

**AKDENİZ UNIVERSITY**  
**INSTITUTE OF SOCIAL SCIENCES**  
**ENGLISH LANGUAGE AND LITERATURE**  
**MA / PhD Programmes**

**Course** : İDE 5035 Literature and Gender (MA Programme / Elective / ECTS: 5)  
 İDE 7015 Literature and Gender (PhD Programme / Elective / ECTS: 7)  
**Instructor** : Dr. Emine ŞENTÜRK  
**Year/Term** : 2020-2021 Fall

**I. Aim of the Course:**

In this course, issues related with gender will be examined in an in-depth manner through the analysis of some canonical literary works. In addition to the analysis of traditional narratives, this course will also include the study of some works that belong both to British and American minority cultures and other disadvantaged groups that are traditionally kept outside the canon. The content of the course includes the study of gender as a phenomenon as it appears in various canonical and non-canonical texts along with the effect of the relevant theories on textual analysis that interrogate the issue of gender in literature.

**II. Course Outline:**

Week and Theme	Secondary Sources to be Read	Literary Works to be Read
<b>Week 1 Introduction to the Course</b>	Introduction, Gender Perspectives of Body, Social Construction of Femininity, Social Construction of Masculinity, Women's Studies and Gender Studies	
<b>Week 2 What is Gender?</b>	✓ Introduction part of Wiesner-Hanks's book <i>Gender in History: Global Perspectives</i> . (including "Sex and Gender," "Gender History and Theory," "The Origins of Patriarchy")	
<b>Week 3 Social Construction of Gender</b>	✓ Judith Lorber, "The Social Construction of Gender" ✓ Carole Vance, "Social Construction Theory: Problems in the History of Sexuality" ✓ Judith Butler, "Subjects of Sex/Gender/Desire" in <i>Gender Trouble: Feminism and the Subversion of Identity</i> ✓ Judith Butler, "Performative Acts and Gender Constitution"	
<b>Week 4 Gender in Mythology &amp; Ancient Greece</b>	✓ David M. Halperin, "One Hundred Years of Homosexuality" ✓ P. Walcot, "Greek Attitude towards Women: The Mythological Evidence" ✓ The Role of Women in Ancient Greece	✓ Sappho and poems (620 BCE-550 BCE) ✓ <i>The Ecclesiazusaeptra</i> (The Assemblywomen) by Aristophanes (391 BC)

<b>Week 5 Witchcraft</b>	<ul style="list-style-type: none"> <li>✓ <i>The Malleus Maleficarum</i> by Heinrich Kramer (<i>The Hammer of Witches</i>) (1486)</li> <li>✓ “A Feminist Perspective on the History of Women as Witches” by Maggie Rosen</li> <li>✓ Witch hunting</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Circe: A Novel</i> by Madeline Miller (2018)</li> </ul>
<b>Week 6 Femininities</b>	<ul style="list-style-type: none"> <li>✓ Historical Overview of Feminist Movements</li> <li>✓ Feminist Movement in Europe and the US</li> <li>✓ Suffragettes</li> </ul>	<ul style="list-style-type: none"> <li>✓ Speech Entitled “Ain’t I a Woman?” by Sojourner Truth (1851)</li> </ul>
<b>Week 7 Feminist Movement</b>	<ul style="list-style-type: none"> <li>✓ Liberal Feminism, Marxist and Socialist Feminism, Radical Feminism, Psychoanalytic and Existential Feminism, Other Feminist Thought</li> <li>✓ “Feminist Criticism” in <i>Critical Theory Today</i> by Lois Tyson</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Dusa, Fish, Stas and Vi</i> by Pam Gems (1976)</li> <li>✓ <i>Vinegar Tom</i> by Caryl Churchill (1976)</li> <li>✓ <i>The Grace of Mary Traverse</i> by Timberlake Wertenbaker (1985)</li> </ul>
<b>Week 8 Theorizing Sexed and Gendered Bodies</b>	<ul style="list-style-type: none"> <li>✓ Lisa Wade, “The New Science of Sex Difference”</li> <li>✓ Michelle O’Brien, “Tracing This Body: Transsexuality, Pharmaceuticals, and Capitalism”</li> <li>✓ Eli Claire, “Freaks and Queers”</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Written on the Body</i> Jeanette Winterson (1992)</li> </ul>
<b>Week 9 Lesbian Literature</b>	<ul style="list-style-type: none"> <li>✓ “Lesbian, gay, and queer criticism” in <i>Critical Theory Today</i> by Lois Tyson</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>On a Grey Thread</i> by Elsa Gidlow (1923) (collection of poems)</li> <li>✓ <i>The Well of Loneliness</i> by Radclyffe Hall (1928)</li> <li>✓ <i>Rubyfruit Jungle</i> by Rita Mae Brown (1973)</li> </ul>
<b>Week 10 Gay Literature</b>	<ul style="list-style-type: none"> <li>✓ CJ Pascoe, “Dude You’re a Fag: Adolescent Masculinity and the Fag Discourse”</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Maurice</i> by E. M. Forster (written in 1913-14, published in 1971)</li> </ul>
<b>Week 11 Performativity</b>	<ul style="list-style-type: none"> <li>✓ Judith Butler, “Performativity, Precarity, and Sexual Politics”</li> <li>✓ Amber Hollibaugh and Margot Weiss, “Queer Precarity and the Myth of Gay Affluence”</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Orlando</i> by Virginia Woolf (1928)</li> </ul>
<b>Week 11 New Directions, Queer Theory</b>	<ul style="list-style-type: none"> <li>✓ Judith Halberstram, “Queer Temporalities and Postmodern Geographies”</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>The Left Hand of Darkness</i> by Ursula Le Guin (1969)</li> </ul>
<b>Week 13 Transgender Fiction, Representing the Other</b>	<ul style="list-style-type: none"> <li>✓ Julia Serano, “Skirt Chasers: Why the Media Depicts the Trans Revolution in Lipstick and Heels”</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Middlesex</i> by Jeffrey Eugenides (2002)</li> <li>✓ <i>Frankissstein</i> by Jeanette Winterson (2019)</li> </ul>
<b>Week 14 Masculinities</b>	<ul style="list-style-type: none"> <li>✓ Tim Carrigan, Bob Connell and John Lee, “Toward a New Sociology of Masculinity”</li> <li>✓ Raewynn Connell, <i>Masculinities</i></li> <li>✓ Pierre-Antoine Pellerin, Reading, Writing and the “Straight White Male”: What Masculinity Studies Does to Literary Analysis</li> <li>✓ S. Horlacher, editor. <i>Constructions of Masculinity in British Literature from the Middle Ages to the Present</i></li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Absalom, Absalom!</i> by William Faulkner (1936)</li> <li>✓ <i>Glengary Glenn Ross</i> by David Mamet (1982) - play</li> <li>✓ <i>Fever Pitch</i> by Nick Hornby (1992)</li> </ul>
<b>Week 15 Gender Studies in Turkey</b>	<ul style="list-style-type: none"> <li>✓ Nezihe Muhittin, Halide Edip, Fatma Aliye, Tezer Özlü, Duygu Asena, Sevgi Soysal</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Ali ile Ramazan</i> by Perihan Mağden (2010)</li> </ul>

### III. Textbook:

Selected works will be collected by the students if not stated otherwise and relevant materials will be provided by the instructor.

### IV. Method of Instruction:

This course will be conducted through discussions and in the form of lectures. The students are expected to come to class having read the assigned material as it is essential to take part in all kinds of class activities and discussions. The course will be supported through such visual materials as documentaries, movies, and videos, which will be shown and/or assigned to the students periodically throughout the semester.

### V. Course Requirements:

Regular attendance and active participation. Attendance is compulsory. The students are expected to come to class having read the assigned material. For each reading material, they are supposed to prepare discussion questions either individually or as a group, and they are expected to participate in class discussions and group activities.

For the PhD students, the requirements will be rearranged, and the students will be informed in the beginning of the term accordingly. The requirements and evaluations for the MA and PhD students are different from each other, and this will be decided according to the number of students taking the course.

**Attendance:** As a discussion-oriented course, the effectiveness of this class is dependent upon your regular attendance at class meetings, both for the benefit of the class as a whole and for your own personal development. I will allow you **THREE** unexcused absences over the course of the semester – no questions asked. However, these unexcused absences may **NOT** be used for those class sessions when your own work is being peer reviewed. If for one reason or another you are unable to attend one of these functions, please speak to me prior to the date of the class so that we can set up an alternative time.

*No cell phones and other phones use are allowed in the online sessions. Use of interactive technology is allowed only when it is required for the assignment, for contacting group members or research (Place devices under your seat during lectures). Photos or video should not be taken in class without prior permission (personal use only allowed in emergency). Apart from watching for educational purposes, any kind of sharing or using the videos or any course material is illegal and therefore will be penalised.*

### VI. Evaluation:

Your final grade in this course will be determined by a number of activities, including a major research essay, a midterm, five shorter response papers, an annotated bibliography, and class participation. For each of these activities, you will be graded on an A to F scale, with A representing excellent work, B above average work, C average work, D below average work, and F unacceptable work.

As a general rule, I do not grant extensions, but if you know well in advance that you have a conflict with a certain due date, please let me know as soon as possible so that we can work out an alternate schedule.

The contribution of each element of class towards your final grade is as follows:

Primary Source Presentation (x2)	: 20% (10 pts each)
Midterm Paper (5-6 pp)	: 20%
Secondary Source Presentation	: 10%
Research Paper (10-12 pp.)	: 50%

**Primary Source Presentation (10 pts each=20 pts total):** Each student will have two presentations on a literary work that are assigned in the beginning of the term. The presentation will include two parts, one is more informative on the writer, style, era, form if necessary of the work, the other part will include an argumentative perspective on the novel that is studied. The paper format of the presentation should be ready before the class and the main points related to the paper should be handed out to the classmates in order to help them follow the presentation. The papers should not be read, but presented (which means students should care the presentation skills as well). The presentations should be limited to 15-20 minutes exactly.

**Midterm Paper (20 points):** The midterm paper will be a rather short research paper on one of the presentations students have performed in the class (on one literary work). This paper should develop an argument about the novel, play, or poem collection, and it should engage with a well-researched secondary source support. The students may be asked to submit their papers on Turnitin.

**Secondary Source Presentation (10 pts):** The students are expected to choose one secondary source from the list and prepare a summary of this source for 10-15 mins. The summaries should cover the main points or the main argument of the source chosen, and it may develop a discussion on the role or significance of this specific source in terms of the main issue of this course. The students may use PowerPoint presentation to refer during the class.

**Research Paper (50 points):** The largest single component of your grade will consist of a 10-12 pp. final research paper. This essay should develop a unique argument about one or more of the texts studied in the class, and it should engage with a well-researched secondary source support. The students may be asked to submit their papers on Turnitin.

**Written Assignments:** *All writing assignments, including both major papers and shorter writing assignments, should be typed and formatted according to APA style. APA guidelines specify that papers should be typed in 12-point font, doubled-spaced, and with one-inch margins on all sides. Your paper should also include a works cited page that lists the full bibliographical details for each text quoted or cited in any way in the paper.*

**Important Notice:** If a student is absent and misses an exam s/he will automatically fail unless s/he brings an officially signed medical excuse form from a state authorized hospital or clinic. In

that case the official form will be presented to the Executive Committee of the Faculty for their review. If the Committee accepts the form, the student and the instructor will arrange a date for a make-up exam. Note that make-up exam questions will be prepared at the same level as the original exam questions.

**Note:** All these items including the course outline, evaluation percentages, and mid-term dates are subject to change depending upon the circumstances and the students will be informed about the changes by the instructor in advance. Additional content, essays, movies, etc. will be provided by the instructor.

#### **Additional issues:**

**Academic honesty:** All work you turn in for this class must be your own work, with all outside references sources properly cited and acknowledged.

**Instructor Availability:** I am available to speak with students during my office hours, but since there is no actual meetings at that time, the students may e-mail me to set up an online appointment.

**Email Policy:** You are welcome to contact me via email with any questions you may have about the course. Please allow me at least 24-48 hours to respond to your email. I also ask that you treat your emails to me as professional communications and address them in a formal manner.

The e-mail addresses I am currently using are:

[eminesenturk@akdeniz.edu.tr](mailto:eminesenturk@akdeniz.edu.tr) (primary e-mail address for the course)

[emine\\_senturk@yahoo.com](mailto:emine_senturk@yahoo.com) (secondary e-mail address if there is no reply from the primary one)

### **VII. Recommended Primary Reading**

*The Bostonians* (1885-1886) by Henry James

*Cobra* by Severo Sarduy (1972) – a novel by Cuban author

*The Female Man* by Joanna Russ (1975)

*Queen Christina* by Pam Gems (1982)

*Stone Butch Blues* by Leslie Feinberg (1993)

*Gender Outlaw* by Kate Bornstein (1994)

*Man Enough to be a Woman* by Jayne County (1995)

*Long Black Veil* by Jennifer Finney Boylan (2017)

*Yes, You are Trans Enough* by Mia Violet (2018)

*Fun Home: A Family Tragicomic* by Alison Bechdel (2006) – a graphic novel

*If These Walls Could Talk* (movie-1996)

*If These Walls Could Talk 2* (movie-2000)

### **VIII. Recommended Secondary Reading**

- Ahmed, S. (2006). *Queer Phenomenology: Orientations, Objects, Others*. Duke UP.
- Alderson, D. (29 March 2010). "Postgay Drama: Sexuality, Narration and History in the Plays of Mark Ravenhill." *Textual Practice*. 24.5. 863-882. TUBITAKEKUAL. 20 May 2011. <<http://dx.doi.org/10.1080/09502361003675659>>.
- Alimahomed, Sabrina. "Thinking Outside the Rainbow: Women of Color Redefining Queer Politics and Identity." *Social Identities*: 16. 2 (2010): 151-168.
- Beauvoir, S. de. (2009). *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier, Vintage Books.
- Brill, R. (26 Jun 2015). "The Evolution of the Great Gay Novel." <https://lithub.com/the-evolution-of-the-great-gay-novel/>
- Butler, J. (1993). *Bodies that Matter: On the Discursive Limits of "Sex."* Routledge.
- . (1990). *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.
- Califa, P. (1997). *Sex Changes: The Politics of Transgenderism*. Cleis.
- Cesur Kılıçaslan, S. ve T. Işık. (2016). *Toplumsal Cinsiyet ve Efsaneden Gerçeğe Türkiye’de Kadın*. Nobel.
- Connell, R. W. (2005). *Masculinities*. Second Edition. U of California P.
- Deeney, J. (2006) "Lesbian and Gay Theatre: All Queer on the West End Front." *A Companion to Modern British and Irish Drama 1880–2005*. Ed. Mary Luckhurst. Blackwell, pp. 398-408.
- Duberman, M. (2018). *Has the Gay Movement Failed?* U of California Press.
- , M. Vicinus and G. Chauncey, Jr, eds. (1989). *Hidden from History: Reclaiming the Gay and Lesbian Past*. Penguin Books.
- Erickson-Schroth, L. (2014) *Trans Bodies, Trans Selves: A Resource for the Transgender Community*. Oxford UP.
- Friedan, B. (1963). *The Feminine Mystique*. Dell Publishing.
- Godiwala, D. (2006). *Queer Mythologies: The Original Stageplays of Pam Gems*. Intellect.
- Goldman, E. (2006). *Dans Edemeyceksem Bu Benim Devrimim Değildir*. Çev. Necmi Bayram. Agora Kitaplığı.
- Göç, M. (2020). *20.Yüzyıl Amerikan Edebiyatında Erkekler ve Erkeklikler*. Palet.
- Erdoğan, E. ve N. Gündoğdu, haz. (2020). *Türkiye’de Feminist Yöntem*. Metis.
- Franceschina, J. (1997). *Homosexualities in the English Theatre: From Lyly to Wilde*. Greenwood.
- Foucault, M. (1978). *The History of Sexuality*. Translated by Robert Hurley, Pantheon.
- Halberstram, J. (2005). *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York UP.
- Halperin, D. M. (1990). *One Hundred Years of Homosexuality and Other Essays on Greek Love*. Routledge.
- Hearn, J. (2006). *Men in the Public Eye: The Construction and Deconstruction of Public Men and Public Patriarchies*. Routledge.
- Herzog, D. (2011). *Sexuality in Europe: A Twentieth Century History*. Cambridge UP.
- hooks, b. (1984). *Feminist Theory: From Margin to Center*. South End Press.
- . (2004). *The Will to Change: Men, Masculinity, and Love*. Atria Books.
- . (2004). *We Real Cool: Black Men and Masculinity*. Routledge.

- Horlacher, S. and Kevin Floyd, editors. (2013). *Post-World War II Masculinities in British and American Literature and Culture: Towards Comparative Masculinity Studies*. Routledge.
- Irigaray, L. (1993). *Je, tu, nous: Toward a Culture of Difference*. Routledge.
- . (1977). *This Sex Which Is Not One*. Cornell UP.
- Jagose, A. (1996). *Queer Theory: An Introduction*. New York UP.
- Lorber, J. (1994). "The Social Construction of Gender".
- Kandiyoti, D. (1996). *Cariyeler, Bacılar, Yurttaşlar: Kimlikler ve Toplumsal Dönüşümler*. Metis, 1996.
- Koşar, Ö. (2020). "Güzel Doğulmaz, Güzel Olunur!: Beauvoir'ın Aşkınlık, Irigaray'ın Taklit Düşüncesi Üzerinden Güzellik Sorunsalı." *Akdeniz Kadın Çalışmaları ve Toplumsal Cinsiyet Dergisi*. Sayı III (1), PP. 83-101.
- Millett, K. (2010). *Sexual Politics*. U of Illinois Press.
- Murphy, Peter F. *Oxford Readings in Feminism: Feminism and Masculinities*. Oxford UP, 2004.
- Oakley, A. (1972). *Sex, Gender and Society*. Gower / Maurice Temple Smith.
- . (2018). *Women, Peace and Warfare: A Suppressed History of Social Reform 1880-1920*. Policy Press.
- Pankhurst, E. (2016). *Suffragette My Own Story: The Origins of the Suffragettes*. Hesperus Press Classics.
- Pankhurst, H. (2019). *Deeds Not Words: The Story of Women's Rights, Then and Now*. Sceptre.
- Paglia, C. (2001). *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*. Yale Nota Bene.
- Pateman, C. (1988). *The Sexual Contract*. Stanford UP.
- Peraino, J. A. (2006). *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig*. U of California P.
- Reinelt, J. (May 1986). "Beyond Brecht: Britain's New Feminist Drama." *Theatre Journal*. No.2. pp. 154-163.
- Reynolds, M., editor. (1994). *The Penguin Book of Lesbian Short Stories*. Penguin Books.
- Richardson, D., J. McLaughlin, and M. E. Casey, editors. (2006). *Intersections Between Feminist and Queer Theory*. Palgrave Macmillan.
- Saygılıgil, F., hazırlayan. (2016). *Toplumsal Cinsiyet Tartışmaları*. Dipnot Yayınları.
- Scott, J. W. (1986). "Gender: A Useful Category of Historical Analysis." *The American Historical Review*, vol. 91, no. 5. pp. 1053-1075.
- . "Gender: Still a Useful Category of Analysis?" *Diogenes*, vol. 57, no. 1, 2010, pp. 7-14.
- Sedgwick, E. K., editor. (1997). *Novel Gazing: Queer Readings in Fiction*. Duke UP.
- Spender, D. (1980). *Man Made Language*. Second Edition. Pandora.
- . *Women of Ideas and What Men Have Done to Them*. Pandora.
- Stoller, R. J. (1968). *Sex and Gender: The Development of Masculinity and Femininity*. Karnac, 1968.
- Stryker, S. (2008). *Transgender History*.
- Wiesner-Hanks, M. E. (2011). *Gender in History: Global Perspectives*. Second Edition. Wiley-Blackwell.
- Winkler, J. (1990). *The Constraints of Desire: The Anthropology of Sex and Gender in Ancient Greece*. Routledge.
- Wittig, M. (1975). *The Lesbian Body*. Trans. By David Le Vay. William Morrow and Company.
- . (1992). *The Straight Mind and Other Essays*. Beacon Press.

## IX. Articles Online

- Grady, C. (20 Jul 2018). "The waves of feminism, and why people keep fighting over them, explained". <https://www.vox.com/2018/3/20/16955588/feminism-waves-explained-first-second-third-fourth>
- Nicholson, L. (Winter 2020). "Feminism in 'Waves': Useful Metaphor or Not?" *New Politics*. [https://newpol.org/issue\\_post/feminism-waves-useful-metaphor-or-not/](https://newpol.org/issue_post/feminism-waves-useful-metaphor-or-not/)

## X. Helpful Web Sources

- İstanbul Kadın Müzesi. <http://www.istanbulkadinmuzesi.org/>
- Kadın Eserleri Kütüphanesi ve Bilgi Merkezi Vakfı. <http://kadineserleri.org/>
- "Kadın olmanın Günahı / The Sin of Being a Woman." (A documentary about Nezihe Muhittin, one of the first feminist women and writers)
- Kültür ve Siyasette Feminist Kadınlar*. <http://www.feministyaklasimlar.org/>
- World Health Organization, Genomic Resource Center. "Gender and Genetics." <https://www.who.int/genomics/gender/en/>