

GRSJ 101 (227): Gender, Race, Sex, and Power
Tues/Thurs 11:00-12:30pm, Winter 2 Woodward IRC -1

Instructor: Dr. Lori MacIntosh

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Office Hours: Fridays 11:30-12:30 or by appointment

Course Description:

Using various feminist frameworks this course will examine representations of gender, race, sexuality in literature and media. In this course we will focus on reading and writing through popular culture, which offers opportunities to construct learning communities where students have a shared and varied experience of knowledge and language. Feminist theories add additional frameworks to the way we read these popular narratives. To that end, through a close examination of character development, plot, literary and social tensions, this course will assist students in understanding the complex nature of gender and sexuality and its racial, ethnic, national, and economic underpinnings. The intellectual operating space of this course promotes the development of writing skills, an understanding of the performance of identity, and an examination of power and its intersections as developed through narrative forms in both text and visual media.

Through an examination of zombie culture (*Night of the Living Dead*, *The Walking Dead* series and other text/media) and a careful reading of the novel *Funny Boy* we will work together to understand how the respective authors articulate arguments and representations of race, gender, and sexuality. We will pay particular attention to these categorizations in relation to power as regards nationhood, identity, place and displacement. Throughout the term we will develop the analytical skills necessary for understanding these dynamics and write critically and creatively in response to them.

This course will include lectures, collaborative discussions, blog posts, and guest presenters. As with any course it is essential that we work together to facilitate an atmosphere of trust and respect, and a classroom environment in which we can learn from each other via discussion of the topics, shared online posts and the material assigned each week. Your participation in discussions and attention to course material are key to the success of this course and, therefore, will be included as part of your grade.


Course Objectives:

- To develop a critical understanding of gender, sexuality, race and its intersections in text and media
- Learn to work and think collaboratively in a diverse community of learners

- To learn to use a variety of feminist theoretical approaches in understanding the ways in which individual bodies are constructed and labeled in terms of gender, race, and sexuality
- To understand the role of nation and place in the construction of race, gender and sexuality

Course Material:

Books:

- Selvadura, Shyam. (1997) *Funny Boy*. New York: Harcourt Brace
- Kirkman, Robert and Tony Moore (2006) *The Walking Dead. Volume 1: Days Gone Bye*, Berkeley, CA: Image Comics. (available online)
http://www.blanchardz.com/TheWalkingDead_Vol/The%20Walking%20Dead%20Vol.%2001%20%20Days%20Gone%20Bye%20%282004%29%20%28Digital%201920px%20TPB%29%20%28Zone-Empire%29.pdf
- Weekly reading marked **(R)** are available through Connect
- Weekly readings marked  found online through UBC library or links as indicated

Assignments:

Participation and Attendance – 10 %

My expectation is that we are a learning community and as such each student will come to class having read the material and prepared to engage in lectures, discussions and having participated in wiki posts and discussions. Participation marks include the Group Film Viewing (time and date TBA).

Two In-class Critical Reflections – 20% (2 x10%) Feb/March

We will discuss what a reflection might look like in class, but this is not a paper presenting “I think” or “I feel;” it is a thorough, well-crafted short essay linking the days reading and a specific line of thought pertaining to topics taken up in the course.

Blog Discussion – 20% weekly

Midterm Synthesis Paper or creative project (to be discussed in class) – 25% Due: March 3rd

Take Home Exam – 25% Due April 14th

The final exam/writing exercise will draw from the readings and visuals presented in the course.

COURSE OUTLINE --may be subject to change--

Week 1 Introduction /Identity

Jan 6

Introduction.

Review of key terms, course expectations, presentations, and assignments.

Jan 8

Lecture/Discussion

Lawler, S. (2008). Stories, memories, identities. *Identity: A sociological perspectives* (pp 10-30). Cambridge: Polity Press. (R)

Week 2 Studying Popular Culture

Jan 13

Lecture/Discussion

McGrath, Charles. (2006) "Not Funnies." In John Ruszkiewicz, Daniel Anderson, and Christy Friend (Ed). *Beyond Words: Reading and Writing in a Visual Age*. (pp 294-313). New York: Pearson Longman. Available online:
<http://www.nytimes.com/2004/07/11/magazine/not-funnies.html?pagewanted=all&src=pm>

Jan 15

Lecture/Discussion

Hollows, J., & Moseley, R. (2006). Popularity contests: The meaning of popular feminism. In J. Hollows & R. Moseley (Eds.), *Feminism in popular culture*: Berg. (R)

Week 3 Space, Place, and Gender

Jan 20

Lecture/Discussion

The Walking Dead Read pp 1-52

Jan 22

Lecture/Discussion

Eckert, P., & McConnell-Ginet, S. (2013). An introduction to gender. *Language and Gender* (pp. 1-37). New York: Cornell University. Available online:
<http://www.stanford.edu/~eckert/PDF/Chap1.pdf> Read pp 1-21

Week 4 Representation(s)

Jan 27

Lecture/Discussion

The Walking Dead Read pp 52 - end

Jan 29

Lecture/Discussion

Andersen, M. L., & Collins, P. H. (2009). Why race, class, and gender still matter. *Race, class, & gender: An Anthology* (7th Edition). Stamford, CT: Centage Learning
(R)

Film (TBA)

Week 5 Individualism and Society

Feb 3

Lecture/Discussion

Watch Selections from the *The Walking Dead* Season 1 and 2

Feb 5

Lecture/Discussion

Dua, E. (2000). Canadian anti-racist feminist thought: Scratching the surface of racism. In E. Dua & A. Robertson (Eds.), *Scratching the surface: Canadian anti-racist feminist thought*. Toronto: Womens' Press. **(R)**

Week 6 Sex, Sexuality and Normativity

Feb 10

Lecture/Discussion

Butler, Judith. (2004). Beside Oneself: on the Limits of Sexual Autonomy. *Undoing Gender*. New York: Routledge. **(R)**

Feb 12

Lecture/Discussion

Sullivan, N. (2003). Queer: A question of being or a question of doing ? *A critical introduction to queer theory*. New York: New York University Press. **(R)**

Week 7 Reading Break Feb 16-20

Week 8 Queer, Queerness, Queering.

Feb 24

Lecture/Discussion

Berlant, L. G., & Warner, M. (1995). What does queer theory teach us about x?

PMLA, 110(3), 343-349

http://www.english.upenn.edu/~cavitch/pdflibrary/BerlantWarner_WhatDoesQueerTheory.pdf

Feb 28

Midterm Review

Lecture/Discussion

Hall, S. (1990). Cultural identity and diaspora, 222-37

<http://sites.middlebury.edu/nydiasporaworkshop/files/2011/04/D-OA-HallStuart-CulturalIdentityandDiaspora.pdf>

Week 9 Midterm & Funny Boy Part I : Gender

Mar 3

Mid-term - In Class

Mar 5

Lecture/Discussion

Funny Boy: Pigs Can't Fly, pp 1-40

Lesk, A. (2006). Ambivalence at the site of authority: Desire and difference in funny boy *Canadian Literature* 190(Autumn), 31- 46.

<http://www.google.ca/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&cad=rja&ved=0CDMQFjAB&url=http%3A%2F%2Fcanlit.ca%2Fsite%2FgetPDF%2Farticle%2F13313&ei=9ZUIUsTfjIfiQLR2oHICQ&usg=AFQjCNEJRvrVbzIM3ue4F5pXmSgP4lflLuA&sig2=G9sojbIBNBwe0abcqnZpmaA&bvm=bv.51495398,d.cGE>

Week 10 Funny Boy Part II: Relationships

Mar 10

Lecture/Discussion

Funny Boy: Radha Aunt, pp 41-97

Mar 12

Guest Lecture (TBA)

Hooks, B. (2000). Consciousness-raising: A constant change of heart. *Feminism is for everybody: Passionate politics*. Cambridge: South End Press. (R)

Week 11 Funny Boy Part III: People and Publics

Mar 17

Lecture/Discussion

Funny Boy: See No Evil Hear No Evil pp 98-150

Mar 19

Lecture/Discussion

Ansari, U. (2008). 'Should I Go and Pull Her Burqa Off?': Feminist compulsions, insider consent, and a return to Kandahar. *Critical Studies in Media Communication*, 25(1), 48-67. ☆

<http://search.ebscohost.com.ezproxy.library.ubc.ca/login.aspx?direct=true&db=ufh&AN=28829518&site=ehost-live&scope=site>

Week 12 Funny Boy Part IV & V - Otherness

Mar 24

Lecture/Discussion

Funny Boy: Small Choices

Mar 26

Lecture/Discussion

Funny Boy: The Best School of All, pp151-203

Week 13 Funny Boy Part VI – Displacement & Place

Mar 31

Guest Lecture (TBA)

Funny Boy: Riot Journal pp 204-278

Apr 3

EASTER WEEKEND - NO CLASS

Week 14 Wrap Up & Review – Final Assignment
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Apr 7

Lecture/Discussion

Read: Stratton, J. (2011). Zombie trouble: Zombie texts, bare life and displaced people. *European Journal of Cultural Studies*, 14(3), 265–28. 🌐
<http://www.thing.net/~rdom/ucsd/Zombies/Zombie%20trouble%20Zombie%20texts,%20bare%20life%20and%20displaced%20people.pdf>

Apr 9

Last Class. Term Review.

Take Home Exam Given Out: **Due April 14th**

Online Writing and Style Guides:

Chicago Writing Guide <http://writing-program.uchicago.edu/resources/grammar.htm>

Purdue Writing Lab <http://owl.english.purdue.edu/owl/>

Statement of Academic Standards

As with the CAP program, this course emphasizes interdisciplinary approaches that bring together students from a variety of academic backgrounds with often quite different ways of articulating and responding to assignments. This diversity is an intellectual asset. Nevertheless, some basics need to be set out so that evaluation procedures can continue to be relatively standardized across all Institute courses. Course assignments follow the conventions of grammar and punctuation expected in all academic writing. Language in course assignments is non-sexist, non-racist, and non-heterosexist. Arguments are logical and coherent, and organization of materials is appropriate to the topic. Sources are cited following a consistent footnote and bibliography format as appropriate in the field. Since plagiarism is a serious offense, care should be taken to ensure that materials from other sources are correctly attributed to their authors. How a paper is written and what it says are not separate issues, but rather, components of the whole project and are evaluated accordingly.

Attendance: Regular attendance is expected of students for all lectures. Students who neglect academic work and assignments in a course may be excluded from the final examination. Students who are unavoidably absent from scheduled classes because of illness or disability should notify their instructors in advance when possible and report to their instructors immediately on return. Students whose attendance or academic performance is severely affected by medical, emotional, or

other extenuating circumstances should apply for special consideration through Arts Academic Advising.

Statement of Respect: Students, instructors, visitors and readings/media in courses often raise controversial issues in the course or classroom discussion. It is vital that your fellow students and the instructor be treated respectfully at all times and in all interactions. Remember, one can disagree without being disagreeable.

Absolutely NO Internet surfing or cell phone use during class time. If you are found using your laptop for anything other than note taking you will be asked to leave the class and you will not be permitted to use your laptop in class for the remainder of term.

Plagiarism: Plagiarism occurs where an individual submits or presents the work of another person as his or her own. Scholarship quite properly rests upon examining and referring to the thoughts and writings of others. However, when excerpts are used in paragraphs or essays, the author must be acknowledged in the text, through footnotes, in endnotes, or in other accepted forms of academic citation. Plagiarism extends from where there is no recognition given to the author for phrases, sentences, or ideas of the author incorporated in an essay to where an entire essay is copied from an author, or composed by another person, and presented as original work (including internet sources). Students must ensure that when they seek assistance from a tutor or anyone else that the work they submit is actually their own. Where the instructor permits collaborative work students must ensure that they comply with requirements for such collaboration. Students are responsible for ensuring that any work submitted does not constitute plagiarism. Students who are in any doubt as to what constitutes plagiarism should consult their instructor before handing in any assignments.