

Sex and Culture

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What is “sex”—both the biological category and the behavioral act? How do these concepts intersect with the culture that constructs them? This course will consider these questions by examining American media from across the twentieth and twenty-first century. We will read poetry, fiction, and non-fiction and watch films and music videos. These objects will come from four historical moments—the mid-1920s (a.k.a. the Jazz Age), mid-century (a.k.a. the Civil Rights era), the mid-1980s (a.k.a. the Cold War years), and as close to the present as we can get. To that end, we will select the final course text roughly two weeks before we discuss it.

As we analyze these cultural snapshots, we will think together about how sex and sexuality traffic between notions of the mind and body, individual lives and collective identities, and corporeal reality and social abstraction. We will think about how different people understand these dynamics and how these concepts change over time, as well as how these relays intersect with other organizations of human experience (e.g., gender, race, ethnicity, socioeconomics, law, religion). Finally, we will contemplate how recent concerns about things like #metoo, sex and consent on college campuses, and LGBTQ rights have been a long time in the making—and are perhaps not as revolutionary as some might wish them to be.

English 102 is an introduction to textual analysis designed to help you develop your critical reading and writing skills. With these aims in mind, we will hone specific strategies of close reading and devote serious attention to the writing process. In so doing, we will aim to learn both about the nature of language and communication, and the material realities these projects seek to describe. Through informed conversation and constructive questioning, we will appraise our course texts in their historical and formal contexts, as well as contemplate the larger, thematic concerns inherent in any study of what it means to be human.

Required course texts

Available at the Campus Store / on eCampus:

- Course reader
- Loos, *Gentlemen Prefer Blondes* (1925)
- Morrison, *Sula* (1973)
- Easton Ellis, *Less Than Zero* (1985)

Assignments and grading

- Paper #1: Brief media analysis / 3 page minimum (15%)
- Paper #2: Less-brief media analysis / 4 page minimum (20%)

- Paper #3: Research-supported media analysis / 6 page minimum (25%)
- Final exam (5%)
- Classwork: homework assignments, reading quizzes, oral presentation (20%)
- Participation (15%)

Grade calculus

- A (✓+) = 95
- A/A- = 92.5
- A- = 90
- A-/B+ (✓/✓+) = 89
- B+ = 88
- B+/B = 86.5
- B (✓) = 85
- B/B- = 82.5
- B- = 80
- B-/C+ (✓/✓-) = 79
- C+ = 78
- C (✓-) = 75
- C- = 70
- D+ = 68
- D = 65
- D- = 60
- F = 50

Classwork

The required assignments for this course include weekly writing exercises and one oral presentation. The writing assignments will focus on specific aspects of analytical writing (e.g., thesis statements, close reading paragraphs). These exercises will function as building blocks for each of the course papers. We will work with these assignments in class on their due date, so they must exist, **typed and in hard copy**, at the start of each class period. Late homework will not receive credit, but **you must complete all class assignments to pass the course.**

The oral presentations will be done in small groups (2-3 students) and will focus on a single course text. These 8-10 minute presentations will initiate class discussion on their assigned day and thus should aim to raise questions rather than provide answers about the given work. I will deliver a sample presentation in Week 2.

I will also give infrequent reading quizzes. Quizzes will be given at the beginning of class and will feature four straightforward questions about key story elements (e.g., how does the protagonist get to and from work?). So long as you do the reading, you will pass with flying colors. If you miss a quiz on a day when you have an excused absence, your grade will be calculated without it. There will be no make-up quizzes.

Papers

The details of each paper will be discussed as the dates approach. Topics are always flexible (translation: if you have an exciting idea/question/hunch/puzzle, just ask!). Papers should include a well-formulated, argumentative, focused thesis (a.k.a. debatable claim), ample, pertinent textual support (a.k.a. close reading), and compelling analytical structure. Papers must also be typed, double-spaced, MLA-formatted with a proper heading, margins, and Works Cited. We'll review citation guidelines early in the semester; if you have questions or concerns about this protocol (or about anything else), I'm happy to talk in office hours.

A few other guidelines: I will not answer content-related emails in the 24 hours preceding the paper deadline (trust me, this policy benefits everyone involved). **Your paper is due in hard copy at the beginning of class and must be uploaded to MOLE before you arrive that day.** Papers cannot be submitted via email. Late papers will be penalized one third of a letter grade for every day past the deadline, including weekend days. After five days, you will receive a zero for the essay (note, however, that you must complete all assignments to pass the class). The final essay must be submitted at the final exam session; no late papers will be accepted.

Writing is really about rewriting. To encourage you to keep revising your work beyond deadlines that are necessary but arbitrary, I invite you to submit any course assignment to the Menlo Oak Press. If your piece is selected for publication and you work with the editors to revise and publish the piece, I will grade your new product. You will either earn this new grade on the assignment (replacing your former grade) *or* augment your former grade by one third of a letter—whichever comes out in your favor.

Participation

The success of our seminar depends on the active participation of every student. Accordingly, participation constitutes a large portion (15%) of the final grade for the course. I will calculate it as follows: I will not keep track of the number of times you raise your hand; I will attend to the evidence that you actively, regularly engage with the material, share your insights and questions with the class, and incorporate these thoughts as well as my feedback into the course assignments.

I have a no-screens policy in class. If I see you on your phone during class, it will drastically affect your participation grade. The same rubric applies to your physical classroom presence: arrive on time; stay for the entire session; do not take bathroom breaks on your own terms (I will pause class after roughly 40 minutes to allow for a collective break, during which time you can use the restroom and catch up on all missed social media).

The chance to attend to one subject for 80 minutes, with a community of other people, is a rare opportunity; take advantage of it.

For those who prefer a more quantitative rubric, I offer the following guidelines.

Absences

- 3 unexcused absences will lower your participation grade by ½ of a letter.
- 5 unexcused absences will lower your participation grade by 1 letter.

- **6 unexcused absences will result in your failing the course.**
- Note that absences are *only* excused with medical documentation or prior approval from me (athletic absences are approved provided you contact me 48 hours beforehand.)

Late arrivals

- **Each tardy arrival will lower your participation grade by 1%.**
- If you arrive without a hard copy of an assignment due that day, that counts as a tardy arrival for the day (owing to the missed time it takes you to go print).

How to positively influence your participation grade:

- Arrive on time.
- Stay for the entire session.
- Electronic devices must remain unseen and unheard for the duration of class (yes, all 80 minutes, class breaks excepted).
- Actively engage with class material:
 - Take notes on the framework I offer for our reading each day and the discussions that ensue.
 - Review and cite class material—both when prompted and unprompted by me.
 - Ask questions.
 - Volunteer to read material out loud.
 - Contribute to discussion.
- If you struggle with the latter, I encourage you to come to class each day with a question or observation from the reading.

How to negatively influence your participation grade:

- Miss class.
- Arrive late.
- Use an electronic device.
- Fail to bring class materials (books, course reader, notebooks, writing implements).
- Have items other than class materials and food or drink on the seminar tables (e.g., bags, headphones).
- Zone out in class.
- Ignore instructions to review (look at) the reading.
- Make no effort to answer questions or participate in discussion.

Academic Integrity Policy

“Menlo College expects that students will do their own work and that their quizzes, tests, examinations, lab work, research papers, essays, projects, internships, and all other assignments honestly reflect their own learning and knowledge in the course. [V]iolations of this policy [include]: copying from another student during an exam; having another person write a paper [on a student’s behalf]; any form of plagiarism or cheating; etc. Students found in violation [of the policy] are given a failing

grade on the assignment. Students found in violation during a final examination, final project, or related final evaluation [or] assignment will receive a failing grade for the course” (*Menlo College Academic Procedures Manual*, 17).

Also note that a student who fails a course as a result of violating this policy will not be allowed to withdraw from the course, and that all violations of the Academic Integrity Policy will be recorded through the Office of Academic Affairs. Repeat offenders will be subject to disciplinary action as determined by the Academic Dean. Such disciplinary action will normally result in the expulsion of the offending student from Menlo College.

Plagiarism

Plagiarism is unacceptable. I define plagiarism as presenting someone’s words, ideas, or any other work that can be considered intellectual property as if it was your own. If you use someone else’s work without quoting or citing completely, you have committed plagiarism. Do not copy and paste text from any source without quotation; do not paraphrase without citation or adapt information from Cliff’s Notes or Wikipedia; do not submit versions of the same paper more than once—all of these are considered plagiarism.

If you have questions about whether you may be inadvertently committing plagiarism, there are many resources available to help you. You may visit any of the centers listed below. I am also always happy to talk about these or any concerns.

Resources

On campus:

- The Writing and Oral Communication Center:
 - **All students are required to visit the Writing Center to workshop the first course paper.** Written confirmation of this appointment must be attached to your submitted final draft.
 - Students who make additional appointments at the Writing Center over the course of the term and who document these sessions with written confirmation from the Center will receive a 24-hour extension on the assignment due date. I will set a cap for maximum extensions for each paper (usually 1-2 weeks out).
 - Students who make use of the Oral Communication Center for their in-class presentation and who document this session with written confirmation from the Center will increase their presentation grade by 1/3 of a letter.

- Bowman Library:
 - We will visit Bowman for a research workshop on Wednesday of Week 13. This workshop will facilitate your independent research for the third course paper, which must integrate one historical and one scholarly source into its analysis of a course text.
 - I encourage you to make use of this excellent resource throughout the term.

- Academic Success Center (ASC):
 - The ASC is open Monday through Friday from 9am to 6pm. Students may drop in for assistance at any time, but appointments are recommended.
 - The ASC also runs a drop-in Peer Tutor Lab from 2:30 to 5pm, Monday through Wednesday and 7pm to 9pm Sunday through Wednesday.

Online:

Be wary of online sources, especially Wikipedia. Always consult more than one source and look for consistency. Here are a few reputable sites for cross-checking purposes:

- CCTC's Grammar Site: cctc.commnet.edu/grammar/index
- Purdue University's Online Writing Lab: owl.english.purdue.edu
 - Includes MLA and APA formatting and style guides
- Google Scholar: scholar.google.com
 - Features a variety of critical commentary (books, journal articles)

Weekly schedule

With the exception of Monday August 20, all texts should be read and all writing assignments must be completed *prior* to the indicated class.

Introductions

Week 1

M 8/20: Course introduction

W 8/22: John D'Emilio and Estelle Freedman, Introduction to *Intimate Matters*, Third edition (2012)

* Writing diagnostic: Dorothy Parker, "General Review of the Sex Situation" (1926)

Sex in the Jazz Age

Weeks 2-3

M 8/27: Langston Hughes, "Mulatto" (1927)

W 8/29: Ernest Hemingway, "Hills Like White Elephants" (1927)

* Class canceled W 9/5; begin reading *Blondes* and drafting Paper #1

Weeks 4-5: Anita Loos, *Gentlemen Prefer Blondes* (1925)

M 9/10: Chapters 1-2

W 9/12: Chapters 3-4

M 9/17: Chapter 5

W 9/19: Chapter 6

Sex @ Mid-Century

Week 6

M 9/24: Jules Styne and Leo Robin / Howard Hawks, "Diamonds Are a Girl's Best Friend" (1949 /1953); Ann Powers, Introduction to *Good Booty* (2017)

W 9/26: Frank O'Hara, "Ave Maria" (1964); Maxine Hong Kingston, "No Name Woman" (1976)

* Paper 1 draft due M 9/24; final due M 10/1

Weeks 7-8: Toni Morrison, *Sula* (1973)

M 10/1: To end of 1921 (p. 48)

W 10/3: To end of 1927 / Part I (p. 85)

M 10/8: To end of 1939 (p. 137)

W 10/10: To end

Sex & Late Capitalism

Week 9:

M 10/15: Madonna / Niles Rodgers, “Material Girl” and “Like A Virgin” (1984)

W 10/17: James Baldwin, “Here be Dragons, or Freaks and the American Ideal of Manhood” (1985)

Weeks 10-11

Bret Easton Ellis, *Less Than Zero* (1985)

M 10/22: To p. 70

W 10/24: To p. 105

M 10/29: To p. 154

W 10/31: To end

* Paper 2 draft due M 10/29; final due M 11/5

Sex & Culture Now

Weeks 12-15:

M 11/5: *GLEE*, “Diamonds Are a Girl’s Best Friend / Material Girl” (2013)

W 11/7: Hannah Gadsby, *Nanette* (2018)

M 11/12: TBD

W 11/14: Research workshop @ Bowman Library

M 11/19: Writing workshop / course evaluations

M 11/26: Research presentations

W 11/28: Course wrap-up

* Paper 3 due Saturday December 1 at 10am

Final exam: Saturday December 1 10am-12:30pm. Location TBD.