Reading Prompt due in Turnitin

Unit 1 Thinking Through Theory Prompt:

Lorber writes, “In Western society, ‘man’ is A, ‘wo-man’ is Not A...the dominant categories are as hegemonic ideals...The characteristics of these categories define the other as that which lacks the valuable qualities the dominants exhibit.” Write a **2-3 page** response to the following: What are the “A” categories in Vietnamese society? How do these categories work to create dominance/subordination among different social groups? What cultural texts show these categorical preferences?

Unit 1 Close Reading Prompt:

Lorber writes, “The dominant categories are the hegemonic ideals...the characteristics of these categories define the other as that which lacks the valuable qualities the dominants exhibit” (33) and “the continuing purpose of gender as a modern social institution is to construct women as a group to be subordinates of men as a group” (35)

Using these ideas from Lorber, write a 2-3 page (double spaced, 12-point font) close analysis of one of the cartoons featured here:

<http://asiapacific.unwomen.org/en/news-and-events/stories/2016/03/picturing-gender-equality-in-viet-nam>

UNIT TWO: Literature, Ideology & Gendered Subjects

In Unit 2, I want to expose students to a range of theoretical texts as well as a good variety of literary texts from different cultures and time periods. I’ve added in “A Knight’s Tale” to look specifically as the idealization of feminine passivity as a desired trait in upper class women. This will later serve as a contrast, in Unit 3, to “The Miller’s Tale” which looks at the class-based contrast in what is desired of women from lower socio-economic classes. Based on which country I was teaching in, I’d choose film clips similar to what was used in the workshop to explore the exotic triangle and homosocial desire. I added in Ma Vie En Rose in Unit 2, as Unit 1 is already packed, and I think having the hooks reading beforehand could add to the interpretation. If the school had a Shakespeare requirement (which it would if using AERO standards), this would be a fantastic place to add in Twelfth Night. Because this is a long-text, it may be one I assign before the start of the course or over a break. For the mid-term essay, I want students to closely examine characterization in a text which represents a culture they are familiar with. Hence, I’m using Dumb Luck and American Born Chinese here rather than in Unit 4. Vu Trong Phung is a master of characterization, and many of his characters test the limits of what is considered masculine and

feminine in post-colonial Vietnam. Just names of character: Miss Sugar Cane, Mr & Mrs Civilization (who own the “Europeanization” lingerie shop), Mrs Deputy Customs Officer – there is so much to work with! If you haven’t read this novel in translation, I definitely recommend it.

Required Core Unit readings:

- ✓ bell hooks – “The Oppositional Gaze: Black Female Spectators”
- ✓ Eve Kosofsky Sedgwick - *Between Men: English Literature and Male Homosocial Desire* excerpts and “Gender Asymmetry & Erotic Triangles”
- ✓ Susan Bordo – “The Body and the Reproduction of Femininity”
- ✓ Susan Glaspell – *Trifles* (1916)
- ✓ Gene Luen Yang – *American Born Chinese* (2008)
- ✓ Geoffrey Chaucer – “A Knight’s Tale” (from *The Canterbury Tales* – 1478)
- ✓ Raymond Carver – “Tell the Women We’re Going” (1981)
- ✓ *Ma Vie En Rose* – film
- ✓ Vu Trong Phung – *Dumb Luck* (1936, excerpts in translation)

Date	Class Activities	Assignment Due
WEEK 4		
Tues, Feb 7	<ul style="list-style-type: none"> • Bordo considers three things we must do as critics in order to establish a discourse on the reproduction of femininity. Group discussion – what are they? What vocabulary and/or concepts do we need to discuss them? • In-class reading of excerpts from <i>American Born Chinese</i> by Gene Luen Yang • Discuss with a partner – How are masculinity and femininity inscribed on the characters in this graphic novel? 	<ul style="list-style-type: none"> • Read Bordo and write a 2-entry dialogic journal
Thurs, Feb 9	<ul style="list-style-type: none"> • Jigsaw sharing of project, key terms & phrases, uses, and limitations of hooks and Sedgwick essays (groups of 3) • Analyze film clips – identifying homosocial desire & erotic triangles 	<ul style="list-style-type: none"> • Read hooks or Sedgwick as assigned, prepare a Coming to Terms chart
Fri, Feb 10	<ul style="list-style-type: none"> • Close reading analysis of the Carver short story • Choose a flashpoint from hooks, Sedgwick or Bordo and apply it to Carver in a 2-3 paragraph response 	<ul style="list-style-type: none"> • Read and annotate “Tell the Women We’re Going”
WEEK 5		
Tues, Feb 14	<ul style="list-style-type: none"> • Film screening – <i>Ma Vie En Rose</i> 	
Thurs, Feb 16	<ul style="list-style-type: none"> • In small groups, share flashpoints and analysis • Whole group discussion of film 	<ul style="list-style-type: none"> • Brainstorm for close reading prompt. Choose 3 flashpoints that relate to scenes in the film.

Fri, Feb 17	<ul style="list-style-type: none"> Unit 2 close reading prompt share out Discussion of mid-term essay and brainstorm session 	<ul style="list-style-type: none"> Unit 2 close reading prompt due on Turnitin
WEEK 6		
Tues, Feb 21	<ul style="list-style-type: none"> Take 10 minutes with a partner to look up with a “trifle” is and how the term is used in English. Make a list of objects/activities that would be considered as trifles. Whole class share out and round up. In-class read aloud of <i>Trifles</i>, students should mark quotes of interest for further discussion. Freewrite – Is the wife guilty of murder? 	<ul style="list-style-type: none"> Read and annotate <i>Trifles</i> for an in-class discussion
Thurs, Feb 23	<ul style="list-style-type: none"> Character analysis of <i>Dumb Luck</i> Choose one excerpt and connect it to a flashpoint from a critical article in Units 1 or 2 Write a mini-dialogue between you and the theorist, discussing the chosen close reading from <i>Dumb Luck</i> 	<ul style="list-style-type: none"> Read excerpts from <i>Dumb Luck</i> Write a 2-paragraph response: What are the competing models of masculinity and femininity in the novel?
Fri, Feb 24	<ul style="list-style-type: none"> Mid-term essay mini conferences 	<ul style="list-style-type: none"> Unit 2 Thinking Through Theory Prompt due
WEEK 7		
Tues, Feb 28	<ul style="list-style-type: none"> In-class discussion of “A Knight’s Tale” What aspects of Emelye are represented as the feminine ideal? Are any of these characteristics expected of “ladies” today? Which female character in <i>Dumb Luck</i> is most like Emelye? Which is the least like her? 	<ul style="list-style-type: none"> Read and annotate “A Knight’s Tale” Read background information on <i>The Canterbury Tales</i>
Thurs, Mar 2	<ul style="list-style-type: none"> Peer review workshop for mid-term essays 	<ul style="list-style-type: none"> Mid-term essay draft due on Turnitin
Fri, Mar 3	<ul style="list-style-type: none"> Self-revising workshop for mid-term essays 	<ul style="list-style-type: none"> Work on mid-term essay

Unit 2 Thinking Through Theory Prompt: “The Body and the Reproduction of Femininity”

“The nineteenth century ‘lady’ was idealized in terms of delicacy and dreaminess, sexual passivity, and a charmingly labile and capricious emotionality.” (169) Bordo contends that this feminine ideal, when taken to the extreme, led to the condition of hysteria. What are the feminine ideals in Vietnamese culture? Do these ideals vary by social class? Are there any prevalent psychological disorders or communal social practices among Vietnamese women that seem to be an extreme variation of these feminine ideals? Write a 2-3 page paper exploring Bordo’s ideas in a larger cultural context.

Unit 2 Close Reading Prompt: *Ma Vie En Rose*

Choose one scene from *Ma Vie En Rose* and write a 2-3 page close analysis of this scene, using ideas from 1 or 2 of the theoretical essays we have read thus far: Lorber, Butler, hooks, Sedgwick, or Bordo

Unit 2 Midterm Essay

Assignment: Choose a specific character in *American Born Chinese* or *Dumb Luck*.

Describe, analyze, and make a claim about how this character represents, informs, and/or produces “gender” in Asian culture. You must use at least two critical sources from Units 1 or 2 to add depth to your analysis, Lorber, hooks, Butler, Bordo, or Sedgwick.

Your paper should:

Follow Conventions

1. Be 5-6 pages in length: Times New Roman, font size 12, double spaced, one-inch margins.
2. Include a bibliography with correct MLA citations for the image and scholarly sources used.
3. Cite and paraphrase other authors using the correct MLA conventions.

Include Context, Purpose & Claim

1. Include a concise description of the character. (Think “DETAILS” in your Details and Ideas t-chart.)
2. Refer to relevant aspects of the text’s rhetorical context. (Rhetorical Context chart)
3. Make use of 2 scholarly/critical articles from Unit 1 or Unit 2. These secondary sources must be cited and/or paraphrased in your paper. You may use more than 2 secondary sources if additional sources are for statistical/contextual use only.
4. Connect the character to ideas about “gendering” (gender production, gender formation, gender norming), using close “reading” of the visual aspects if you’ve chosen the graphic novel.
5. Have a thesis statement. What does the character *do* in regard to gender? How may a reader be influenced by this character, both consciously and subconsciously? What would it cause a viewer to think about gender and his/her place in society?
6. Answer the questions: So what? Why is this character important?

Midterm essay due by end of Unit Two

UNIT THREE: Intersections of Race, Class & Gender

International students will not be as familiar with American racial and class stereotypes, so I’ve chosen fewer examples of short texts and hope to spend more time with each of them. We will also use quick n’ dirty research to gain minimal contextual background, although I’m sure it will feel overwhelming to teach Sherman Alexie or Junot Diaz without greater contextualization. The goal is to give them a taste, and then to bring it home to them by examining pervasive stereotypes of Asians and how those are represented in various texts. I’m hoping that they’ll be able to draw parallels between the two femininities represented in Chaucer’s tales and two most-commonly idealized types of Vietnamese women. Whereas Vietnamese men are searching for their pure and passive Emelye, Western ‘sexpats’ are looking for women who would be considered an Alison by the locals, but who fulfills the desire for the ‘passive yet sultry exotic’ they imagine. As 90% of our

students plan to study in the US, I hope that this unit can also be empowering to them in exposing the stereotypes that cut across race, gender and class that they will be directly exposed to. It will be important to spend time on the 'action plan' part of it, so that they feel as if they can actively combat these stereotypes by how they live and the various texts they produce, whether as artists, writers, activists, or social media users.

Required Core Unit readings:

- ✓ Patricia Hill Collins & Margaret Andersen - “Why Race, Class, and Gender Still Matter”
- ✓ Kevin Powell - “Confessions of a Recovering Misogynist”
- ✓ Hondagneu-Sotelo & Messner – “Gender Displays and Men’s Power”
- ✓ bell hooks - “Eating the Other: Desire and Resistance” excerpts
- ✓ Geoffrey Chaucer – “The Miller’s Tale” (from *The Canterbury Tales* – 1478)
- ✓ Junot Diaz – “How to Date a Browngirl...” (1996)
- ✓ Andrew Lam – “Show and Tell”
- ✓ Sherman Alexie – “I Hated Tonto (Still Do)”
- ✓ Christian Rudder – “Race and Attraction: 2009 to 2014”

Date	Class Activities	Assignment Due
WEEK 8		
Tues, Mar 7	<ul style="list-style-type: none"> • Review Collins & Anderson • Quick n’ dirty research – Tonto • In-class reading / notice & focus with Alexie 	<ul style="list-style-type: none"> • Read Collins & Anderson and complete a Coming to Terms chart
Thurs, Mar 9	<ul style="list-style-type: none"> • Speed dating discussion with Powell QTCs • Definition and concept activity (What makes a misogynist?) 	<ul style="list-style-type: none"> • Read Powell and write 3 QTCs
Fri, Mar 10	<ul style="list-style-type: none"> • Represent the narrator’s findings in “How to Date a Browngirl...” in visual form (advertisement, comic, chart, etc) • How do race, class and gender intersect in this short story? 	<ul style="list-style-type: none"> • Mid-term essay final due on Turnitin • Read Diaz and choose one passage for close reading
WEEK 9		
Tues, Mar 21	<ul style="list-style-type: none"> • Discussion of hooks • Notice and Focus with images from Instagram’s <i>Barbie Savior</i> and <i>Humanitarians of Tinder</i> • From looking at these photos, what would you guess is the so-called “white savior complex”? 	<ul style="list-style-type: none"> • Read and annotate hooks • Write a 3-entry dialogic journal
Thurs, Mar 23	<ul style="list-style-type: none"> • Discussion of “Show and Tell” 	<ul style="list-style-type: none"> • Read and annotate Lam’s “Show and Tell” • Write 3 QTCs
Fri, Mar 24	<ul style="list-style-type: none"> • Share out HW responses • Brainstorm other similar examples 	<ul style="list-style-type: none"> • Connect hook’s concept of “eating the other” to a contemporary expression of this such <i>Barbie Savior</i>, <i>Humanitarians of Tinder</i> or

		something else you're aware of. Write a 2-paragraph response.
WEEK 10		
Tues, Mar 28	<ul style="list-style-type: none"> Review Hondagneu-Sotelo & Messner Messner & Hondagneu-Sotelo make an important distinction between men's "displays" of masculinity and their "structural positions of power and privilege" as men. Brainstorm examples that fall under each category. Discuss – Is there a feminine equivalent of this binary? If yes, how would it be expressed? 	<ul style="list-style-type: none"> Read Hondagneu-Sotelo & Messner and make a Coming to Terms chart
Thurs, Mar 30	<ul style="list-style-type: none"> Discuss HW How does reading the story through this critical lens change/augment your interpretation? Freewrite – Can Bobby and Nguyen be good friends? Why or why not? 	<ul style="list-style-type: none"> Re-read Lam's short story using the lens of Hondagneu-Sotelo & Messner. Be prepared to discuss: how do we see these concepts at work in the story?
Fri, Mar 31	<ul style="list-style-type: none"> Discuss HW What about this data do you find surprising or alarming? Freewrite – In your opinion, does online reinforce stereotypes and racial attitudes or merely expose them? 	<ul style="list-style-type: none"> Analyze this data set from online dating set OK Cupid. What conclusions do you draw regarding the intersection of race, class and gender? What surprised you? Write 10 bullet points.
WEEK 11		
Tues, Apr 4	<ul style="list-style-type: none"> Make a comparison chart between Emelye and Alison, using references from the text Discuss: How does the feminine ideal vary by class? Freewrite: Which woman would be more desired in Chaucer's society, and for what reasons? 	<ul style="list-style-type: none"> Read and annotate "The Miller's Tale"
Thurs, Apr 6	<ul style="list-style-type: none"> HW share out Whole-class chart and brainstorm session for representative texts Discuss – the SnapChat "yellowface" controversy As an Asian planning to study abroad, how can you actively combat these stereotypes? 	<ul style="list-style-type: none"> Asian women / Asian men – do quick n' dirty research to find persistent stereotypes about Asian woman and men, or more specifically Vietnamese women and men. Find at least 2 texts that demonstrate these stereotypes.
Fri, Apr 7	<ul style="list-style-type: none"> Discuss Thinking Through Theory ideas 	Unit 3 Thinking Through Theory Prompt Due in Turnitin

Unit 3 Thinking Through Theory Prompt:

Sociologists Messner & Hondagneu-Sotelo make an important distinction between men’s “displays” of masculinity and their “structural positions of power and privilege” as men. Write a 2-3 page response paper identifying these concepts at work in one of the short readings from this unit (Alexie, Lam, Diaz, or Powell) OR choose one of the short texts you identified in your quick n’ dirty research.

UNIT FOUR: Global Genders

Whereas many SU instructors would use Guyland earlier in the course, I’ve chosen to put it here in Global Genders, because American masculinity is something my students would not be as familiar with. For them, it is a global gender they are currently outside of, similar to Rushdie’s advice-walla and Shakib’s Samira. Pettman and Mohanty are the keys to this unit, so I really want to make sure we spend a lot of time getting the main concepts from those scholarly texts. I considered using the film Being John Malkovich instead of the play M. Butterfly, but it might be too risqué and simply too strange for them to fully engage with it after just one viewing. What I did like about Being John Malkovich is it brings us full circle to Butler’s idea of gender performativity. However, M. Butterfly will connect well with what we explored in Unit 3 and will also cover the performance aspect.

Required Core Unit readings:

- ✓ Excerpts from Chandra Mohanty - “Under Western Eyes: Feminist Scholarship and Colonial Discourses”
- ✓ Pettman – “Women, Colonization, and Racism”
- ✓ Salman Rushdie – “Good Advice is Rarer than Rubies” (1994)
- ✓ Siba Shakib – *Samira & Samir* (2004)
- ✓ Michael Kimmel - *Guyland: Where Boys Become Men* (documentary, 2015)
- ✓ David Henry Hwang – *M. Butterfly* (1988)

Date	Class Activities	Assignment Due
WEEK 12		
Tues, Mar 7	<ul style="list-style-type: none">• Speed-dating discussion of Pettman QTCs• Coming to Terms chart	<ul style="list-style-type: none">• Read and annotate Pettman.• Write 3 QTCs
Thurs, Mar 9	<ul style="list-style-type: none">• Discuss Mohanty• Coming to Terms chart	<ul style="list-style-type: none">• Read and annotate Mohanty.• Write a 3-entry dialogic journal.
Fri, Mar 10	<ul style="list-style-type: none">• Identify interesting connections between Pettman and Mohanty	
WEEK 13		
Tues, Mar 21	<ul style="list-style-type: none">• Review dialogic journal entries. Discuss, what is Rushdie’s “project”? What are the takeaways from this story?• Whole group discussion - Why is the advice-walla surprised at Rehana’s happiness in getting rejected for the visa?• Read Cooking in Lahore: An American Woman in a Pakistani Kitchen	<ul style="list-style-type: none">• Read, annotate and write a 3-entry dialogic journal for Salman Rushdie’s “Good Advice is Rarer than Rubies.” Focus on textual analysis, and make connections to one or both of the Unit 4 theoretical texts in your entries.

	<ul style="list-style-type: none"> How does this piece challenge the expected narrative that American readers have for Pakistani women? 							
Thurs, Mar 23	<p>Consider the “ideal narrative” and “expected narrative” of Vietnamese women from both a Vietnamese and American perspective.</p> <table border="1"> <tr> <td>What is the culturally accepted ideal narrative for a Vietnamese woman? (specify class and other details) (Initial brainstorm, no resources)</td> <td>What is the expected narrative of Vietnamese woman as considered by an American audience? (Initial brainstorm, no resources)</td> </tr> <tr> <td>Answer the same question using quick n’ dirty research methods</td> <td>Answer the same question using quick n’ dirty research methods</td> </tr> <tr> <td>Compare the two boxes above. What do you notice?</td> <td>Compare the two boxes? What do you notice?</td> </tr> </table> <ul style="list-style-type: none"> Imagine you are having coffee with Mohanty, discussing at least one of the texts or ideas we looked at today. Write a dialogue. This is a freewrite, not a polished product. Use ideas/quotes from Mohanty in your writing. 	What is the culturally accepted ideal narrative for a Vietnamese woman? (specify class and other details) (Initial brainstorm, no resources)	What is the expected narrative of Vietnamese woman as considered by an American audience? (Initial brainstorm, no resources)	Answer the same question using quick n’ dirty research methods	Answer the same question using quick n’ dirty research methods	Compare the two boxes above. What do you notice?	Compare the two boxes? What do you notice?	
What is the culturally accepted ideal narrative for a Vietnamese woman? (specify class and other details) (Initial brainstorm, no resources)	What is the expected narrative of Vietnamese woman as considered by an American audience? (Initial brainstorm, no resources)							
Answer the same question using quick n’ dirty research methods	Answer the same question using quick n’ dirty research methods							
Compare the two boxes above. What do you notice?	Compare the two boxes? What do you notice?							
Fri, Mar 24	<ul style="list-style-type: none"> Close Reading Prompt share out Intro to gender in Afghanistan 	<ul style="list-style-type: none"> Unit 4 Close Reading Prompt Due 						
WEEK 14								
Tues, Mar 28	<ul style="list-style-type: none"> <i>Samira & Samir</i> reading quiz Review book and themes 	<ul style="list-style-type: none"> Complete reading <i>Samira & Samir</i> 						
Thurs, Mar 30	<ul style="list-style-type: none"> Share out/review HW activity How does Samir/Samira’s situation compare to the young woman in Rushdie’s story? Practice notice & focus on images of an ad campaign in Vietnam against female infanticide – compare the attitudes referred to in the ads with Shakib’s book 	<ul style="list-style-type: none"> What “displays” of masculine power does Samira/Samir use to establish masculinity? Describe Samira/Samir’s structural position of power and privilege in Afghan society. What is it based on? (T-chart, refer to text) 						
Fri, Mar 31	<ul style="list-style-type: none"> <i>Guyland</i> screening Part 1 							
WEEK 15								
Tues, Apr 4	<ul style="list-style-type: none"> <i>Guyland</i> screening Part 2 Complete Coming to Terms chart for the documentary Discuss – what are the elements of American masculinity and how is it 							

	performed according to the film?	
Thurs, Apr 6	<ul style="list-style-type: none"> • <i>M. Butterfly</i> overview discussion • Small-group discussion based on student-selected close-reading passages 	<ul style="list-style-type: none"> • Complete reading <i>M. Butterfly</i> • Choose a section for close-reading and write one discussion question
Fri, Apr 7	<ul style="list-style-type: none"> • HW share out • What does it mean to “subvert a stereotype”? Does <i>M. Butterfly</i> accomplish this? Does <i>Samira & Samir</i> accomplish this? How? 	<ul style="list-style-type: none"> • Think back to Butler’s idea of gender as essentially performative. Does <i>M. Butterfly</i> support or dispute this idea? Choose a passage to show your answer.

Unit 4 Close Reading Prompt:

How do the ideal narratives (as represented within a culture) compare to the expected narratives (as represented by those OUTSIDE the culture) compare in Rushdie & Carreiro? Consider the position of Mohanty and write a 2-3 page response. Focus on close-reading and be sure to draw your analysis from the texts

UNIT FIVE: GenderFutures

For the final unit, I’d like to explore some contemporary examples that connect to Halberstam, as well as explore Sheldon’s short story and connect the ideas from the course back to Feed which students would have read in WRT105. Feed’s female protagonist, Violet, is an excellent character to look at, as her values and hobbies de-feminize her yet she ends up over-compensating for this by attempting to root her identity as the girlfriend and future wife of Titus. I’ve chosen the Theresa May and Hillary Clinton articles because they so clearly demonstrate our ambivalence with female political leaders. Why is it one of 5 “Most Important Things” that Theresa May collects cookbooks and shoes? Would this be written about a man? Does this serve to assure us, “Don’t worry, although Theresa May may seem masculine, she still loves shoes and cooking!” I also find the First Spouse Cookie Battle quite intriguing through the lens of Halberstam, and by the time I’d teach the course, we’d have the results and more coverage to work with.

Required Core Unit readings:

- ✓ Excerpts from J. Halberstam - *Female Masculinity*
- ✓ Alice Sheldon – “The Girl Who Was Plugged In” (1973)
- ✓ Excerpts from M.T. Anderson – *Feed* (2002)

Date	Class Activities	Assignment Due
WEEK 16		
Tues, Apr 11	<ul style="list-style-type: none"> • Jigsaw close reading activity on two news articles: 5 Things to Know About Theresa May and Cooked Up After a Hillary Clinton Gaffe: The First Spouse Cookie Battle is Back • How do both May & Clinton exemplify “masculine” characteristics in their careers? What in each article/incident serves to remind us that yes, indeed, they are feminine, even if they wear pantsuits. 	<ul style="list-style-type: none"> • Read and annotate assigned excerpts from <i>Female Masculinity</i>

Thurs, Apr 13	<ul style="list-style-type: none"> In groups of 3, share the quotes you used for your homework and your connections to the news articles. Discussion: According to Halberstam, what are the problems/limitations of the current framework of viewing masculinity? Consider the bathroom issue, what are the differences in “acceptance” in men’s vs. women’s bathrooms? How does this inform our perception of gender? Complete a Coming to Terms Chart on board In groups of 3, draw a visual representation of what Halberstam would say is the current concept of gender identities/social power structures and what its complications are. Consider the quotes, “How does gender variance disrupt the flow of powers presumed by patriarchy in relations between men and women?” and “...gender relations are scrambled where and when gender variance comes into play” (17). 	<ul style="list-style-type: none"> Choose a flashpoint from Halberstam that relates to the close-reading news articles. Write a 1-2 paragraph journal entry.
Fri, Apr 14	<ul style="list-style-type: none"> HW share out Have we wrapped our minds around “female masculinity”? 	<ul style="list-style-type: none"> Finalize visual representation of Halberstam
WEEK 17		
Tues, Apr 18	<ul style="list-style-type: none"> Sheldon plot point activity Freewrite – What was your emotional journey while reading “The Girl Who Was Plugged In”? Discuss – How does this story relate to what we’ve been talking about this semester? Bring in critical articles. Compare, how is the future of gender represented in both <i>Feed</i> and “The Girl Who Was Plugged In”? 	<ul style="list-style-type: none"> Read Sheldon & excerpts from M.T. Anderson (this is lengthy!)
Thurs, Apr 20	<ul style="list-style-type: none"> Paper outline and bibliography workshop 	<ul style="list-style-type: none"> Final Essay outline and bibliography due
Fri, Apr 21	<ul style="list-style-type: none"> Essay workshop / mini-conferences 	
WEEK 18		
Tues, Apr 25	<ul style="list-style-type: none"> Essay workshop / mini-conferences 	
Thurs, Apr 27	<ul style="list-style-type: none"> Peer review workshop part 1 	<ul style="list-style-type: none"> Bring in two printed copies of your current final essay
Fri, Apr 28	<ul style="list-style-type: none"> Peer review/self-review wrap up 	

	<ul style="list-style-type: none"> Editing/revision action plan 	
WEEK 19		
Tues, May 2	Final presentations (as assigned, 20-25 minutes per group)	Critical reflection essay (2-3 pages) for presentations due on Turnitin.com the night before your presentation
Thurs, May 4	Final presentations (as assigned, 20-25 minutes per group)	Critical reflection essay (2-3 pages) for presentations due on Turnitin.com the night before your presentation
Fri, May 5	Course survey & reflection	

Final Essay Prompt

Assignment: Choose a literary text that either *reinforces* or *subverts* gender norms. Use close-reading strategies to describe, analyze, and make a claim about how this text informs gender. You must use at least two critical sources from Units 3, 4 or 5 to add depth to your analysis. Additional secondary sources are allowed to add context, however this paper should not represent a synthesis but rather an in-depth analysis of one text.

Your paper should:

Follow Conventions

1. Be 7-10 pages in length: Times New Roman, font size 12, double spaced, one-inch margins.
2. Include a bibliography with correct MLA citations for the image and scholarly sources used.
3. Cite and paraphrase other authors using the correct MLA conventions.

Include Context, Purpose & Claim

1. Include a concise description of the text as a whole. (Think “DETAILS” in your Details and Ideas t-chart.)
2. Refer to relevant aspects of the text’s rhetorical context. (Rhetorical Context chart)
3. Make use of 2 scholarly/critical articles from units 3 to 5. These secondary sources must be cited and/or paraphrased in your paper. You may use more than 2 secondary sources if additional sources are for contextual use only.
4. Connect the text to ideas about “gendering” (gender production, gender formation, gender norming), using close reading.
5. Have a thesis statement. What does the text *do* in regard to gender? How may a reader be influenced by this text, both consciously and subconsciously? What would it cause a viewer to think about gender and his/her place in society?
6. Answer the questions: So what? Why is this text’s reinforcement or subversion of gender norms important?

Final essay due by May 12th at 10:00pm on Turnitin.com