

W St/ 321/Hist 395 The History of Sexualities

Fall 2011

Dr. Gordillo

Class: Monday and Wednesday 10:35 - 11:50 VLIB 260

Office Hours: M – W 9:00 – 10:00 MMC 202 U

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Course Description

This course will explore the transformations of understandings, assumptions, and constructions of sexuality in the last two centuries. Marking important landmarks, especially during the first three decades of the 20th century, the history of sexuality unfolds the way we formulate sexuality today. We will focus on topics such as the construction of race within sexual discourse in the 19th century including prostitution and nation building, and ‘repression’ in the Victorian era.

The course examines the ‘birth’ of heterosexuality and homosexuality as concepts of sexual identity as well as sexology and psychoanalysis in early 20th century. Challenging periods such as the so called ‘sexual revolution,’ and reproductive rights as well as the systematic persecution of homosexuals during the cold war period are included and debated during the course of the class. The main goal of this course is to trace the patterns of complex processes by which sexuality has been formulated (symbolism), understood (language), deployed (sexual practices and behaviors), and policed within political, moral and social discourses.

Required Readings

Michel Foucault, *The History of Sexuality Vol. I: An Introduction*

Kathy Peiss, ed., *Major Problems in the History of American Sexuality*.

Dagmar Herzog, *Sex in Crisis: The New Sexual Revolution and the Future of American Politics*.

The professor will provide extra reading assignments.

Instructional and assessment strategies

Instructional strategies will expand beyond lectures and will include methods such as simulations, role-plays, seminar discussion, guided lectures, power point presentations, video clips, and projects that will engage students in the process of learning. The assessment rubric will be derived from campus general education rubrics. Some assessment will take place within the framework of the student’s university e-portfolio.

Academic Integrity

Academic integrity is the cornerstone of the university and will be strongly enforced in this course. Any student found in violation of the academic integrity policy will be given an “F” for the assignment/course (professor reserves the right to assess the final verdict) and will be referred to the Office of Student Conduct. For additional information about WSU’s Academic Integrity policy/procedures please contact (360) 546-9573

Disability Accommodation

Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, please visit the Disability Services. All accommodations **MUST** be approved through the Disability Services. Please stop by the Student Resource Center on the Lower Level of Student Services Center (360) 546-9138.

Emergency Notification System: WSU has made an **emergency notification system** available for faculty, students and staff. Please register at myWSU with emergency contact information (cell, email, text, etc). You may have been prompted to complete emergency contact information when registering for classes on ROnet. In the event of a **Building Evacuation**, a map at each classroom entrance shows the evacuation point for each building. Please refer to it. Finally, in case of **class cancellation campus-wide**, please check local media, the WSU Vancouver web page and/or <http://www.flashalert.net/>. Individual class cancellations may be made at the discretion of the instructor. Each individual is expected to make the best decision for their personal circumstances, taking safety into account. Safety plan website - <http://safetyplan.vancouver.wsu.edu/>

Important Dates and Deadlines:

www.registrar.wsu.edu/Registrar/Apps/AcadCal.ASPX

Course Requirements

1) Two short critical essays 2-3 pages on a class reading/film **30%**

Things to consider when working on your essays:

1. Have a title that's interesting and somewhat points to your main argument.
2. Summarize the plot of the film and the novel.
3. Offer your overall impression of the film and the novel while mentioning the title, director/author, and key actors/protagonists.
4. Were any particular film/literary techniques used in key scenes? How did the film/literary techniques enhance the plot?
5. Address how the film/novel represents notions of femininity and masculinity. Offer evidence for your opinion. Remember to mention the use of symbols and literary devices.
6. Ending paragraph--your last opportunity to guide the reader. Offer a clincher that tells the reader what medium was more effective and why. Reiterate your main argument before you close the last paragraph.
7. **You must edit and revise your essays before you turn them in.**

2) A mid-term exam **15%**

3) A class group presentation (students need to discuss the topic in advance) **20%**

4) Final 7 to 10-page research paper (based on the group presentation) **25%**

5) Class meetings will rely more heavily on discussion than lecture. Be prepared to discuss the readings for each class. Participation weighs heavily in evaluation of your

performance. Students will turn in two short homework assignments based on answering film-questions. **10%**

Class attendance

Students are required to attend class meetings. Any changes in this syllabus or in the scheduling of the exams or readings will be announced during class meetings. Students are responsible for any material missed in case of an absence. This syllabus is tentative and subject to change. The professor will notify students of any changes ahead of time.

Assignments

All the assignments are due by the date marked on the syllabus. **No late assignments will be accepted.**

Grading Scale

Attendance is of outmost importance and it will affect your final grade.

A= 100-94	A- = 93-90	B+=89-87	B=86-84
B-=83-80	C+=79-77	C=76-74	C-=73-70
D+=69-67	D=66-64	D-=63-60	F=59 and below

Film Analysis Questions:

1. How are women, men and people of color portrayed in the film?
2. Do the main characters develop during the course of the film? What are their traits and how are they conveyed? (You might look at speech, actions, costumes, makeup and narration.) Is behavior motivated, consistent? Are the characters “realistic” or caricatured?
3. What is represented on the film? Who represents and who is not represented?
4. What values do the characters seem to represent? What do they say about such matters as their county, authority, sexuality, and political ideology?
5. Does the film make use of symbols to convey its message? What symbols are particularly noticeable or recurring in the film? How do they affect the response of the spectator towards the film?
6. What is the function of the setting and décor (location, sets, props, costumes)? How they contribute to the mood of the film?
7. How is the construction of National/collective and individual identities represented?
8. How do popular culture and high culture interface in this film?
9. Does the film question or reinforce the marginalization or exotization of “difference”?
10. What sexual identities are normalized and marketed as the status quo? (Heterosexual, homosexual, bisexual, trans-gendered, transvestite, etc.) Why?

Sample Questions for the Foucault Readings:

1. How is power generated?
 2. How did he put his argument together?
 3. Who is he arguing against?
 4. How are desires produced?
 5. How does the media produce desire to sell things through sex? (i.e. commercials)
- These are some questions that should guide you through some of the readings:

6. How have race, class, gender, and religion affected ideas of sexuality in the twentieth century?
7. How have public conceptions about sexuality affected the “private” sexual lives of individuals?
8. What role has sexuality played in public discourses?
9. Why were people identified by categories of sexual orientation in the 20th Century? What forms have these categories taken? When and why have they changed?

I reserve the right to make adjustments to this syllabus including changes in the films listed below. Students are responsible to make note of any changes to this syllabus. The readings in parenthesis will be handed out by the Professor ahead of time.

This syllabus tells you the dates by which you need to have the material read. Some films will not be seen in their entirety due to time restrictions. The students are responsible for completing the films at home. All films are available in the library.

Week 1

- August 22 **Introduction to the class and explanation of readings and assignments.** What is the history of sexuality the history of? What are the connections of sexuality to politics, cultural ideologies, and social relationships? What do the students experience as sexuality? And sex? And power? What are their understandings of the history of sexuality?
 Film –Lela Lee’s Little Angry Asian Girl
- August 24 **Theoretical Approaches to the History of Sexuality.**
 Foucault: pp 3-13; Peiss: pp 1-25, pp 348-356.
 Film: Stonewall Documentary

Week 2

- August 29 **Syphilis and Aids: Sex, Immorality, and the Fear of Social Instability and Death.** How does the State respond to the threat of an epidemic of sexually transmitted diseases? Peiss: pp. 446-451; 460-482.
- August 31 **Sex and Race: Colonial Encounters.**
 Peiss: pp 26-69 and pp. 145 (primary Document).

Week 3

- Sept 5 Labor Day Holiday
- Sept 7 **Sexuality and Constructions of Race and Class**
 Peiss: pp 142-185. (Arnoldo De León, “Defective Morality,” in *They Called them Greasers: Anglo Attitudes toward Mexicans in Texas, 1821-1900.* Eileen J. Suárez Findlay, “Introduction,”

Imposing Decency: The Politics of Sexuality and Race in Puerto Rico, 1870-1920.)

Week 4

Sept 12

Management of Sexuality: 17th Century Sexual practices.

Peiss: pp 70-106; Foucault: pp 17-36. **Essay #1 Due.**

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Victorian Prudery and Romantic Same Sex Love

Peiss: pp 113-117; 119-141

Film: *Dangerous Liaisons*

Week 5

Sept 19

Passionless-ness?

Peiss: 187-189; 201-214

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Health, Working Class Women

Foucault: pp 17-36; Peiss: pp 238-241; 252-264; 282-283; **Re-write for essay #1 Due.**

Week 6

Sept 26

Middle Class Reformers

(Michelle Foucault, "Bourgeois Sex," in Robert A. Nye, ed., *Sexuality*. Pp. 87)

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The Couch, the Body and the 'Deviant': Psychoanalysis, Sexology.

At the turn of the century, doctors and scientists had virtually replaced religious authorities in the deployment of notions of sexuality and sexual practices. Read Eugenics Sterilization Laws: http://www.eugenicsarchive.org/html/eugenics/essay_8.html; Peiss: pp 339-341; 348-356; Foucault: pp 36-49

Week 7

Oct 3

Importance of Medicine and Science

(Robert Nye, "Experts" in Robert A. Nye, ed., *Sexuality*. Pp. 115; Jacques Donzelot, "The Priest and the Doctor," in Robert A. Nye, ed., *Sexuality*. Pp.118-119.) Peiss: 356-365

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Film: *Boys Don't Cry*.

Reproductive Rights

Changing attitudes toward sex converged with the rise of consumerism and the commercialization of leisure, desire and pleasure. Peiss: pp 273-279; 283-285

Week 8

Oct 10

MIDTERM EXAM

Oct 12

The Flapper and the Fairy

Peiss: 299-307; 327-336; (Vicky Ruíz, "The Flapper and the Chaperone," in *From Out of the Shadows: Mexican Women in Twentieth-Century America*. Laura Briggs, "Discourses of 'Forced Sterilization' in Puerto Rico," *Differences* 10/2 (1998)

Week 9

Oct 17

‘Demonized,’ ‘Abnormal,’ ‘Homosexuals’ and ‘Sanctified,’ ‘Normal,’ ‘Eroticized’ Heterosexual Married Couples.

Peiss: pp 367-374; 376-379; 381-383; 384-393; Foucault: pp 53-73. Resources: The Kinsey Institute:

<http://www.indiana.edu/~kinsey/>

Oct 19

Understanding the Meanings and Constructions of the ‘Sexual Revolution.’

Invention of Heterosexuality

(James H. Jones, “The Radical Motives of Kinsey’s Sex

Research,” in Robert A. Nye, ed., *Sexuality*. Pp. 341); Herzog 1-59

Film: *Kinsey*

Week 10

Oct 24

The Politics of Religion

Herzog: 61-125.

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‘Nationalist’ Sexualities

Herzog: Chapters 127-182.

Week 11

Oct 31

Management of Sexual Bodies.

Foucault: pp 77-102; Peiss: pp 405-406; 408-417. **Essay #2 Due.**

Nov 2

What Sexual Revolution?

(Grant, “What Sexual Revolution?” in Robert A. Nye, ed.,

Sexuality. Pp 360; Germaine Greer, “Women’s Sexual Liberation”

in Robert A. Nye, ed., *Sexuality*, Pp 354.)

Week 12

Nov 7

New Families, Racialized Sexualities: How Have Social constructions on Sexuality Changed?

Foucault: pp 103-159

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“Acceptable” Social Constructions

Peiss: pp 484-490; 492-494.

Film: *You Don’t Know Dick*

Week 13

Nov 14

Transnational Sexualities

Documentary on the Maquiladoras; (Pierrette Hondagneu-Sotelo and Ernestine Avila, “ ‘I’m Here, but I’m There’: The Meanings of Latina Transnational Motherhood”; Gloria González-López, “ ‘De madres a hijas’: Gendered Lessons of Virginity across Generations of Mexican Immigrant Women”)

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Gender, Immigration and Sexuality

(Yen Le Espiritu, “ ‘We Don’t Sleep Around Like White Girls Do’: Family, Culture, and Gender in Filipina American Lives” in Pierrette Hondagneu-Sotelo’s *Genders and U.S. Immigration: Contemporary Trends*.)

Week 14

November 21-25; Thanksgiving Holiday Enjoy!

Week 15

Nov 28

Sexuality and the Border

(Jennifer S. Hirsch, “En el Norte la Mujer Manda” (“In the North Woman Give the Orders”))

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Globalization and Women’s Rights in the 21st Century

(“Fertility Decline, Contraceptive Choice, and Mexican Companionate Marriages,” in *A Courtship After Marriage: Sexuality and Love in Mexican Transnational Families*.)

Week 16

Dec 5

Final Presentations

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Final Presentations

Final Examination Week December 12- 16

Final Research Paper

As a group (no more than three students per group), write an 7 to 10-page research paper on a particular topic relevant to the class materials. Members of the group have to contribute an equal amount of research time and writing time. The research paper must have at least 3 different references from class sources (readings, films and audio pieces). Your research paper will be closely tied to your final presentation. The presentation will be your tool to summarize your research paper and present your findings. Make sure that your research paper has an introduction and a conclusion and let the reader know what you will analyze in your introductory paragraph. Your paper should include a bibliography citing all the “texts” you used for the paper. Be careful that you cite whenever you need to and paraphrase whenever necessary. Do not have long quotes that take away from you analysis: quotes and citations are there to help you support your arguments not to make the arguments for you. Don’t let the “experts” write your paper.

Final Power Point Presentation

Find a particular subject that has attracted your interest from the class material and develop a 5 to 8- minute power point presentation. Timing is of the essence since you will be given a 3 and 1-minute warnings to end on time. Students in the past have been stopped at the 8-minute mark not being able to make their final remarks that usually contain the conclusion of the research. These groups lost points that could have been avoided had they timed their presentations. Please be careful that this does not happen to you.

Avoid “talkie” slides, which are slides with a lot of writing on them (do not have a presenter read literally from the slide during the presentation). Power points are tools to help you emphasize your arguments not make the arguments for you. I want to see **more**

images than writing on the presentation slides. Make sure that you cite all your sources. You may choose to do this either at the bottom of each slide (write the web page where the image came from or any other source where you got it from). Remember that images work like texts and you must provide the sources where they came from. You may also have all your sources bibliography-style at the end of the presentation.

These presentations need to be professionally done and delivered. I will be taking attendance during the days of the presentations and will mark down those students who are absent during presentation days (these dates are marked on your syllabus). You need to be respectful of you classmates' time and commitment to this project by being present whether you are presenting or not. If you have further questions contact Dr. Gordillo at gordillo@vancouver.wsu.edu

The day of your presentation you need to turn in: 1) a CD with a copy of your power point. Make sure that you write your groups' names and the title of the presentation on the CD. 2) Your final research paper 3) a folder with all of the materials you used for the research paper and the power point presentation (these can be notes on paper bags or magazine clips, anything related to your presentation should be included in the folder).

Make sure that all the materials have your group's individual names.

Web Resources

The Kinsey Institute:

<http://www.indiana.edu/~kinsey/>

Museum of Sex: <http://museumofsex.com/>

Eugenics Sterilization Laws:

http://www.eugenicsarchive.org/html/eugenics/essay_8.html

WWW Virtual Library of Women's History:

<http://www.iisg.nl/w3v/womenshistory/>

Extra Credit

Read Married Love:

<http://digital.library.upenn.edu/women/stopes/married/married.html#VII>

Write a 2-page reaction paper critically analyzing the content of the book.