

Instructor: Prof. Irene Browne  
Ph: (404) 727-7508  
email: socib@emory.edu

Course Times: MWF 1:00-1:50 p.m.  
Class location: 105 Anthropology  
Office location: 207 Tarbutton Hall  
Office hours: Thu, 1:00-2:00 p.m.  
or by appointment

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***WGS200: INTRODUCTION TO WOMEN'S,  
GENDER, AND SEXUALITY STUDIES***  
***Course Description, Policies, Requirements, and Schedule***  
***Fall 2016***

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This course will introduce you to major issues and debates within the interdisciplinary field of women's, gender, and sexuality studies. Please note: course materials are posted on *Canvas*

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**GOALS:**

- to learn about theories, debates and issues that are central to the field of women's, gender, and sexuality studies.
  - to build skills in critical analysis that will help you to effectively engage the arguments presented in the readings and discussions, evaluate evidence, apply WGSS theoretical frameworks to key issues and articulate your own position.
  - to discover how the social constructions of gender, race, class and sexuality are at work in your own life, and to understand how your individual biography is related to broader economic, political and cultural forces.
  - to participate in creating a collaborative learning setting within our classroom, and understand how this approach is related to WGSS and feminist pedagogy.
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**DESCRIPTION:**

The course is divided into four main topics:

**Topic 1:**

In the first section, we will establish a basic background in the history of women's, gender, and sexuality studies and feminism. Our inquiry will begin with the question, "What is women's, gender, and sexuality studies?" with an emphasis on the historical links between women's studies and feminism. We will highlight the range of feminisms from the 20th and 21<sup>st</sup> century and examine issues that are currently debated among feminists. We will pay particular attention to

intersections of gender with race, ethnicity, class and sexuality. We will return to these themes throughout the semester.

**Topic 2:**

In Section II, “What is Gender?” we will explore the ways that gender is socially constructed through social practices at multiple levels -- from the individual to the institution and the nation-state.

**Topic 3:**

The third section focuses on the question: “How does gender shape experience?” and covers topics that have been of particular interest to women’s, gender, and sexuality studies scholars, from sexual pleasure to economic inequality. We will take an in-depth look at women’s, gender, and sexuality studies scholarship on beauty, culture and the body.

**Topic 4:**

In the final section, we will turn to the question of social change, investigating particular social justice issues related to women, gender, and sexuality, such as sexual violence, domestic violence, and gay/lesbian rights. We end this final section with a novel based on the lives of “las mariposas,” women who were active in the revolutionary struggle in the Dominican Republic against the dictator, Trujillo.

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**REQUIRED READINGS:**

- Pascoe, C.J. 2012 (2007). *Dude, You’re a Fag: Masculinity and Sexuality in High School*.
- Álvarez, Julia. 1995. *In the Time of the Butterflies*.
- Course packet: You should bring a hard copy of the assigned readings to class each day, as we will often consult the readings directly. The articles assigned for the course are available in a course packet, which will be available for purchase from the Emory Barnes & Noble bookstore after Labor Day. If you do not have the course packet, you should download the articles individually through the e-reserves system, accessible through our Canvas site or directly from the library dropdown menu. *Only hard copies of the readings are allowed in class.*

**Policy on electronic devices:** Unless you are the designated scribe for the day, you are not allowed to have any electronic devices during class. This includes laptops, tablets and phones. Having an electronic device visible during class will result in an automatic deduction in your class participation points.

## **COURSE REQUIREMENTS AND GRADING:**

Grading will be based on class participation, discussion questions, successful completion of class assignments, and a final public poster and paper project.

***Participation:*** The class is designed as a seminar; class discussion will be one of the main avenues of learning. Therefore, the participation of each student is essential to the success of the class. *You must attend class regularly and do the readings.* Your participation grade will be based on attendance and the contributions that you make to discussion. You are allowed three absences without a grade penalty (except for the days marked “mandatory” on the syllabus). Note that I will distribute short, in-class questions based on some of the readings that will count towards your participation grade. As we will be focusing discussion on the readings, you should bring the assigned articles to class on the day they are listed. You are also expected to check Canvas daily for information and updates about the class.

Your participation grade will be dropped for behavior that disrupts the learning environment for the other students in the class. Disruptive behavior includes late arrivals, leaving in the middle of class, talking to peers, passing notes, or using electronic devices, such as cell phones/iPhones/iPods/etc.

**The use of electronic devices is not permitted in our class. You will be able to obtain notes from the class session from the day’s designated scribe.**

***Scribe:*** Each of you will sign-up for taking note as the class “scribe.” Being a “scribe” means that you get to bring your electronic device to class and take notes that you will share with the entire class within 24 hours.

Your notes should include your name, the date, reading(s) discussed, the author, topic(s) discussed, and include relevant details from class discussion. To receive full credit, you will need to submit fairly detailed scribe notes. You may also include your own thoughts/opinions on the material, but be sure to indicate that those are your own personal reflections.

Further, your scribe notes of the class should include a list of the questions the discussion generates, a summary of the discussion, key definitions of terms and concepts the class offered or worked out, etc.

Taken together, your notes will comprise a record of our work together and offer access for a variety of learning and perceptual styles. Having these notes will be especially useful if anyone is ever absent and needs notes.

You will post your scribe notes to the DISCUSSION BOARD on Canvas within 24 hours of your scribe duty day!!! ***Late scribe notes will not be given points.***

**Pop time:** One of your assignments for this course is to find, analyze and present an item or artifact from popular culture (such as a social media excerpt, video clip, news source, advertisement, poster, podcast, film, work of art, etc.) that reflects and *links* to our discussions and readings in the course. You will present the item in class and explain how the item reflects at least one of the theories, themes and concepts that we have been discussing. Your pop time presentation should take about 5-7 minutes (including any video clip that you show). You will also submit a 1-page essay before class on the day of your pop-time analyzing your item/artifact in terms of at least one reading. You will sign-up for your pop time date on Canvas in the beginning of the semester.

**Daily quotes for discussion questions:** For each reading preceded by “[DQ]”, you are required to select a 1-2 sentence quote from one of the readings that summarizes the author’s main argument or part of the main argument. Submit your copy of the quote in Canvas (under Daily Quotes). Make sure to include a page number for the quote. I will not accept late submissions. You can miss one daily quote without penalty.

**Assignments:** Assignments are based on the course material and will be explained in a separate handout. Your assignment grade will drop by 1 point for each day that the assignment is late. No exceptions. (A “day” is 24 hours from the date of the assignment). If you are out of town when an assignment is due, send it via FAX, email or post (it must be post-marked by the due date).

**Meetings with Prof. Browne:** You are required to meet with Prof. Browne twice to discuss your final project. You can sign-up for these meetings through the Canvas scheduler. If you do not attend one or both of the meetings, you will lose points on the final paper.

**Poster Project: DUE DECEMBER 13, 8 am**

For the final poster project, you will do research outside of class and employ academic texts that may not have been discussed during class. You will meet with Prof. Browne twice: Once to discuss a possible topic for your poster/paper, and a second time to discuss your progress, etc. It is in your best interest to begin compiling your poster early, well before the due date. You may use the resources you find for your poster in your final paper.

Additionally, you will give an oral presentation of your poster on December 13.

**Final Paper: DUE DECEMBER 13**

Instead of a final exam, you will demonstrate your critical analysis skills and mastery of the course material by applying concepts and theories from your readings to your poster project topic. All students will be required to employ a minimum of 5 academic texts, including at least three that were discussed in class. (Note that you can draw on concepts from a reading for this). You should consult the final paper instructions and rubric for guidance.

To prepare for performing well on the final paper, I strongly suggest that you *take notes on the readings*. Your notes will be particularly important in integrating the materials for the paper, as you will be expected to draw upon material from the entire semester. You will have access to the scribe's notes on class lectures and in-discussion through Canvas. Instructions for the final paper will be provided on a separate handout and posted on Canvas

**Grade Points:**

|                 |     |
|-----------------|-----|
| Participation:  | 10% |
| Scribe:         | 10% |
| Pop time:       | 10% |
| Daily quotes:   | 5%  |
| Assignments:    | 25% |
| Poster project: | 15% |
| Final paper:    | 25% |

***Emory Honor Code***

The Emory Honor Code is in effect throughout the class. You are expected to pledge to pursue all academic endeavors with honor and integrity. You should understand the principles of the Emory College Honor System, and promise to uphold these standards by adhering to the Honor Code in order to preserve the integrity of Emory College and its individual members. Please be aware that I report any suspected violation of the Emory Honor Code to the Emory Honor Council, with a recommendation that the case be decided by the Honor Council (rather than by arbitration).

## COURSE SCHEDULE

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|---|--|
| Wed, Aug 24   | <b>Introduction to the course/syllabus (Prof. Browne absent)</b>   |
| Fri, Aug 26   | <b>Introduction to the course</b>  |
| <b>TOPIC 1:<br/>WHAT IS WOMEN'S, GENDER, AND SEXUALITY STUDIES?<br/>WHAT IS FEMINISM? HOW ARE THEY RELATED?</b> |  |
| Mon, Aug 29   | <p><b>What is Women's, Gender, and Sexuality Studies?</b></p> <ul style="list-style-type: none"> <li>Baumgardner, Jennifer. "Prologue: a Day without Feminism." In <i>Manifesta: Young Women, Feminism, and the Future</i>.</li> <li>hooks, bell. "Teaching to Transgress: Introduction."</li> </ul> <p>[Key concepts: Women's Studies; pedagogy; activism]<br/> <b>** Assignment 1 due</b></p>  |
| Wed, Aug 31   | <p><b>Reading Scholarship: Theories/Arguments/Opinions; Facts/Evidence/Anecdotes</b></p> <ul style="list-style-type: none"> <li>Tanenbaum, Leora. Introduction in <i>SLUT! Growing Up Female with a Bad Reputation</i>.</li> <li>[DQ] Tanenbaum, Leora. Chapter 1 in <i>SLUT! Growing Up Female with a Bad Reputation</i>.</li> </ul> <p>[Key Concepts: Scholarship, Theory, Arguments, Evidence, "Facts," Opinions]</p>   |
| Fri, Sept 2   | <p><b>U.S. History I: 1830s to 1920s</b></p> <ul style="list-style-type: none"> <li>Davis, Angela. "Race and Racism in the Women Suffrage Movement" (Chap. 4)</li> </ul> <p>[Key Concepts: Social change; activism; feminist movements; racism; counter-movements. Also: how to find the author's main argument]<br/> <b>** Assignment 2 due (bring hard copy to class)</b></p>  |
| Fri, Sept 2   | <b>Poster session prep: deadline to sign-up on Bb for 2 meetings w Prof Browne</b>   |
| Mon, Sept 5   | <b>***LABOR DAY HOLIDAY, NO CLASS ****</b>   |
| Tues, Sept 6  | <b><i>Sign up with Prof. Browne by this date (5 pm)</i></b>  |
| Wed, Sept 7   | <p><b>U.S. History II: 1960s - 1980s</b></p> <ul style="list-style-type: none"> <li>Kolmar, Wendy. <i>Redstockings Manifesto</i>. (online reserve)</li> <li><i>Equal Rights Amendment (ERA)</i>:<br/> <a href="http://www.equalrightsamendment.org">http://www.equalrightsamendment.org</a><br/> <i>(Read the text of the ERA)</i></li> <li>Fudge, Rachel. "Everything you always wanted to know about feminism but were afraid to ask,"<br/> <a href="https://bitchmedia.org/article/everything-about-feminism-">https://bitchmedia.org/article/everything-about-feminism-</a></li> </ul> |

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|               | <a href="#">you-wanted-to-know-but-were-afraid-to-ask</a><br>*** <b>Assignment 3 due</b><br>[Key concepts: radical and liberal feminism; types of activism] |
| Thurs, Sept 8 | *** <b>Assignment 4, Pt. I due at 11 pm</b> ***   |
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| Fri, Sept 9  | <b>U.S. History III: Twenty-first Century</b> <ul style="list-style-type: none"> <li>[DQ] Durham, A., Cooper, B., &amp; Morris, S. (2013). The Stage Hip-Hop Feminism Built: A New Directions Essay. <i>Signs</i>, 38(3), 721-737. doi:1. Retrieved from <a href="http://www.jstor.org/stable/10.1086/668843">http://www.jstor.org/stable/10.1086/668843</a> doi:1<br/><b>(Note: you might have to access this article directly through DiscoverE on the library website)</b></li> <li>[In-class Film: "Nobody Knows My Name"]</li> </ul> <b>** Assignment 4, Pt. II due at 12 pm</b> |
| Mon, Sept 12   | <b>U.S. History III: Twenty-first Century, cont.</b> <ul style="list-style-type: none"> <li>[DQ] Rowe-Finkbeiner. "Signs of the Times: Defining the Third Wave." Pp. 85-105 in <i>The F-Word: Feminism in Jeopardy</i>.</li> <li>Munro, Ealasaid. 2013. "Feminism: A Fourth Wave?" <i>Political Insight</i></li> </ul> [Key concepts: cyber-activism; individualism; political action]  |
| Wed, Sept 14   | <b>Transnational Perspectives on Feminism</b> <ul style="list-style-type: none"> <li>[DQ] Narayan, Uma. "Cross-Cultural Connections, Border-Crossings, and 'Death by Culture.'"</li> <li>Kristoff and WuDunn. "The Women's Crusade."</li> </ul> [Key concepts: colonialism; imperialism; ethnocentrism]   |
| Fri, Sept 16   | <b>Intersectionality: Race, Class, Gender</b> <ul style="list-style-type: none"> <li>McIntosh, P. "White Privilege, Male Privilege..."</li> <li>[DQ] Wingfield, Adia Harvey. "Racializing the Glass Escalator: Reconsidering Men's Experiences with Women's Work."</li> </ul> [Key concepts: intersectionality; privilege]  |
| Mon, Sept 19   | <b>Intersectionality, cont.</b> <ul style="list-style-type: none"> <li>Lopez, Nancy. 2002. "Latinas and Latinos in High School: Re-writing Race and Gender Lessons in the Classroom. <i>Teachers College Record</i> 104(6):1187-1203.</li> </ul> [Key concepts: class disadvantage; hidden curriculum]<br><b>** Assignment 5 due</b>  |
| <b>TOPIC 2:</b><br><b>WHAT IS GENDER? GENDER AS A SOCIAL CONSTRUCTION.</b> |   |
| Wed, Sept 21   | <b>What is sex? What is gender? How are sex and gender related?</b><br>Ghorayshi, Azeen. "Born In Between." <i>Buzzfeed</i>   |

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|              | <p><a href="http://www.buzzfeed.com/azeenghorayshi/born-in-between#.fvP24R4LGd">http://www.buzzfeed.com/azeenghorayshi/born-in-between#.fvP24R4LGd</a></p> <ul style="list-style-type: none"> <li>• [DQ] Preves, Sharon. 2003. "Beyond Pink and Blue" (Chap. 1)</li> </ul> <p>Film (in class): "One in Two Thousand"</p> <p><i>[Key concepts: intersex; sex assigned at birth; norms; gender binary]</i></p> |
| Fri, Sept 23 | <ul style="list-style-type: none"> <li>• [DQ] Chase, Cheryl. "Affronting Reason"</li> </ul> <p><i>[Key concepts: intersex; sex assigned at birth; norms; gender binary]</i></p>  |
| Mon, Sept 26 | <p><b>Transgender</b></p> <ul style="list-style-type: none"> <li>• [DQ] Feinberg, Leslie. "Not Just Passing"</li> </ul>  |
| Wed, Sept 28 | <p><b>Transgender, cont.</b></p> <p>(No assigned reading. Instead, watch the 90 minute <i>Frontline</i> video, "Growing Up Transgender"]</p> <p><u>In class:</u> Episode 3, Season 1, <i>Orange Is The New Black</i></p>   |
| Fri, Sept 30 | <p><b>Transgender, cont.</b></p> <p>(No assigned reading. Instead, watch the excerpt of the public dialogue between Laverne Cox and bell hooks posted on Bb.)</p> <p><u>Discussion:</u> Cox, hooks and OITNB</p>   |
| Mon, Oct 3   | Meetings with Prof. Browne (sign-up in Canvas scheduler)   |
| Tues, Oct 4  | <b>*** Assignment 6, Pt. I due at 11 pm **</b>   |
| Wed, Oct 5   | <p><b>Social Construction of Gender</b></p> <ul style="list-style-type: none"> <li>• Frank, Katherine. "Stripping, Starving and the Politics of Ambiguous Pleasure."</li> <li>• Lorber, Judith. "Night to His Day: The Social Construction of Gender."</li> </ul> <p><i>[Key concepts: social construction of gender; performing 'Girl']</i></p> <p><b>** Assignment 6, Pt. 2 due at 12 pm</b></p>           |
| Fri, Oct 7   | <b>[NO CLASS SESSION]</b>  |
| Mon, Oct 10  | <b>*** FALL BREAK ***</b>  |
| Wed, Oct 12  | <ul style="list-style-type: none"> <li>• [DQ] Pascoe, <i>Dude, You're a Fag</i> (Preface and Chap 1)</li> </ul> <p><i>[Key concepts: hegemonic masculinity; discourse]</i></p>   |
| Fri, Oct 14  | <ul style="list-style-type: none"> <li>• [DQ] Pascoe, <i>Dude, You're a Fag</i> (Chaps 3-4)</li> </ul> <p><i>[Key concepts: institutionalizing masculinity]</i></p>  |

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| Mon, Oct 17  | <ul style="list-style-type: none"> <li>• Pascoe, <i>Dude, You're a Fag</i> (Chap 5)</li> <li>• [DQ] Armstrong et al. 2014. "Good Girls': Gender, Social Class, and Slut Discourse on Campus." <i>SPQ</i> 77(2): 100-122.</li> </ul> <p><i>[Key concepts: compulsory heterosexuality; female masculinity]</i></p>  |
| Wed, Oct 19  | <p><b>What is Sexuality?</b></p> <ul style="list-style-type: none"> <li>• [DQ] Simula, Brandy. 2012. "Does Bisexuality 'Undo' Gender? Gender, Sexuality and Bisexual Behavior among BDSM Participants." <i>J. of Bisexuality</i>.</li> </ul> <p><i>[Key concepts: Social construction of sexuality; undoing gender]</i></p>   |
| Fri, Oct 21  | <p><b>Sexualities, cont.</b></p> <ul style="list-style-type: none"> <li>• [DQ] Armstrong, Elizabeth, Paula England and Allison Fogarty. 2012. "Women's Orgasm and Sexual Enjoyment in College Hookups and Relationships." <i>ASR</i> 77(3):435-462</li> </ul> <p><i>[Key concepts: Sexual double standard]</i></p>  |
| <p><b>TOPIC 3:</b><br/><b>HOW DOES GENDER AFFECT EXPERIENCE?</b></p> |   |
| Mon, Oct 24  | <ul style="list-style-type: none"> <li>• [DQ] Hatton, Erin and Mary Nell Trautner. 2012. "The Sexualization of Men and Women in <i>Rolling Stone</i> Magazine Covers." <i>Sexuality and Culture</i></li> <li>• [DQ] Mears, Ashley. "Size Zero High End Ethnic: Cultural Production and the Reproduction of Culture in Fashion Modeling."</li> </ul> <p>FILM (in-class): <i>Still Killing Us Softly</i></p> <p><i>[Only one DQ due for today. You can choose which reading].</i></p> |
| Wed, Oct 26  | <ul style="list-style-type: none"> <li>• [DQ] Lowe, Melanie. 2003. Colliding Feminisms: Britney Spears, "Tweens," and the Politics of Reception. <i>Popular Music and Society</i> 26(2): 123-140.</li> </ul>  |
| Fri, Oct 28  | <ul style="list-style-type: none"> <li>• [DQ] Craig, Maxine Leeds. 2006. "Race, Beauty and the Tangled Knot of a Guilty Pleasure."</li> </ul>   |
| Mon, Oct 31  | <ul style="list-style-type: none"> <li>• Reading TBA</li> </ul> <p><b>** Assignment 7 due</b></p>   |
| Wed, Nov 2   | <p><b>Finding research articles:</b><br/><b>Attendance optional</b></p> <ul style="list-style-type: none"> <li>• (Location in library TBA)</li> </ul>   |
| Fri, Nov 4   | <p><b>Gender, Money and Reproduction</b></p> <ul style="list-style-type: none"> <li>• [DQ] Roth, Louise. 2006. "Having It All? Workplace Culture and Work-Family Conflict" in <i>Selling Women Short: Gender and Money on Wall Street</i>.</li> </ul>   |

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| Mon, Nov 7  | <ul style="list-style-type: none"> <li>• [DQ] Cheever, Susan. "The Nanny Dilemma" in <i>Global Woman</i></li> <li>• [DQ] Parreñas, Rhacel. "The Child Care Crisis in the Philippines" in <i>Global Woman</i></li> </ul> <p>Submit a DQ on either reading.</p>                                  |
| Wed, Nov 9  | FILM (in-class): <i>Made in India</i>  |
| Fri, Nov 11   | <ul style="list-style-type: none"> <li>• [DQ] Pande, Amrita. 2010. "Commercial Surrogacy in India: Manufacturing a Perfect Mother-Worker." <i>Signs</i>. 35(4): 969-992.</li> </ul> <p>FILM and discussion: <i>Made in India</i></p>   |
| <b>TOPIC 4:<br/>WHAT ARE FEMINIST STRATEGIES AND MOVEMENTS FOR SOCIAL CHANGE?</b> |  |
| Mon, Nov 14   | <ul style="list-style-type: none"> <li>• [DQ] Roberts, Dorothy. 2009. "Race, Gender and Genetic Technologies: A New Reproductive Dystopia?" <i>Signs</i> 34(4):783-804.</li> </ul>   |
| Wed, Nov 16   | <ul style="list-style-type: none"> <li>• [DQ] Klawiter, Maren. 1999. "Racing for the Cure, Walking Women, and Toxic Touring: Mapping Cultures of Action within the Bay Area Terrain of Breast Cancer." <i>Social Problems</i> 46(1):104-126.</li> </ul> <p><b>*** Assignment 8 due ***</b></p> |
| Fri, Nov 18   | <b>Workshop final projects</b>   |
| Mon, Nov 21   | <p><b>** NO CLASS: Work on final projects **</b></p> <p><b>** Assignment 9 (Final project outline) due at noon</b></p>   |
| Wed, Nov 23   | <ul style="list-style-type: none"> <li>• <b>** NO CLASS: HAPPY THANKSGIVING!! **</b></li> </ul>  |
| Fri, Nov 25   | <ul style="list-style-type: none"> <li>• <b>** NO CLASS: HAPPY THANKSGIVING!! **</b></li> </ul>  |
| Mon, Nov 28   | <i>In the Time of the Butterflies, Pts 1 &amp; 2</i>   |
| Wed, Nov 30   | <i>In the Time of the Butterflies, Pt 3</i>  |
| Fri, Dec 2  | <ul style="list-style-type: none"> <li>• <b>Workshop: Final project</b></li> </ul> <p><b><i>Second meeting w Prof. Browne by this date</i></b></p>   |
| Mon, Dec 5  | <ul style="list-style-type: none"> <li>• Wrap-up</li> </ul>  |
| Thurs, Dec 13<br>8 – 10:30 am   | <ul style="list-style-type: none"> <li>• <b>Final project presentations (attendance mandatory)</b></li> </ul>  |
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## Deadline checklist

(Does not include in-class quizzes or daily quotes)

| <b>Date Due*</b> | <b>Task</b>  | <b>Points</b> |
|------------------|--|---------------|
| Aug 31           | Assignment 1: Introductory letter                      | 1             |
| Sept 2           | Assignment 2: Reading response for Davis article       | 2             |
| Sept 6           | <i>Sign up: 2 meetings with Prof. Browne</i>           |               |
| Sept 7           | Assignment 3: Liberal and Radical feminism             | 2             |
| Sept 8           | Assignment 4, Pt I: Song lyrics                        | 1             |
| Sept 9           | Assignment 4, Pt II: Song lyrics peer response         | 1             |
| Sept 19          | Assignment 5: Reading response for Lopez article       | 3             |
| Oct 3            | <i>First meeting with Prof. Browne by this date</i>    | --            |
| Oct 4            | Assignment 6, Pt I: Reading response for Frank article | 3             |
| Oct 5            | Assignment 6, Pt II: Peer comment for Frank article    | 1             |
| Oct 31           | Assignment 7: Media examples                           | 2             |
| Nov 16           | Assignment 8: Annotated bibliography for final project | 5             |
| Nov 21           | Assignment 9: Final project outline                    | 4             |
| Dec 2            | <i>Second meeting with Prof. Browne by this date</i>   | --            |
| Dec 13           | Final project submitted (paper and poster)             | 40            |