Instructor: Dr. Lesley D. Clement  
Office Hours: Tues. / Thurs. 1:00-2:30, or by appointment  
Office: Simcoe Hall, 3008-4  
Email: lclement@lakeheadu.ca (Please contact me by email, not phone.)  
Telephone: (705) 330-4008 ext. 2628  
You should check Desire2Learn (mycourselink/D2L) regularly for messages and postings.

Calendar Description: An introduction to the role cultural texts play in constructions and understandings of gender, sexuality and the body and their historical and cultural variations. Topics to be covered may include diverse feminisms, masculinity, femininity, biology, queer studies, trans politics, and reproductive politics. These topics will be illuminated through a variety of cultural and theoretical texts.  
Credit Weight: 0.5  
Pre-requisite: One FCE in English at the first-year level, or Women's Studies 1100, or second-year standing, or permission of the Chair of the Department of English  
Notes: Women's Studies Group 1 course  
Required Text: Sex, Gender, and Sexuality: The Basics, 3rd ed. (Oxford University Press), edited by Abby L. Ferber, Kimberly Holcomb, Tre Wentling  
(For specific readings from this text and from elsewhere, see Course Schedule.)

Assignments/Weighting (see D2L for fuller descriptions):  
Research Essay I (c2000 words) (due February 15) 20%  
Research Essay II (c2000 words)  
• Proposal (due March 15) 5%  
• Final paper (due April 5) 20%  
Presentation I 15%  
Presentation II 15%  
Participation and in-class and on-line discussion 25%

Course Structure, Requirements, and Policies:

Structure: Classes meet twice weekly for a total of three hours. The format is primarily presentations and in-class and on-line discussions based on assigned readings and questions.

Assignments: Instructions for individual assignments are or will be posted in D2L. All essays should be formatted and documented using MLA style, 8th ed. See https://owl.english.purdue.edu/owl/section/2/11/  
Participation and in-class and on-line discussion: Students are expected to attend all classes and to have read all assigned materials. See posting in D2L “Marking Criteria for Participation
and Discussion.” The 23 days marked with an asterisk* in the Course Schedule are days on which you will be graded for participation in discussion and/or an assigned exercise or activity; the best 20 will count (that is, the lowest 3 grades will be dropped. If you are absent for whatever reason, you will receive a 0 for the participation portion of the class, although on-line work may be taken into account in extenuating circumstances such as ill health or poor weather conditions that prevent your attending a class.) Please note that participation constitutes an important element of the course and a significant fraction of the final grade.

**Late Essays:** Both essays must be submitted by the beginning of the class on the due date. Unless specified otherwise, a hard copy (paper format) should be submitted to me personally. Electronic copies (fax, email, D2L drop box) will not be accepted unless instructions indicate otherwise or permission has been granted because of extenuating circumstances. Any extensions (maximum of 3 days) for extraordinary circumstances must be requested by email at least 3 days prior to the due date. An essay that is late, without an approved extension, will be downgraded 5 marks a day (this includes an essay that is submitted after the designated submission time on the due date); as well, unapproved late essays will be assigned a grade only, with no comments. Please note that “rewrites” or “alternative” assignments will not be permitted.

**Classroom Etiquette:** You should arrive to class on time and, barring extraordinary circumstances, be prepared to remain in class for its duration. Wandering in and out during class is inappropriate as are chatting while others are talking and using an electronic device other than to take notes or participate in a class exercise/activity.

**Marking Standards:** See end of syllabus for university policy on cheating and plagiarism and a description of marking standards, copied from the English Department’s web site. An assignment guilty of plagiarism or other forms of cheating will receive a failing grade.

**Class Schedule**

**Unless indicated otherwise, all page references are to Sex, Gender, and Sexuality (3rd ed.)**

See also D2L postings under “Content: Class Preparation” for outlines of material to be covered and questions to be addressed. You should prepare responses in advance of the class. You should bring a copy of the readings (print or electronic) to class with you because exercises, activities, and discussion will require reference to this material.

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<tr>
<th>Topics</th>
<th>Assignments/Readings</th>
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<tr>
<td>January 9, 11*</td>
<td>Syllabus Introduction &amp; Key Terms pp. xv-xxix See assigned questions in Power Point posted in D2L</td>
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<td>January 16*</td>
<td>Theoretical Foundations</td>
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<td>➢ Introduction to “Theoretical Foundations” (pp. 1-3)</td>
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<td>➢ Anne Fausto-Sterling, “Dueling Dualism” (pp. 4-20)</td>
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<td>➢ Chrys Ingraham, “Heterosexuality: It’s Just Not Natural!” (pp. 37-44)</td>
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<td>Date</td>
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<td>January 18*</td>
<td>Heteronormativity as applied to children’s picturebooks</td>
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| January 23*| Identity                                                              | ➢ Introduction to “Identity” (pp. 93-94)  
➤ Martin Rochlin, “Heterosexism in Research: The Heterosexual Questionnaire” (pp. 95-96)  
➤ Bethany M. Coston and Michael Kimmel, “Seeing Privilege Where It Isn’t: Marginalized Masculinities and the Intersectionality of Privilege” (pp. 21-30)  
➤ Adam Isaiah Green, “Remembering Foucault: Queer Theory and Disciplinary Power” (pp. 66-73)  
➤ Ahoo Tabatabai, “Protecting the Lesbian Border: The Tension between Individual and Communal Authenticity” (pp. 155-65) |
| January 25*| The Love that dares (not) speak its name                                | ➢ Oscar Wilde, “The Portrait of Mr W.H.”  
http://www.gutenberg.org/files/773/773-h/773-h.htm#page145  
➢ Edited extract from Peter Ackroyd’s Forward to Wilde’s “The Portrait of Mr W.H.”  
https://www.theguardian.com/books/2003/feb/22/classics.peterackroyd  
See preparation assignment to be posted in D2L |
| January 30*| Bodies as Battlegrounds (War)                                         | ➢ Introduction to “Whose Body Is This? Bodies as Battlegrounds” (pp. 175-77)  
➤ C. Jacob Hale, “Whose Body Is This Anyway” (pp. 178-79)  
➤ Sandra M. Gilbert, “Soldier’s Heart: Literary Men, Literary Women, and the Great War,” Signs, volume 8, number 3 (Spring 1983), pp. 422-50 (available through JSTOR)  
➤ Sebastian Junger, “How PTSD Became a Problem Far Beyond the Battlefield,” Vanity Fair (June 2015)  
http://www.vanityfair.com/news/2015/05/ptsd-war-home-sebastian-junger |
| February 1*| War Poetry & Images                                                    | See readings and preparation assignment to be posted in D2L |
| February 6*| Bodies as Battlegrounds (Rape Culture)                                | ➢ For some background on the term “Rape Culture,” see Gabrielle Lucero, “Military Sexual Assault: Reporting and Rape Culture,” p. 184  
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading and Resources</th>
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<td>See visual and textual examples and preparation assignment to be posted in D2L</td>
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<tr>
<td>February 13*</td>
<td>Gender, Sexuality, and Language</td>
<td>Leila Rupp, “Toward a Global History of Same-Sex Sexuality” (pp. 30-37)</td>
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<td>Emily Martin, “The Egg and the Sperm: How Science Has Constructed a Romance Based on</td>
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<td>Stereotypical Male-Female Roles” (pp. 243-50)</td>
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<td>Rick Noack, “Sweden Is About to Add a Gender-Neutral Pronoun to Its Official Dictionary” (pp. 513-14)</td>
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<td>February 15*</td>
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<td><strong>February 15: Research Essay I due</strong></td>
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<td>*15 minute appointments will be scheduled with you and your partner(s) to discuss the</td>
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<td>presentations after Study Week</td>
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<td>February 27*</td>
<td>Aging</td>
<td>Presentation 1</td>
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<td>March 1*</td>
<td>Aging: Visual Arts &amp; the Artist’s Muse</td>
<td>Sabine Kampmann, “Visual Aging Studies: Exploring Images of Aging in Art History and</td>
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<td>Alex Colville, <a href="http://www.welcometocolville.ca/love-life-loss">http://www.welcometocolville.ca/love-life-loss</a></td>
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<td>March 6*</td>
<td>Disease (physical)</td>
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<td>March 8*</td>
<td>Disease (physical): Heart Disease,</td>
<td>L.M. Montgomery, The Blue Castle</td>
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<td>Consumption, and Patent Medicines</td>
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<td>See preparation assignment to be posted in D2L</td>
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<td>March 13*</td>
<td>Mental Health</td>
<td>Presentation 3</td>
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<td>March 15*</td>
<td>Mental Health: Hysteria versus Inspiration</td>
<td>March 15: Essay II proposal due</td>
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<td>Charlotte Perkins Gilman, “The Yellow Wallpaper”</td>
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<td>Sylvia Plath, The Bell Jar</td>
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MARKING STANDARDS FOR LITERATURE AND THEORY COURSES
(https://www.lakeheadu.ca/academics/departments/english/marking-standards)

Marks are a form of evaluation in a course, but they also represent communication between the instructor and the student. The number and letter grades given below are only the most basic form of such communication. They can give a general overview of how the student is performing, but they cannot identify the specific areas in which s/he is excelling, and those areas in which s/he needs to improve. Students should therefore always read carefully through all of the instructor's comments, referring to these marking standards and, when in doubt, contacting the instructor for further clarification. These standards refer specifically to the expository essay. Instructors will explain the criteria for other types of assignments in their courses.

PAPERS IN LITERATURE AND THEORY COURSES ARE GRADED ACCORDING TO THE FOLLOWING CRITERIA:

**Content:** original insights and thinking expressed in sufficient depth and detail; demonstrated grasp of concepts and grappling with topic; relevant and persuasive evidence or support; sufficient quotation and explication of the primary text(s); appropriate use of secondary sources.

**Organization:** well-articulated focus (usually in a thesis statement); well-structured introduction and conclusion; paragraph unity and coherence throughout; appropriate use of signposting, topic sentences, and transitions to guide the reader through the paper.

**Style:** appropriate diction and language level; rhetorical flair; varied sentence structure; clear, concise prose; no overuse of passive voice; literary discussion kept in the present tense; development of writer's own voice appropriate to the genre of the academic essay.

**Mechanics:** correct spelling (including names and key terms), grammar, punctuation, syntax, word usage, proofreading, integration of quotation, and documentation; use of MLA style throughout.
GRADE DESCRIPTIONS:

A+ (90-100%) EXCEPTIONAL An "A+" paper has distinctive ideas and content organized in a compelling and appropriate form. Where relevant, it intelligently engages with larger discourses, while still retaining its own position. The paper is strong in organization, and mechanics, with no errors in grammar or spelling, and its overall effect exceeds that of precision and correctness. In essence, an A+ paper is stylistically pleasing to read and displays evidence of a rare talent.

A (80-89%) EXCELLENT An "A" paper is well-organized and persuasive, and uses direct reference to the text to prove a precise and interesting thesis. It is stylistically pleasing to read, and is strong in content, organization, and mechanics. Grammatical and spelling errors are virtually non-existent. Where relevant, it is situated in a larger critical discourse through judicious use of secondary sources, but does not allow those sources to overwhelm the author's own ideas. It moves beyond class discussion and shows an active engagement with the text.

B (70-79%) GOOD A "B" paper displays a generally coherent, well-organized argument. The thought, organization, and style are all effective, and the mechanical skills are strong. It displays some complexity in its argument, and, where relevant, refers to larger critical discourses. Quotations and references to primary and secondary sources are well integrated into the text, with proper documentation. Some problems with content, organization, style, or mechanics might prevent the paper from gaining an "A" grade, or the paper might have attempted less, settling for a safe argument. Errors are, however, occasional, rather than chronic, and they do not obscure meaning.

C (60-69%) SATISFACTORY A "C" paper demonstrates an acceptable grasp of the subject matter, and an ability to construct an argument that engages with that subject in a moderately critical and analytical manner. It has a reasonably clear thesis, with proper paragraphs, though it might have problems with both, such as a thesis that is a simple summary of the structure of the argument, or paragraphs that lack unity and/or clear topic sentences. There is evidence of an effort to support points with quotations and references to the text, with reasonable attempts at documentation. Errors in content, style, organization, and/or mechanics are still relatively few, but occasionally serious, hampering, at times, the coherent presentation of ideas. However, any such errors will not be so serious or so chronic as to make the overall paper difficult to understand. More effort needs to be put into developing language and writing skills, or in attempting more sophisticated original thought.

D (50-59%) MINIMAL PASS A "D" paper represents a barely acceptable performance with some evidence of familiarity with the material, and of analytical skill. It might attempt to address moderately complex issues, but with only minimal success. It might be lacking a clearly focused argument, or it might present observation in place of argument. While it attempts to present textual evidence, it either does not properly integrate this material into the body of the essay, or it relies too heavily on irrelevant paraphrase and/or plot summation. It might synthesize ideas from secondary sources without contributing any of its own analysis. Problems with organization,
style, content and/or mechanics make the overall ideas of the essay difficult to comprehend, or the argument difficult to follow from start to finish. Such papers demonstrate the need for concentrated efforts at improvement.

**E (40-49%) BORDERLINE FAIL** An "E" paper might have no clear thesis; it might present evidence that is scanty and/or irrelevant to the argument; or it might have serious problems with style, mechanics, organization and/or content that prevent the reader from following the main ideas from the beginning to the end.

**F (1-39%) FAILURE** An "F" paper demonstrates severe errors in mechanics, content, style, and/or organization that are unacceptable at the university level. It might be off topic, it might lack a thesis, it might lack clear and adequate paragraphs, and/or it might contain repeated and serious errors in grammar, sentence structure, and diction, such that the meaning is entirely obscured. It might also reveal significant misunderstanding of the course material.

**F (0%) ACADEMIC DISHONESTY** Plagiarism is the unacknowledged use of someone else's words and/or ideas. Not acknowledging your debt to the ideas of a secondary source, failing to use quotation marks when you are quoting directly, buying essays from essay banks, copying another student's work, or working together on an individual assignment, all constitute plagiarism. Resubmitting material you've submitted to another course is also academic dishonesty. All plagiarized work (in whole or in part) and other forms of academic dishonesty will be reported to the Dean, who is responsible for judging academic misconduct and imposing penalties. The minimum penalty for academic misconduct is a 0 on the assignment in question. It might also be subject to more severe academic penalties.

**UNIVERSITY POLICIES AND REGULATIONS:**

- Students in this course are expected to conform to the [Code of Student Behaviour](#) (partially copied below).

- Lakehead University is committed to achieving full accessibility for persons with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. If you think you may need accommodations, you are strongly encouraged to contact [Student Accessibility Services (SAS)](#) and register as early as possible.

- In accordance with the terms of the [Ontario Human Rights Code](#), this occurs through a collaborative process that acknowledges a collective obligation to develop an accessible learning environment that both meets the needs of students and preserves the essential academic requirements of the course.

- This course outline is available online through the [English Department homepage](#) and the [Desire2Learn](#) site for the course.

Examples of Misconduct

The following are examples of misconduct. They are not intended to define misconduct in exhaustive or exclusive terms and should be construed broadly. The following actions, or any actions that violate the principles of the preamble to this document, violate University standards of conduct, as do attempts to commit any actions that violate these principles.

1. Academic Misconduct

Academic misconduct includes, but is not limited to:

   i. Plagiarism (see University Regulation IX of the Calendar for definition; copied below), including, but not limited to, submitting a work of which the student is not the author, in whole or in part, whether written, oral or in any other form (except for duly cited quotations or references). Such work may include a thesis, an academic paper, a seminar presentation, a test, an examination, a laboratory or technical report;
   ii. cheating of any kind;
   iii. presenting research data that have been falsified or concocted in any way;
   iv. attributing a purported statement of fact or reference to a source that has been concocted;
   v. submitting the same piece of work or a significant part of that work for more than one course, or a thesis or other work which has already been submitted elsewhere, without written authorization of the instructors concerned and/or of the academic unit concerned;
   vi. falsifying an academic evaluation, misrepresenting an academic evaluation, using a forged or falsified academic record or supporting document, or facilitating the use of a falsified academic record or supporting document;
   vii. undertaking any other action for the purpose of falsifying an academic evaluation;
   viii. disruption of academic activities during a class or component of a course.

Note: Students are also subject to the academic requirements of their respective programs and should refer to any additional regulations governing their Faculty and/or Department/School.


The University takes a most serious view of offences against academic honesty such as plagiarism, cheating and impersonation. Penalties for dealing with such offences will be strictly enforced.
The "Code of Student Behaviour and Disciplinary Procedures" including sections on plagiarism and other forms of misconduct may be found on the Lakehead University Senate website. See the Code under Policies - Student Related in the University Policies at policies.lakeheadu.ca.

The following rules shall govern the treatment of candidates who have been found guilty of attempting to obtain academic credit dishonestly.

(a) The minimum penalty for a candidate found guilty of plagiarism, or of cheating on any part of a course will be a zero for the work concerned.

(b) A candidate found guilty of cheating on a formal examination or a test, or of serious or repeated plagiarism, or of unofficially obtaining a copy of an examination paper before the examination is scheduled to be written, will receive zero for the course and may be expelled from the University.

Students disciplined under the Code of Student Behaviour and Disciplinary Procedures may appeal their case through the Judicial Panel.

Note: "Plagiarism" shall be deemed to include:

1. Plagiarism of ideas as where an idea of an author or speaker is incorporated into the body of an assignment as though it were the writer's idea, i.e. no credit is given the person through referencing or footnoting or endnoting.

2. Plagiarism of words occurs when phrases, sentences, tables or illustrations of an author or speaker are incorporated into the body of a writer's own, i.e. no quotations or indentations (depending on the format followed) are present but referencing or footnoting or endnoting is given.

3. Plagiarism of ideas and words as where words and an idea(s) of an author or speaker are incorporated into the body of a written assignment as though they were the writer's own words and ideas, i.e. no quotations or indentations (depending on format followed) are present and no referencing or footnoting or endnoting is given.