GWST 3713: Gender and Representation

Morrill 204
MW 4:00-5:15
Spring 2015
Oklahoma State University

Instructor: Dr. Scott St. Pierre
Email: scott.st_pierre@okstate.edu
Office: CLB 413
Office Hours: MW 12:30-2:30 and by appointment

An interdisciplinary humanities-based analysis of the representation of gender and gender relations in 20th and 21st century U.S. media forms. We will study works both “high” – literary fiction, drama, fine art – and “low” – exploitation film, comic books, pop music, chick lit, and video games – to see how gender has been envisioned and depicted in the past century. We will read these primary texts alongside critical and theoretical ones to help us focus on pertinent issues in the analysis of gender. What does critically examining such texts tell us about how we think about what we think it means to be a gendered person in the contemporary United States? And how are these representations woven together with other ideas, anxieties, or fantasies about sexuality, race, class, and dis/ability? No prior experience with gender studies required, though recommended. Fulfills a (D) requirement.

Required Texts:
Carol Clover, Men, Women, and Chainsaws
Jeffrey Eugenides, Middlesex
Nadine Hubbs, Rednecks, Queers, and Country Music
Tony Kushner, Angels in America
Ursula LeGuin, The Left Hand of Darkness
Stephanie Meyer, Twilight
Alice Walker, The Color Purple

Additional assigned readings are noted with (*) and are accessible on “D2L.” Students should download this material, print it in whatever format is preferred, and annotate it as you would with any other reading. Be sure to bring all readings with you to class.
Schedule of Assignments

Date          Reading Assignment

**Week 1: Introduction and Literary/Historical Background**

T Jan 12      Introduction to the Course
TH Jan 14     *Charlotte Perkins Gilman, “The Yellow Wall-paper”

**Week 2: Gender and Sexuality on T.V.**

T Jan 19      NO CLASS: MLK
TH Jan 21     *Jose Esteban Munoz, “Pedro Zamora's Real World of Counterpublicity: Performing an Ethics of the Self”

**Week 3: Thinking Race & Gender**

T Jan 19      Alice Walker, *The Color Purple* (1st half)
TH Jan 21     Alice Walker, *The Color Purple* (2nd half)

**Week 4: The Sound of Gender**

T Jan 26      Nadine Hubbs, *Rednecks, Queers, and Country Music* (Intro + Part I)
TH Jan 28     Nadine Hubbs, *Rednecks, Queers, and Country Music* (Part II)

**Week 5: Engendering Sci-Fi**

T Feb 11      Ursula LeGuin, *The Left Hand of Darkness*
TH Feb 13     Ursula LeGuin, *The Left Hand of Darkness*

**Week 6: Youth Culture**

T Feb 18      *Karin Martin and Emily Kazyak, “Hetero-Romantic Love and Heterosexiness in Children’s G-Rated Films”  
*Amanda Putnam, “Mean Ladies: Transgendered Villains in Disney Films”
TH Feb 20     *Christopher York, “All in the Family: Homophobia and Batman Comics in the 1950s”  
*Gareth Schott, “From Fan Appropriation to Industry Re-Appropriation: The Sexual Identity of Superheroes”  
*Superman’s Girlfriend Lois Lane #89 (“The Bride of Batman!”)
*Wonder Woman #1 (“The Origin of Wonder Woman”)

**Week 6: Adults Only**

T Feb 25  *Despina Kakoudaki,” Pinup: The American Secret Weapon in WWII”  
[GRAD: Thomas Waugh, “Homosociality in the Classical American Stag Film”]

TH Feb 27  * Laura Kipnis, “Male (Desire) and Female (Disgust): Reading Hustler”  
[GRAD: Linda Williams, “Skin Flicks on the Racial Border”]

**Week 7: On Stage: Gender/Sexuality/Politics**

T Feb 26  Tony Kushner, *Angels in America* (Part I: Millennium Approaches)


**Week 8: Intersex in the City I**

T Mar 4  Jeffrey Eugenides, *Middlesex* (Book I)

TH Mar 6  Jeffrey Eugenides, *Middlesex* (Book II)

**Week 9: Intersex in the City II**

T Mar 11  Jeffrey Eugenides, *Middlesex* (Book III)

TH Mar 13  Jeffrey Eugenides, *Middlesex* (Book IV)

**Week 10: Spring Break**

T Mar 18  SPRING BREAK

TH Mar 20  SPRING BREAK

**Week 11: The Art of Gender**

T Mar 25  *Judith Williamson, “Images of ‘Woman’”  
*Linda Nochlin, “Why Have There Been No Great Women Artists?”  
[GRAD: Jennifer Doyle, “Tricks of the Trade: Pop Art and the Rhetoric of Prostitution”]

[GRAD: Gavin Butt, “Bodies of Evidence: Queering Disclosure in the Art of Jasper Johns”]
**Week 12: Exploiting Gender**

T Apr 1  
*Laura Mulvey, “Visual Pleasure and Narrative Cinema”
Film: *Death Proof*

TH Apr 3  
Film: *Death Proof*

**Week 13: Popular Entertainments I**

T Apr 8  
*Jareon Jansz and Raynel Martis, “The Lara Phenomenon: Powerful Female Characters in Video Games”
* Nicole Martins et al., “Virtual Masculinity: A Content Analysis of Male Video Game Characters”
*Dmitri Williams et al., “The Virtual Census: Representations of Gender, Race and Age in Video Games”

TH Apr 10  
Stephanie Meyer, *Twilight* (1-8)

**Week 14: Popular Entertainments II**

T Apr 15  
Stephanie Meyer, *Twilight* (9-18)

TH Apr 17  
Stephanie Meyer, *Twilight* (19-end)
[GRAD OPTION]

**Week 15: The Horror of Gender/The Gender of Horror**

T Apr 22  
Carol Clover, “*Men, Women, and Chainsaws* (Introduction: Carrie and the Boys and Ch. 1: Her Body, Himself)

TH Apr 24  
Carol Clover, “*Men, Women, and Chainsaws* (Ch. 2: Opening Up)

**Week 16: Conclusions**

T Apr 29  
Carol Clover, “*Men, Women, and Chainsaws* (Ch. 3: Getting Even)

TH May 1  
Pad day.

Consult Registrar for Final Examination Schedule for This Course.
Course Policies

Assignments:

Grading Guidelines:

I do not accept any assignments via email.

All assignments are due in class on the dates noted on the schedule. Late work is not acceptable and may be returned to you for no credit except under extraordinary cases of documented emergency.

All students are required to complete all assignments. **Any student who does not complete all assignments may not receive a passing grade for the course.**

GWST 3713: Gender & Representation

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<th>Grading:</th>
<th>Due Date:</th>
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<tr>
<td>Representation Analysis #1 (4-5 pp.) – 20%</td>
<td>Feb. 18 (12:00pm)</td>
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<tr>
<td>Representation Analysis #2 (5-7 pp.) – 20%</td>
<td>April 10 (12:00pm)</td>
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<tr>
<td>Midterm Exam – 20%</td>
<td>March 11 (12:00pm)</td>
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<td>Final Exam – 25%</td>
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<td>Cultural Event – 5%</td>
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<td>Participation – 10%</td>
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GWST 4990G: Gender & Representation

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<td>Essay #2 (10-12 pp.) – 20%</td>
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<td>Reading Responses – 15%</td>
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<td>Participation – 20%</td>
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Note on Academic Honesty:

All work submitted for this course should be original with the student who submits the work and it should be prepared especially for this course. Work submitted for other classes, even if the student submitting it has written the work, is not acceptable except with permission of the instructor. Any instance of plagiarism may be grounds for a failing grade in the course. Do read the department policy on plagiarism.

Oklahoma State University is committed to the maintenance of the highest standards of integrity and ethical conduct of its members. This level of ethical behavior and integrity will be maintained in this course. Participating in a behavior that violates academic integrity (e.g., unauthorized collaboration, plagiarism, multiple submissions, cheating on examinations, fabricating information, helping another person cheat, unauthorized advance access to examinations, altering or destroying the work of others, and fraudulently altering academic records) will result in your
being sanctioned. Violations may subject you to disciplinary action including the following: receiving a failing grade on an assignment, examination or course, receiving a notation of a violation of academic integrity on your transcript (F!), and being suspended from the University. You have the right to appeal the charge. Contact the Office of Academic Affairs, 101 Whitehurst, 405-744-5627, academicintegrity.okstate.edu.

**Essay Guidelines and Grading Standards:**
Grades on finished papers will reflect the following elements:
- a. Clear control of the subject stated in an explicit thesis;
- b. Control of ideas through a logically formulated and well developed outline;
- c. Logical arrangement of ideas through effective paragraph division and structure;
- d. Adequately developed paragraphs with substantial and appropriate evidence;
- e. Effective sentence variety in length and type, with thoughtful subordination and coordination;
- f. Appropriateness and accuracy of diction;
- g. Manuscript form, mechanics, and use of standard written English; and
- h. Adherence to length and other parameters set by the instructor.

Generally, I define grading levels as follows:

*An A paper is substantial, well developed, and effectively organized and presented. It demonstrates substantial and original ideas; thoughtful engagement with content; and sensitivity to diction, tone, and style. Sentences are well-structured, clear, and precise. An A paper is well-formatted and virtually error-free.*

*A B paper contains a number of the strengths of an A paper, but it often lacks the thoughtfulness, originality, sensitivity, and full development of the superior paper. In some instances, a B grade is given to a potential A paper undermined by minor mechanical errors.*

*A C paper shows an understanding of the assignment and is reasonably well organized. The writer communicates ideas and is fairly successful in developing a thesis. There is no evidence of habitually-made, serious mechanical problems. The thought and expression, however, are usually undistinguished. In some instances, a C grade might be given to a potential B paper undermined by recurring errors in mechanics.*

*A D paper usually contains such weaknesses as poor organization, lack of development, or failure to focus on a thesis. In some instances, a D grade may be given to a potential C paper undermined by some serious errors in mechanics.*

*An F paper usually shows some of the following weaknesses: failure to deal with the assignment, lack of thesis, lack of organization, failure to develop ideas, or failure to conform to the assigned length.*

**Student Code of Conduct:**
The success of our class depends on the open exchange of thoughts and ideas. Thoughtful consideration of others’ written or spoken views will help us form our own opinions and influence the thinking of classmates. Therefore, it is essential that we encourage an atmosphere of discussion and debate. Many if not all of us may feel nervous or insecure about expressing ourselves verbally or in writing, so it is crucial that we are respectful to others at all times. We will respect individual speaking styles and native language origins. We will listen when others...
are expressing themselves and feel free to respectfully respond to other students’ ideas while receiving respect in return.

In this course we will be exploring a whole lot of issues surrounding gender and sexual identities and practices. And sex is oftentimes very funny, whether because we laugh when we are uncomfortable or because we personally find some identities and behaviors weird. It is important, however, that we consciously work not to insult or disparage others because of their identities and private behaviors. Any derogatory or hurtful remarks are unacceptable and if you intentionally demean other members of the class you may be asked to leave or drop the class. It is great to ask questions, to challenge beliefs or perceptions, and to have an individual point of view that may conflict with the beliefs or attitudes of others. But we must work to be respectful of one another at all times in order to foster a positive learning environment for all.

All students are expected to be active participants in class. Being a participant means showing up prepared every day and engaging actively in class or group discussions. Failure to be an active participant in class discussions may result in a reduction of a student’s course grade.

Each and every student is also expected to behave at all times in ways that foster a positive learning environment. Some inappropriate behaviors include but are not limited to: eating during class, conversing with classmates while the professor is speaking, arriving late, leaving early, sleeping, completing work for other courses, and using electronic devices other than an electronic dictionary. Any of these behaviors may be grounds for the instructor asking you to leave the class if you are being disruptive. Repeated abuse may be grounds for a failing grade in the course in addition to being referred to the department or the dean.

Student use of any electronic device is not acceptable without the prior permission of the instructor. Please turn off all electronic devices before each class. Any student who is unable to abide by this expectation may be asked to leave the class and may face grade penalties up to and including a failing grade in the course. The instructor reserves the right to refer students to the department or dean of students for further sanctions. **CELL PHONES and PAGERS must be turned off or silenced AND put away during class.** **NO text messaging is allowed in class.**

**Email:**
Email is usually the best and most efficient way to reach me. I usually check email Monday-Friday from 9:00-5:00. I am often teaching or conducting other college business during those hours, however, and so I may not receive and reply to an email on the same day you send it. I will try to respond to all email in a timely manner. I cannot, though, guarantee that will always be possible. I do not regularly check my email outside of those hours and so you should expect a delayed communication if you send email after 5:00pm or on weekends/holidays.

You are expected to communicate ONLY with your official okstate.edu email address. Email from outside accounts will not be acknowledged. Please conduct yourself professionally in email to the instructor or to fellow students, i.e., type email in the context of a professional environment. Email that is not formatted professionally and respectfully may receive no response.

**Attendance:**
All students must regularly attend the course in order to receive credit. Attendance means not only showing up to class on time, but also being prepared with the reading and writing assignments completed and ready to be discussed.
All students are expected to attend all class sessions. Students are allowed to miss up to (3) classes during the semester. Each additional absence will lower your final course grade. Any student who misses (5) or more classes may receive an automatic failing grade in the course.

Absences may be excused only in the case of documented medical emergency, so be prepared to provide a doctor’s note. I do understand that unexpected things happen during the academic year. Please keep in touch with me and let me know if emergencies arise before you begin to miss substantial portions of the course. I understand that there may be personal or health reasons that may require you to be absent. Please speak to me individually and in advance and be prepared to provide documentation (e.g., a doctor’s note). Do not wait until you have already missed several classes to speak to the instructor.

Tardiness is also disruptive and disrespectful and will reduce your final course grade; excessive cases may also cause for failing the course.

Consultations:
Your first line of help should be your instructor. I am happy to help at any stage of the semester. You may come to me to discuss a reading, to clarify an idea, to plan or revise an essay, or for help with research or reading suggestions. If you are struggling with the course I especially encourage you to come speak with me before you get in over your head. If you are having trouble please come talk as soon as possible so we can develop a plan to help you.

I hold regular office hours weekly. I am more than happy to speak with you then or at another convenient time if you can’t make it to office hours. Please send an email or speak to me after class to schedule an individual conference.

Disability Services
According to the Americans with Disabilities Act, each student with a disability is responsible for notifying the University of his/her disability and requesting accommodations. If you think you have a qualified disability and need special accommodations, you should notify the instructor and request verification of eligibility for accommodations from the Office. Please advise the instructor of your disability as soon as possible, and contact Student Disability Services, to ensure timely implementation of appropriate accommodations. Faculty have an obligation to respond when they receive official notice of a disability but are under no obligation to provide retroactive accommodations.

Writing Center
Student Union 440/http://osuwritingcenter.okstate.edu/
The Writing Center helps writers throughout the composing process; you should plan to visit early and often throughout the semester, not just the day before an assignment is due. Tutors will work with you to improve your brainstorming, organizational, and composing techniques.