Course Description:

This course offers an introduction to the critical study of gender in a transnational world, emphasizing gender’s imbrications with sexuality, race, class, and ability. We will investigate constructions of gender in the context of histories of science; the invention of the modern nation-state; nationalism, colonialism and imperialism; activism within and beyond identity politics; visual culture, technology, and media representation; and contemporary processes of globalization, war, and displacement. The course will provide students with methods for critiquing a binary and ahistorical conception of gender, as they will learn how gender is produced in historically and culturally specific ways. Further, the course emphasizes a transnational approach to gender and society, insisting that gender cannot be understood alone but is rather part of a larger constellation that includes histories of colonialism, contemporary globalization, transnational mobilities, and capitalist production and consumption. Students will learn the skills to become critical participants in their contemporary world, and critical readers of the variety of legal, medical, cultural, activist, and political texts they engage with everyday. Students will also learn production skills and familiarity with digital video production, digital mapping software, blogs, and microblogging.

*See website for full image citations

Course Website:
genderandsocs13.wordpress.com

All announcements, handouts, readings, additional course information, and the blog are here

NO BOOKS TO BUY!

BlackBoard: GradeCenter is here

Twitter Hashtag: #gendersoc


**Course Requirements:**

**Contribution to the Classroom (15%)**

Active participation is crucial to your learning in this course. You should come to class ready to participate, having completed all readings and assignments. Simply showing up will not earn a full participation grade. You earn your classroom contribution grade by bringing your annotated (marked-up) readings to class, taking notes, respectfully contributing to class discussions (demonstrating that you completed the readings), and completing any in-class labs or activities.

**Activist Connections (15%)**

You will attend one campus or community activist event related to feminism (a protest/ rally, teach-in, performance, public celebration, art show, or activist conference). You’ll write a 900-word analysis of it, citing at least 2 readings from the class. You should critically analyze the event’s intended goal; its structure; the participants/audience; and the historical, cultural, or political significance of the event in its localized context. You’ll post this assignment to the course blog.

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**Contribution to the Public/Digital Sphere (35%)**

As gender is a fundamentally social process, we will be availing ourselves of two public digital platforms for sharing ideas and thinking critically about our world: Wordpress’s blogging platform and Twitter’s microblogging social network. These will allow us to continue our classroom conversations beyond the walls of the university, and contribute to a social and public world (that “society” part that’s in the course title).

**Twitter (10%):** Each week, you will tweet twice about the course readings, classroom discussion, and media. Tweets can be questions/comments, retweets of relevant links, or replies to someone else in our feed.

**Wordpress:** For your Intro post (2%) you will set up your account and introduce yourself by responding to the prompt. For Blog Post 1 (10%) and Blog Post 2 (10%) you will post a 750-word (min.) response to a prompt provided about the week’s materials. You will also link to images, websites, and videos that relate to the prompt. You will be graded on how well you address the prompt and requirements, citation and engagement with the course materials, and writing (clarity, grammar, organization, etc.).

You will also comment thoughtfully at least 3 times (3%) on other people’s posts (75 words min.).

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**Final Project (35%)**

This is your culminating project and should draw together the various themes we cover. The topic is open, but it must relate to feminism and gender studies. You’ll post these to the course blog:

**Components:**

1. **Proposal (5%):** In 750 words (min.), describe your proposed topic. Include: Historical context (when), cultural context (where), and cultural discourse/site you’ll be analyzing (what/who); 3-4 research questions; 3-4 texts/fields you’ll be drawing on; and a concrete plan for the project’s completion.

2. **Digital Video (10%):** You’ll create a 5-minute digital video making an argument about your topic. It should include a combination of original footage, historical or contemporary footage, voiceovers, music, and/or PowerPoint slides.

3. **Google Map (5%):** You’ll create a Google Map tracing 5 places (min.) related to your topic and argument. Places may be sites where events took place, certain communities were formed, or certain policies were enacted.

4. **Analysis Paper (15%):** In this paper (1300 words min.), you will introduce your topic, explain the argument from your video, historicize/theorize your topic, and use scholarship to support your argument. You must cite and critically engage with at least 2 of the course readings and at least 3 peer-reviewed scholarly sources that you find through library research.

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*More information about the assignments is found on the course website.*

*Extra credit opportunities will be announced in class, on Twitter, in email, and on the course website.*

*Works cited lists and captions are not included in word counts.*
COURSE POLICIES:

Attendance:

I allow 2 absences before your participation grade is affected (save these up for routine illness, job interviews, oversleeping, and long lines at the coffee shop). Arriving late or leaving early counts as half an absence. This absence policy also applies to adding the course late. Absences due to religious holidays will be excused if you tell me beforehand. If you have an ongoing or sudden serious medical concern or family emergency, talk to me ASAP and BEFORE assignments are due. If you are absent or late, it is your responsibility to catch up by asking a classmate for notes from discussion, reading the website and Twitter feed, and downloading any handouts. After that, feel free to ask me questions, but don’t email asking “did I miss anything important?” Of course you did.

On Lateness: I DO NOT ACCEPT LATE ASSIGNMENTS. Turn your work in on time. If you add the class late, you cannot make up missed assignments.

Tech Problems:

Computers die, wireless internet goes down, printers run out of ink, pets do actually eat papers lying around (at least mine do), at times you’ll have problems with Wordpress or Twitter, and you will leave stuff on the bus/train/plane/car. These are facts of life, not emergencies. Technology problems will not normally be accepted as excuses for unfinished work. To avoid having any of these things ruin your life back up your work early and often (Dropbox helps), and start assignments early.

Grading Rubric:

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>97-100:</td>
<td>A+</td>
</tr>
<tr>
<td>93-96:</td>
<td>A</td>
</tr>
<tr>
<td>90-92:</td>
<td>A-</td>
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<tr>
<td>87-90:</td>
<td>B+</td>
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<tr>
<td>83-86:</td>
<td>B</td>
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<tr>
<td>80-82:</td>
<td>B-</td>
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<tr>
<td>59 or below</td>
<td>F</td>
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</tbody>
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Writing:

Your ability to communicate effectively in written form comprises a large portion of your success in this class. You are expected to put together engaged and well-written assignments. All written assignments should be your original work, be professional and well-organized, make a clear and compelling argument, contain a thesis statement, fully cite all sources, and use textual evidence and exposition.

- Penn’s Writing Center. Open Sun-Fri. FREE! Make an appointment or just drop in.

MLA Format:

All assignments should use Modern Language Association format. Sources:

- MLA Citation Guide (by Purdue University)

Academic Honesty:

Plagiarism is the representation of someone else’s ideas, quotations, or research as your own. It is a form of theft. Examples of plagiarism: buying a paper written by someone else, quoting or summarizing an author’s argument without correctly citing them, using ideas found on websites for your assignments without correctly citing them, “borrowing” a classmate’s ideas for your own writing without attribution, and using your own papers for more than one class without explicit consent of all instructors (yes, you can plagiarize yourself). PLAGIARISM IS NOT TOLERATED AND WILL CONSTITUTE AN IMMEDIATE FAILURE OF THE ASSIGNMENT AND POSSIBLY THE COURSE.

Instances of plagiarism and/or cheating will be reported to the Office of Student Conduct at my discretion.

All assignments must enclose directly quoted material inside quotation marks, include in-text parenthetical citations for all material drawn from another source (including direct quotations, summaries, and paraphrased material), and include a works cited list.

Disabilities & Accommodations:

This course welcomes students with disabilities. I will do my best to work with any student who requires disability accommodations and to minimize the access barriers posed by course structures and materials. If you have a disability and will require accommodations—or if you aren’t sure and think you might—Student Disability Services can help. SDS is located at Stouffer Commons, 3702 Spruce Street, Suite 300 (entrance is on Woodland Walk). Phone: 215-573-9235 (voice); 215-746-6320 (TDD).

Technology in Class:

- Laptops and tablets may be used in class for taking notes and accessing course materials ONLY.
- Turn off cell phones, iPods, and personal electronic devices during class.

Email:

Check your Penn email daily. You can email me with questions anytime.

- Include the course abbreviation/number in the subject line (GSWS 322), and sign your full name.
- I will answer emails about assignments UP TO 24 HOURS before the deadline.
- Email is a professional communication and should reflect the same standards as any other written work (complete sentences, polite and professional tone, etc.).

Course Content Note:

This course addresses explicit material and concepts, including race, sexuality, bodies, gender, war, religion, violence, etc. If you are uncomfortable critically, respectfully, and professionally engaging with these topics, consider dropping the course. I encourage everyone to ask questions, challenge your own assumptions, and explore new ideas that may be uncomfortable or difficult. Hateful language (such as homophobia, transphobia, sexism, or racism), personal attacks, and belittling others with whom you disagree, however, will not be tolerated. All course material, assignments, and discussions are required. This syllabus is a contract between students and the instructor. By taking this class students agree to abide by the requirements and complete all of the coursework.
Course Schedule:

All readings/assignments must be COMPLETED by the dates listed below. This schedule is subject to change; revisions will be announced on the course website and Twitter feed, in email, and in class when possible.

**CONSTRUCTING SEX & GENDER**

**KEY CONCEPTS:** social constructionism v. essentialism; difference between sex, gender, and sexuality; ideology; medical discourse and its critiques

- **Jan. 9**
  - Introduction: course, syllabus, blog, how is gender constructed
  - **DUE:** Sign up for a Wordpress account & accept the emailed author invitation for our course blog

- **Jan. 11**
  - **DUE:** Introduction Blog Post—everyone (11 pm)

- **Jan. 13**
  - **DUE:** Sign up for a Twitter account & send a tweet—everyone (11 pm)

- **Jan. 16**
    - In-Class Film: *XXXY*. Dir. Gale Porter and Laleh Soomekh (2001)
  - **DUE:** Blog Post Group 1 (11 pm)
  - **DUE:** 2 tweets—everyone (11 pm)
PRODUCING BODIES

**KEY CONCEPTS:** technologies of gender, sex, disability, and race; politics of knowledge production; science and ideology; critiques of essentialism

Jan. 23  


Jan. 27  
**DUE: Blog Post Group 2 (11 pm)**  
**DUE: 2 tweets—everyone (11 pm)**

MAKING RACE, SEX, & EMPIRE

**KEY CONCEPTS:** social construction of race; imperial domesticities; racial formation; world fairs and colonial spectacle

Jan. 30  


**In-class Film:** *Savage Acts: Wars, Fairs, and Empire 1898-1904*. Dir. Pennee Bender, Joshua Brown, and Andreas Ades Vasquez (1995)

Feb. 3  
**DUE: Blog Post Group 3 (11 pm)**  
**DUE: 2 tweets—everyone (11 pm)**

BIOPOWER

**KEY CONCEPTS:** biopower; forced sterilization; eugenics; population control; state management of sexuality; reproductive justice and bioethics

Feb. 6  


Feb. 10  
**DUE: Blog Post Group 4 (11 pm)**  
**DUE: 2 tweets—everyone (11 pm)**

Feb. 11  
**DUE: Blog Comment—everyone (11 pm)**
### BIOPower, con’t

**Feb. 13**  


**Feb. 17**  
DUE: Blog Post Group 5 (11 pm)  
DUE: 2 tweets—everyone (11 pm)

### Citizenship, Modernity, & the Nation-State

**KEY CONCEPTS:** nation v. state v. nation-state; rise of the modern nation-state; modernity; public/private divide; imagined communities; gender and nationalism; liberalism

**Feb. 20**  


**GUEST SPEAKER:** Dr. Priya Kandaswamy, Assistant Professor of Women’s, Gender, & Sexuality Studies at Mills College

**Feb. 24**  
DUE: Blog Post Group 1 (11 pm)  
DUE: 2 tweets—everyone (11 pm)
NEOLIBERALISM, GLOBALIZATION, & LABOR

KEY CONCEPTS: globalization and neoliberalism; structural adjustment policies; gendered labor power; disability rights movements; feminist unionization movements


In-class film: *Maquilapolis.* Dir. Vicki Funari and Sergio de la Torre (2006)

Mar. 3  DUE: Blog Post Group 2 (11 pm)
DUE: 2 tweets—everyone (11 pm)

March 2 – 10, 2013  SPRING BREAK! NO CLASSES!

SEXUAL AGENCY, BODILY DISSENT

KEY CONCEPTS: social construction of disability; fat studies & resisting fatphobia; sex radicalism; class and desire; cross-gender identification; gay male sexual cultures & lesbian desire


In-class lab: iMovie

Mar. 17  DUE: Project Proposal—everyone (11 pm)
DUE: 2 tweets—everyone (11 pm)

Mar. 19  DUE: Blog Comment on someone’s project proposal—everyone (11 pm)
ACTIVISM, PT. I: MOBILIZING & BUILDING

KEY CONCEPTS: mobilizing and organizing; building social justice movements; intersectionality; youth activism; building a different world

Mar. 20  

GUEST SPEAKER: Dr. Jessica Taft, Assistant Professor of Sociology at Davidson College

In-class lab: Google Maps

Mar. 23  
DUE: Blog Post Group 3 (11 pm)

DUE: 2 tweets—everyone (11 pm)

ACTIVISM, PT. II: IDENTITIES, VIOLENCE, & COALITIONS

KEY CONCEPTS: intersectionality; coalition v. identity politics; sexual and domestic violence; anti-violence activism beyond the prison-industrial complex

Mar. 27  


In-class film screening: NO! The Rape Documentary. Dir. Aishah Shahidah Simmons, 2006.

Apr. 1  
DUE: Blog Post Group 4 (11 pm)
DUE: 2 tweets—everyone (11 pm)
DUE: Blog Comment—everyone (11 pm)

SPECIAL EVENT: Social Justice Media Making: A Conversation with Mónica Enríquez-Enríquez and Aishah Shahidah Simmons
12-2 pm, Location TBA

SPECIAL EVENT: Film Screening & Director’s Talk by Mónica Enríquez-Enríquez
6-8 pm, Location TBA

1) Mónica Enríquez-Enríquez, photo by permission of Enríquez-Enríquez
ACTIVISM, PT. II: RESIST, OCCUPY, & REVOLT

KEY CONCEPTS: feminist, queer, trans, disability, and anti-racist fights for economic justice; global resistances to colonialism and neoliberalism


Apr. 7  DUE: Activist Connections—everyone (11 pm)
DUE: 2 tweets—everyone (11 pm)

PROJECT LAB

Apr. 10  In-class lab to work on your Final Project

Bring to class:

• 2 clean, single-sided, typed copies of a rough draft of your paper (hard copies).
• Materials you need to work on your digital video and/or map.
• Computers will be provided, but you are also welcome to bring a laptop. You MUST work on your digital video/map AND your analysis paper during this lab, so bring things that will help you do so.

Apr. 12  DUE: Digital Video draft—everyone (11 pm)

FEMINIST WORLDMAKING

KEY CONCEPTS: feminist cultural production and social justice; riot grrrl movements; girls rock camps

Apr. 17  In-class film screening: Girls Rock! The Movie. Dir. Shane King and Arne Johnson (2008)


Music: Tribe 8, “Estrofemme”
Music: Bikini Kill, “Rebel Girl”
Music: Le Tigre, “Hot Topic”
Music: L7, “Shirley”
Music: Sleater Kinney, “Combat Rock”

Apr. 21  DUE: Blog Post Group 5 (11 pm)
DUE: 2 tweets—everyone (11 pm)

May 1  DUE: Final Project—everyone (11 pm)

http://www.girlsrockphilly.org/