REWRITING GENDER

CTMP 3350.03
FALL 2014
Tue., 10.05 -11.25 (Seminar I: Archibald Room; Seminar II: Haliburton Room
Thur., 10.05 -11.25 (Archibald Room)

Instructor: Dr. D. Glowacka (glowacka@dal.ca)
Teaching Assistant: Lucca Fraser (lucca.fraser@gmail.com)
    Tutorial I: last names A-H
    Tutorial II: last names I-Z

Office: 3rd floor, New Academic Bldg (next door to the CSP office)
Office hours: Tuesday, 2.30 – 3.30
(Instructor) Thursday, 2.30 – 3.30
    Friday, 10.30 – 11.30

(T.A.) Room 029 (across the hall from the Reception)
    Monday, 1.30 – 2.30 and by appointment

Books to be purchased at the King’s bookstore (basement of the New Academic Building):
Jeanette Winterson, Sexing the Cherry
Dionne Brandt, In Another Place, Not Here
Amber Dawn, How Poetry Saved My Life: A Hustler’s Memoir

All the other readings are either available on-line (see the syllabus) or can be found in the
course reader to be purchased at the King’s bookstore
**Warning:** Some of the readings and images in this course may be offensive, upsetting and/or sexually explicit.

**Week #1**
Sept. 4  **Introduction:** Gendered subject positions and identity categories: intersections.

**Week #2**
Sept. 9  **Gender and imagination:**
Jeanette Winterson, *Sexing the Cherry* (no tutorials)
Sept. 11  Continued

**Week #3**
Sept. 16  **Feminist trajectories:**
Luce Irigaray, “When Our Lips Speak Together” (from *This Sex Which Is Not One*) (no tutorials)
Sept. 18  Hélène Cixous, “The Laugh of the Medusa” (from *French Feminism Reader*)

**Week #4**
Sept. 23  **Playing gender, performing drag**
Judith Butler, “Imitation and Gender Insubordination” (tutorials)
Screening excerpts from *Paris is Burning* (1990), dir. Jennie Livingston
*Optional reading:* bell hooks, “Is Paris Burning?” (from *Black Looks*)
Sept. 25  **Guest lecture:** Dr. Roberta Barker (Theatre Department, Dalhousie), “Drag in Popular Culture: Performance, Performativity and Their Discontents (RuPaul’s Drag Race)
*Reading available at:*
http://www.salon.com/2013/01/30/drag_race_reality_tv_feminism_partner/
If possible, please see the entirety of *Paris is Burning* prior to Dr. Barker’s lecture. It is available on YouTube at
https://www.youtube.com/watch?v=pWuzfIeTFAQ

**Week #5**
Sept. 30  Drucilla Cornell, “Gender, Sex, and Equivalent Rights” (from *Feminists Theorize the Political*); Cheshire Calhoun, “In Defence of Same Sex Marriage” (from *The Philosophy of Sex*) (tutorials)
Oct. 2  **Guest lecture:** Shannon Pringle
Excerpts from *Boys Like Her*, by *Taste This*; Chapters 1 and 2 from Leslie Feinberg, *Stone Butch Blues*; screening of excerpts from *If These Walls Could Talk 2*; available for previewing at
https://www.youtube.com/watch?v=Z952JULlxVI

**Week #6**
Oct. 7  **Intersections: debates and conflicts**
Audre Lorde, “Uses of Anger” (from *Sister Outsider*); reading available at:
Oct. 9  Tina Chanter, “Formative Moments and Concepts in the History of Feminism” (from *Gender: Key Concepts in Philosophy*).
### Week #7
**Intersections: literature and life**

- **Oct. 14** Dionne Brandt, *In Another Place, Not Here* (book) (tutorials)
- **Oct. 16** Continued

### Week #8
**Gendered intersections in poetry and art**

- **Oct. 21** Poetry workshop: Chrystos, selections from *Dream On*; Nourbese Philip, “Discourse on the Nature of Language” (tutorials)
- **Oct. 23** **Guest lecture:** Dr. Jayne Wark (NSCAD); "Queering Abjection: Contemporary Canadian Art."  *Reading to be distributed in class.*

### Week #9
**Transgender identities**

- **Oct. 28** Screening of *Boys Don’t Cry* (1999), dir. Kimberly Peirce (no tutorials)
  - **Take-home assigned; due Nov. 13**
- **Oct. 30** **Guest lecture/seminar:** Lucca Fraser
  - Patrick Cardon, “Post-queer: In Defense of a ‘Trans-Gender Approach or Trans-Gender as an analytic category’; available at: http://dio.sagepub.com/content/57/1/138.full.pdf
  - Sandy Stone, “The Empire Strikes Back: A Posttranssexual Manifesto”
    - Available at: http://pendientedemigracion.ucm.es/info/rqtr/biblioteca/Transexualidad/trans%20manifesto.pdf

### Week #10

- **Nov. 4** Lucas Crawford, “Transgender Movement(s) and Beating the Straight Flush: Building an Art of Trans Washrooms” (from *Transgender Migrations: Bodies, Borders, and Politics in Transition*) (tutorials)
- Nina Arsenault, A Manifesto of Living Self-portraiture (Identity, Transformation, and Performance); pdf available on OWL
- **Nov. 6** **Intersex identities:** *Orchids: My Intersex Adventure* (2010), dir. Phoebe Hart.; Gigi Raven Wilbur, “Walking in the Shadows: Third Gender and Spirituality” (from *Trans/Forming Feminisms*)

### Week #11
**Masculinities**

  - Introduction to Sally Robinson, *Marked Men: White Masculinity in Crisis*
  - Brendan O’Sullivan, “Dead Man Walking: Masculinity’s Troubling Persistence”

**Take-home due.**

### Week #12
**Against sexual violence**

- **Nov. 18** Susan Brison, “Surviving Sexual Violence” (from *The Philosophy of Sex*);
Tazreena Sajjad, “Rape on Trial” (from Rape: Weapon of War and Genocide) (tutorials)

Nov. 20 Patricia Hill Collins, “Assume the Position: The Changing Contours of Sexual Violence” (from Black Sexual Politics)

Week #13  Sex workers: rewriting the social
Nov. 25 Amber Dawn, How Poetry Saved My Life: A Hustler’s Memoir (tutorials)
Nov. 27 Open topics

Paper proposal due

Week #14
Dec. 2 Open topics; conclusions

Term paper due Dec. 12.

Possible presentation topics:
David Garneau, “Making Art Like a Man!” (from Canadian Masculinities in Practice)
Beatrice Preciado, Testo Junkie
Kathleen Winter, Annabel (a novel about an intersex child)
Cyberfeminism
Gender and deep ecology
Gender and politics
Gender in the news
Gender and sports
Gender and music
The porn debate (feminist porn)
Critical analysis of Orange Is the New Black or of another show with themes related to intersectionality of race, gender, and sexual orientation.
Debates about sexual labour (male and/or female)
Against sexual violence (sexual labour and violence; missing aboriginal women; “rape culture”)
Other…..

Course requirements:
Paper proposal: 5%
Term paper or creative project 35%
Take-home 30%
Presentation/report 20%
Attendance and participation 10%

Term paper: 10-12 pages, double-spaced, on the topic of your choice, related to the texts and topics discussed in class. Research and proper documentation format required. The paper will be marked for:
  * originality and strength of the thesis
  * consistency of the argument
  * ability to critically engage with the text
* proper use of research materials
* mechanics of writing

**Creative project**, approved by the instructor, can be accepted in place of the term paper. It has to be accompanied by a written description (c/a 5 pages), with a research component.

**Take-home**: 7-9 pages; mini-essays in response to questions on the material covered in class; no research required

**Presentation or book/article/art exhibit/film report**: You will have a choice to do a 15-20 minute oral presentation in class (collaborative presentations with another student are preferred) on a topic suggested by the instructor or of your own choice or to write a 6-page report on a book, article, art exhibit, or film on a topic related to the themes covered in this class. The report will be made available to the other students in the class. The report can be handed in at any time during the term (on the last day of classes, Dec. 2, at the latest). The presenters are encouraged to meet with the instructor or the T.A. to discuss their presentation (at least two days prior to the date). Presentations will be delivered on dates agreed upon with the instructor. They should fit in, more or less, with the topic of the class.

**Attendance**: It is your responsibility to make sure you sign the attendance sheet. If you miss two sessions, you will still be given 100% attendance mark.

**Grading scale**:

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**Please note**:
* Work handed in late will be marked down by 2% of the mark per day. Work handed in later than three weeks will not be accepted without proper documentation.
* Papers or creative projects without proposals approved by the instructor will not be accepted.
* All papers, take-homes, and paper proposals should be submitted on OWL. Paper copies of the term papers should be also submitted to the CSP office. Please let me know if you experience any difficulties with submitting your work electronically.

**Academic accommodation**
Students may request accommodation as a result of barriers related to disability, religious obligation, or any characteristic under the human rights legislation.

Students who require academic accommodation for either classroom participation or the writing of tests and exams should make their request to the Advising and Access Services Center (AASC) prior to or at the outset of the regular academic year. Please visit www.dal.ca/access for more information and to obtain the Request for Accommodation form.

A note taker may be required as part of a student’s accommodation. There is an honorarium of $75/course/term (with some exceptions). If you are interested, please contact AASC at 494-2836 for more information or send an email to notetaking@dal.ca

**Plagiarism**

Plagiarism is the presentation of the work of another author in such a way as to give one=s reader reason to think it to be one=s own. A student who is in any doubt as to what constitutes plagiarism is urged to discuss the matter with the instructor before completing the assignment. Plagiarism may constitute grounds for expulsion - see the statement on discipline in the University Calendar (University Regulations).