SOCY102401: Gender and Society (3 Credits)

Boston College Summer Session 2019

Summer 1: Tuesday, May 14 – Thursday, June 20

Tuesdays and Thursdays 6:00 PM – 9:15 PM

*Please check Course Information & Schedule to see the most accurate information on room assignments.

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BC E-mail: comleyc@bc.edu
Office: McGuinn 410B
Office Hours: Thursdays 4:30 PM – 5:45 PM, and by appointment

Boston College Mission Statement

Strengthened by more than a century and a half of dedication to academic excellence, Boston College commits itself to the highest standards of teaching and research in undergraduate, graduate and professional programs and to the pursuit of a just society through its own accomplishments, the work of its faculty and staff, and the achievements of its graduates. It seeks both to advance its place among the nation's finest universities and to bring to the company of its distinguished peers and to contemporary society the richness of the Catholic intellectual ideal of a mutually illuminating relationship between religious faith and free intellectual inquiry.

Boston College draws inspiration for its academic societal mission from its distinctive religious tradition. As a Catholic and Jesuit university, it is rooted in a world view that encounters God in all creation and through all human activity, especially in the search for truth in every discipline, in the desire to learn, and in the call to live justly together. In this spirit, the University regards the contribution of different religious traditions and value systems as essential to the fullness of its intellectual life and to the continuous development of its distinctive intellectual heritage.

Course Description

This course explores the formation, experience, and change of women's and men's social lives in history. Topics include (1) gendered differences in the organization of power, kinship, economic well-being, race, national identity, and ethnicity, religion, sexuality, and culture; (2) socialization into masculine and feminine social roles; (3) the impact of global economic and technological change on social constructions of gender; (4) gender, popular culture, and the mass media; (5) gender equality and social justice.
Textbooks & Readings (Required)

All required readings for this course will be made available on Canvas under “Modules.”

Canvas

Canvas is the Learning Management System (LMS) at Boston College, designed to help faculty and students share ideas, collaborate on assignments, discuss course readings and materials, submit assignments, and much more - all online. As a Boston College student, you should familiarize yourself with this important tool. For more information and training resources for using Canvas, click here.

Course Objectives

1. The student will demonstrate understanding of how gender is fundamental to the construction of identity and the organization of human relations through in-class discussion and through a research paper or creative project.

2. The student will acquire a language about the historical context of women and other marginalized groups in the U.S. and globally, including the ways systems of dominance/oppression such as sexism and racism function and have changed over time through reading summaries and critical written reflections.

3. The student will learn how the application of a gender lens can challenge traditional historical and cultural assumptions and claims of knowledge through in-class discussion and through a research paper or creative project.

4. The student will demonstrate knowledge across cultural settings and will learn the impact of culture, gender, age, and other identifiers as evidenced by in-class discussion, group work, and/or writing.

5. The student will demonstrate ethical knowledge pertaining to research, writing, and critical thinking as evidenced by a research paper or creative project as well as a reflective autoethnography.

Grading

The undergraduate grading system for Summer Session is as follows:

A (4.00), A- (3.67),
B+ (3.33), B (3.00), B- (2.67)
C+ (2.33), C (2.00), C- (1.67) D+ (1.33),
D (1.00), D- (.67),
F (.00)

All students can access final grades through Agora after the grading deadline each semester. Transcripts are available through the Office of Student Services.
**Deadlines and Late Work**

Late work will not be accepted without prior approval from the instructor or evidence of sickness, a family emergency, etc.

**Course Assignments**

It is expected that you will spend 6-10 hours per week on out-of-class assignments and reading. These are listed below. Please note that some weeks will require more time and some weeks less time but the average is approximately 8 hours per week over the semester.

*Please see the end of the syllabus for a full list of assignments, assignment descriptions, and due dates.

**Course Schedule**

*Please note that this syllabus should be regarded only as a general guide to the course and is subject to change at the instructor’s discretion.

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<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings and Assignments</th>
<th>Due</th>
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<tbody>
<tr>
<td><strong>Tuesday, May 14</strong></td>
<td>Sex, Gender, and Sexuality</td>
<td>“Doing Gender” by West and Zimmerman</td>
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<td>“Night to His Day” by Judith Lorber</td>
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<td><strong>Thursday, May 16</strong></td>
<td>Gender and Intersectionality</td>
<td>“Toward a New Vision” by Patricia Hill Collins</td>
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<td>“Mapping the Margins” by Kimberle Crenshaw</td>
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<td><strong>Tuesday, May 21</strong></td>
<td>Masculinities</td>
<td>“Dude, You’re a Fag: Adolescent Masculinity and the Fag Discourse” by CJ Pascoe</td>
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<td>“Men, Race, and Emotions: Men of Color and Masculine Productions” by Sinikka Elliott</td>
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<td>In class screening of <em>The Mask You Live In</em></td>
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<td><strong>Thursday, May 23</strong></td>
<td>Femininities</td>
<td>“Asian American Women and Racialized Femininities: ‘Doing Gender across Cultural Worlds” by Pyke and Johnson</td>
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<td>“Check On It: Beyoncé, Southern Booty, and Black Femininities in Music Video” by Aisha Durham</td>
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<td>In class screening of <em>Miss Representation</em></td>
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| Tuesday, May 28   | Gender, Sexualities, and the Body          | “Drag Queen and Drag Kings: The Difference Gender Makes” by Rupp, Taylor, and Shapiro  
|                   |                                            | “My Life as an Intersexual” by Max Beck                                               |
|                   |                                            | In-class screening of *Paris is Burning*                                             |
| Thursday, May 30  | Gender, Class, and Work                    | “Doing Gender, Doing Class: The Performance of Sexuality in Exotic Dance Clubs” by Mary Nell Turner |
|                   |                                            | “Gender, Capitalism, and Globalization” by Joan Acker                                |
|                   |                                            | In-class screening of *The True Cost*                                                |
| Tuesday, June 4   | Sexual and Gender-Based Violence           | “I’d Rather Go Along and Be Considered a Man” by Melanie Carlson                     |
|                   |                                            | “All’s Fair in Love and Sport: Black Masculinity and Domestic Violence in the News” by Suzanne Marie Enck-Wanzer |
|                   |                                            | In class screening of *The Hunting Ground*                                           |
| Thursday, June 6  | Final Paper / Project Workshop             |                                                                                   |
| Tuesday, June 11  | Gender, Law, and Criminal justice          | “African American Women, Mass Incarceration, and the Politics of Protection” by Kali Nicole Gross |
|                   |                                            | “Moving Beyond ‘Slaves, Sinners, and Saviors’: An Intersectional Feminist Analysis of U.S. Sex Trafficking Discourses, Law and Policy” by Carrie N. Baker |
| Thursday, June 13 | Gender, Culture, and Power                 | “Arab American Femininities: Beyond Arab Virgin/American(ized) Whore” by Nadine Naber  
|                   |                                            | “The White Woman’s Burden: From Colonial Civilization to Third World Development” by Syed and Ali |
| Tuesday, June 18  | Feminisms and Social Change                | “Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought” by Patricia Hill Collins |
Excerpt from *Feminism is for Everybody* by bell hooks

**Thursday, June 20**

Agents of Change

“The Master’s Tools Will Never Dismantle the Master’s House” by Audre Lorde

Final Paper / Project Presentations

“La Guera” by Cherrie Moraga

**Written Work**

Summer Session students are expected to prepare professional, polished written work. Written materials must be typed and submitted in the format required by your instructor. Strive for a thorough yet concise style. Cite literature appropriately, using APA, MLA or CLA style per your instructor’s requirements. Develop your thoughts fully, clearly, logically and specifically. Proofread all materials to ensure the use of proper grammar, punctuation and spelling. For writing support, please contact the Connors Family Learning Center.

For this class, written assignments should be double-spaced, written in 12-point, Times New Roman font, with regular margins. No funky stuff! Be sure use and cite class readings and other materials to support your work. Cite your sources both in text and in a reference page. Sociologists typically use ASA citation format, but you are welcome to use any format you are familiar with, as long as you are consistent.

**Attendance**

Attending class is an important component of learning. Students are expected to attend all class sessions. When circumstances prevent a student from attending class, the student is responsible for contacting the instructor before the class meets. Students who miss class are still expected to complete all assignments and meet all deadlines. Many instructors grade for participation; if you miss class, you cannot make up participation points associated with that class. Makeup work may be assigned at the discretion of the instructor. If circumstances necessitate excessive absence from class, the student should consider withdrawing from the class.

Consistent with BC’s commitment to creating a learning environment that is respectful of persons of differing backgrounds, we believe that every reasonable effort should be made to allow members of the university community to observe their religious holidays without jeopardizing their academic status. Students are responsible for reviewing course syllabi as soon as possible, and for communicating with the instructor promptly regarding any possible conflicts with observed religious holidays. Students are responsible for completing all class requirements for days missed due to conflicts with religious holidays.

**Accommodation and Accessibility**

Boston College is committed to providing accommodations to students, faculty, staff and visitors with disabilities.

Specific documentation from the appropriate office is required for students seeking accommodation in Summer Session courses. Advanced notice and formal registration with the appropriate office is
required to facilitate this process. There are two separate offices at BC that coordinate services for students with disabilities:

- The Connors Family Learning Center (CFLC) coordinates services for students with LD and ADHD.
- The Disabilities Services Office (DSO) coordinates services for all other disabilities.

Find out more about BC’s commitment to accessibility at www.bc.edu/sites/accessibility.

Scholarship and Academic Integrity

Students in Summer Session courses must produce original work and cite references appropriately. Failure to cite references is plagiarism. Academic dishonesty includes, but is not necessarily limited to, plagiarism, fabrication, facilitating academic dishonesty, cheating on exams or assignments, or submitting the same material or substantially similar material to meet the requirements of more than one course without seeking permission of all instructors concerned. Scholastic misconduct may also involve, but is not necessarily limited to, acts that violate the rights of other students, such as depriving another student of course materials or interfering with another student’s work. Please see the Boston College policy on academic integrity for more information.
Assignments

**Participation** (20%): Participation is the most vital component of our course. It is in class discussion that we learn most about the readings, ourselves, and each other. There are also times when in-class opportunities are small group or pair-based. Therefore, it is crucial that you attend each class, come prepared having read and being ready to discuss the material, and so that we can maintain an engaging and empowering environment. I recognize that participating and speaking up in class may not be easy or preferred for some, so please see me to discuss concerns and other forms of participation so that your grade will not be negatively impacted.

**Reading Summaries** (10%): Come prepared to each class session with a paragraph (5-7 sentences) summary of that day’s readings. Summaries should include the primary message or thesis of the reading, identify any key concepts, and attempt to draw thematic connections between the readings. Below your summary, include at least one question to pose to the class for discussion. **Responses will be checked for completion and content at the beginning of each class session.**

**Critical Reading Reflections** (20%): For two class sessions, instead of submitting a reading summary, you will submit a short (2 page) critical reflection on that week’s readings. You may pick any two sessions based on the topics most interesting to you. You should structure your reflection to answer one or two of the course guiding questions. Your reflection should be an original argument with a strong thesis statement, which uses assigned readings as evidence or support for your argument. Though not mandatory, you may find it helpful to choose (a) topic(s) related to your final paper or project.

**Autoethnography** (20%): An autoethnography is a form of qualitative research that uses self-reflection and writing to explore personal experience and connect that experience to social patterns and understandings. It is the sociological imagination in action - it connects the personal to the public to demonstrate the impact of social forces on our private lives. Consider the following questions in 3 pages: How do you “do gender”? In what ways does gender inform your interactions with others or others’ understanding of you? How might gender be used to rationalize our social arrangements at the institutional level (family, work, politics, etc.)? How does the intersection of your gender with your sex, race, class, culture, etc., operate? In what ways do you experience advantage and disadvantage?

**Final Paper/Project** (20%) and Presentation (10%)- (Total 30%): For your final assessment, you have the option of writing a final paper (8 pages) or conducting a creative project with a shorter paper (3 pages).

**Paper options:**
- Watch at least 5-10 episodes of a TV show (Netflix, Youtube series, etc.) and use at least 4 readings assigned in class to analyze what you watched. You may also wish to supplement your analysis or compare/contrast with the documentaries and clips we watch in class. At the beginning of your paper, specify which show, season, and episode numbers you analyzed. Consider the following: What is the message of the show? How is gender represented and what power dynamics are at play? In what ways do the characters conform to or defy gender stereotypes and what are the consequences of this? Don’t forget to take intersectionality into account! Would you consider this show to be feminist - why or why not? What are the larger implications of the show, or why is it important? Please keep in mind this is not a summary or what you watched, but an analysis of how the show engages with course material. Some suggested series will be discussed in class.
Choose a social issue discussed in class and conduct a research paper on that topic. In addition to at least four course readings, supplement your analysis with at least 4 external sources (books, articles, etc.). Consider the following: What is the social issue and why is it important? Situate your discussion in history as well as contemporary debates or relevance of the topic. What theories and/or empirical evidence do scholars offer to make sense of this issue? Construct an original argument of your own based on the literature and make (a) suggestion(s) for what future research can be conducted to move conversation about this topic forward. Consider also: Why did you choose this topic? How do you connect personally to this topic? What actions can be taken, both personally and as a society, to solve this issue or create change?

**Project options:**

- Record an audio or visual podcast on a course topic of your choice. The podcast should present a clear argument, yet designed in such a way that allows for disagreement to emerge or highlights a debate. In your paper, discuss the process of the creative project and the readings/films than informed and inspired the creative product.

- Write a song, series of poems, or spoken word piece that features any of the social issues discussed in class. You may record your piece to be shown or perform it in class. In your paper, discuss the process of the creative project and the readings/films than informed and inspired the creative product.

- Create an informational brochure for a college office or non-profit organization which serves or centers on populations marginalized by gender, or gender and (an)other identity/ies. Example topics include: women’s and/or reproductive health, transgender legal assistance, issues specific to queer trans people of color (qtpoc), gender-based and sexual violence, etc. In your paper, discuss the process of the creative project and the readings/films than informed and inspired the creative product.

**Presentation:**
You will also present your paper or project in class on our last meeting day, August 3. Presentations should last 10-15 minutes, with questions from the class to follow. If you choose a paper option, please use a visual presentation method (powerpoint, prezi, poster, handout, etc.) to present your research and/or analysis. If you choose a project option, you may perform (song/spoken word), play a recording (song/spoken word/podcast), or present (brochure) your creation to the class, and include a discussion on the contents of your paper.