

**FLR 418/518 (CRN 36634/36636): FOLKLORE AND GENDER
SPRING 2016, M/W 10-11:20 AM, 107 ESL**

Professor: Dr. Lisa Gilman

E-mail: lmgilman@uoregon.edu

Phone: 541-346-3967

Office Hours: 9:30-11:30 Tuesdays, 1-2 pm Wednesdays, and by appointment

Office: 447 PLC

Required readings:

- All readings available on Canvas

Recommended Texts:

- Hollis, Susan Tower, Linda Pershing, and M. Jane Young. 1993. *Feminist Theory and the Study of Folklore*. Urbana and Chicago: University of Illinois Press.
- Radner, Joan Newlon, ed. 1993. *Feminist Messages: Coding in Women's Folk Culture*. Urbana and Chicago: University of Illinois Press.

Course Description: Students will use theories from folklore, feminism, and gender studies to analyze folklore forms (such as urban legends, jokes, material culture, games, and performance) that are used to create and celebrate various manifestations of gender identities, contribute to gender conflict, and contest gender oppression. Focusing primarily on examples from the United States, we will examine how folklore relates to ideas of multiple femininities and masculinities to engage ways in which gender, class, race, ethnicity, and religion intersect in the manifestation of gender identities in the United States. A particular emphasis this term will be exploring ways that folklore forms and concepts from the field of folklore studies are used in efforts to effect positive social change related to a variety of gender and sexuality issues.

Course Objectives:

1. Identify, explain and apply basic concepts in Folklore scholarship associated with gender, feminism, socialization, performance, and resistance.
2. Identify, explain, and analyze diverse folklore forms related to gender in relationship to the historical, cultural, and social contexts in which they are performed, employing appropriate theoretical and methodological approaches.
3. Identify, explain, and critically analyze the role of folklore in community constitution, identity formation, and conflict negotiation for diverse groups of people in the United States

FLR 418 GRADING AND COURSE REQUIREMENTS FOR UNDERGRADUATE STUDENTS:

- **Attendance and participation (10% of final grade):** students will be assessed on their attendance and participation in class and completion of in-class writings and activities.
- **Discussion postings (15% of final grade):** Students will be divided into two groups. On alternating weeks, one group will be required to post to the course Canvas site a set of observations and/or questions based in that week's required materials. Each posting should have a minimum of two complete "thoughts" (questions or observations) related to one or more of that week's readings. These are due by 5 pm on the day before the first class meeting for that week (i.e. Sunday). Students in the second group will be responsible for posting one or more responses to the posts of the first group. Responses should also have a minimum of two complete "thoughts." These can be in response to a single or multiple postings. The responses are due by 5 pm before the second class meeting (i.e. Tuesday). Postings will be graded based on evidence of careful reading and critical engagement with materials. **Postings begin in week 2 of class and continue through week 9.**
- **Attend two lectures or relevant events (10% of final grade):** Announcements about relevant lectures and events will be made throughout the term. Students are required to attend two and submit a short 1-page paper about each event that includes: name and date of the event, a short 1-paragraph description, and a short 1-paragraph analysis applying one course concept to the event. Ideally, a majority of students will attend the Take Back the Night march on the evening of April 28. The event write-ups are due by one week after the event.

- **Folklore Example (5% of final grade):** Students will be required to bring a relevant folklore example related to one class reading (sign-up sheet will be distributed in class). On the assigned day, the student will share the example and offer one or more prompts linking the reading to the example to launch class discussion
- **Paper #1 (due 5/4, 20% of final grade):** 5-page paper describing and analyzing an example of an activist project that uses folklore form(s) or concepts from the field of folklore studies. (Guidelines to be distributed in class and posted on Canvas)
- **Presentation of term paper/project (5% of final grade):** Short presentation of final project. (Guidelines to be posted on Canvas)
- **Term Paper or Project (35% of final grade):** 10-page paper on some aspect of folklore and gender OR participation and reflection in individual or group activist project. (Guidelines to be distributed in class and posted on Canvas)

FLR 510 GRADING AND COURSE REQUIREMENTS FOR GRADUATE STUDENTS:

- **Attendance and participation (10% of final grade):** students will be assessed on their attendance and participation in class and completion of in-class writings and activities.
- **Discussion postings (15% of final grade):** Students will be divided into two groups. On alternating weeks, one group will be required to post to the course Canvas site a set of observations and/or questions based in that week's required materials. Each posting should have a minimum of two complete "thoughts" (questions or observations) related to one or more of that week's readings. These are due by 5 pm on the day before the first class meeting for that week (i.e. Sunday). Students in the second group will be responsible for posting one or more responses to the posts of the first group. Responses should also have a minimum of two complete "thoughts." These can be in response to a single or multiple postings. The responses are due by 5 pm before the second class meeting (i.e. Tuesday). Postings will be graded based on evidence of careful reading and critical engagement with materials. ***Postings begin in week 2 of class and continue through week 9.***
- **Attend two lectures or relevant events (10% of final grade):** Announcements about relevant lectures and events will be made throughout the term. Students are required to attend two and submit a short 1-page paper about each event that includes: name and date of the event, a short 1-paragraph description, and a short 1-paragraph analysis applying one course concept to the event. Ideally, a majority of students will attend the Take Back the Night march on the evening of April 28. The event write-ups are due by one week after the event.
- **Folklore Example (5% of final grade):** Students will be required to bring a relevant folklore example related to one class reading (sign-up sheet will be distributed in class). On the assigned day, the student will share the example and offer one or more prompts linking the reading to the example to launch class discussion. ***Graduate students are expected to engage a theoretical concept from the reading in their prompt.***
- **Paper #1 (due 5/4, 20% of final grade):** Pick one theorist referenced in a class reading of your choice. Read the referenced work. Write a 5-7 page paper that clearly articulates the theoretical framework and critically discusses how the author of the class reading uses it. (Guidelines to be distributed in class and posted on Canvas)
- **Presentation of term paper/project (5% of final grade):** Short presentation of final project (Guidelines to be posted on Canvas)
- **Term Paper or Project (35% of final grade):** 15-20 page paper on some aspect of folklore and gender OR participation and reflection in individual or group activist project. (Guidelines to be distributed in class and posted on Canvas)

Attendance

- Class periods are used for discussions, lectures, small group assignments, writing, and other activities. Attendance is therefore mandatory and fundamental to your success in this course.
- If you have to miss class, it is your responsibility to obtain notes and materials. If your absence is due to excusable circumstances, you may meet with me (either during office hours or a scheduled appointment) to review missed materials.

- Excusable circumstances include: a death in the family, a serious illness with a doctor's note, ill children, observance of a religious holiday, and other university recognized conflicts. Be prepared to provide documentation.
- If excusable circumstances prevent your attendance at a test or your turning in an assignment on time, inform your professor **before** or **within 24 hours after** the exam via e-mail, telephone, or a dated note in the professor's mailbox (this requirement will be lifted in extreme circumstances). **LATE PAPERS (not due to excusable circumstances) WILL DROP ONE LETTER GRADE FOR EACH DAY THEY ARE LATE.**

Accessibility/Special Needs: I will do everything possible to assist those with special needs. Please meet with me in the first week of class to discuss how we can accommodate you.

Academic Honesty/Plagiarism

All work submitted must be your own and produced exclusively for this course. I will not tolerate any dishonesty or plagiarism. The use of sources (ideas, quotations, paraphrases from books, articles, websites, archives, interviews etc.) must be properly acknowledged and documented. Violations will be taken seriously and are noted on student disciplinary records. For information about plagiarism and how to avoid it, see: http://pages.uoregon.edu/tpayne/EG595/plagiarism.pdf?DB_OEM_ID=500. If you are in doubt, please consult me before completing any relevant requirements. For information about consequences of academic dishonesty, see UO Student Conduct Code:

<http://uodos.uoregon.edu/StudentConductandCommunityStandards/StudentConductCode/tabid/69/Default.aspx>

Respectful Supported Learning Community

We will engage with many controversial and troubling issues and perspectives in this course, and each one of us will feel uncomfortable, challenged, or outraged at different moments during the term. It is critical that we are able to think about and address these issues respectfully from a plurality of experiences and positions and that we work collaboratively to create a learning community that is supportive for each of us. I am very committed to and will work hard to facilitate a supported environment. Please communicate with me through an anonymous note, an email, or a meeting if you would like to discuss class dynamics at any time.

SCHEDULE OF CLASS READINGS AND ASSIGNMENTS

WEEK 1 Gender, Folklore, and Performance

Monday 3/28: Course Introduction

Wednesday 3/30: Gender, folklore, and performance

Readings:

- Bauman, Richard. 1992. "Performance." In *Folklore, Cultural Performances, and Popular Entertainments: A Communications-Centered Handbook*, ed. Richard Bauman, pp. 41-49. Oxford University Press.
 - Sawin, Patricia. 2002. Performance at the Nexus of Gender, Power, and Desire: Reconsidering Bauman's Verbal Art from the Perspective of Gendered Subjectivity as Performance. *Journal of American Folklore* 115 (455): 28-61.
 - Butler, Judith. 1993. "Introduction." *Bodies That Matter: On the Discursive Limits of 'Sex.'* New York: Routledge.
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WEEK 2 Folklore, Play and Gender Socialization

Monday 4/4: Children's games and gender socialization

Readings:

- Sherman, Josepha and T.K.F. Weisskopf. 1995. In the Beginning: Sex, Pregnancy, and Birth. In *Greasy Grimy Gopher Guts: The Subversive Folklore of Childhood*, pp. 32-52. Little Rock: August House Publishers.
- Gaunt, Kyra. 2006. Introduction and Ch. 1 Slide: Games as Lessons in Black Musical Style. *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop*, pp. 1-36. NY: New York University Press.
- Mechling, Jay. 1980. The Magic of the Boy Scout. *The Journal of American Folklore* 93 (367): 35-56.

Wednesday 4/6: Playing with Barbie

Reading:

- Thomas, Jeannie Banks. 2003. Chapter 3: Barbie and her Consorts: Baked Barbie, Forgotten Ken, and Flushed G.I. Joe. In *Naked Barbies, Warrior Joes, and Other Forms of Visible Gender*, pp. 113-74. Urbana: University of Illinois Press.
- Barbie: The New Fashionistas <http://www.barbie.com/en-us>
- Video: *Barbie Nation* (watch in class)

WEEK 3 Folklore and Masculine Identities

Monday 4/11: Folklore and multiple masculinities

- Coles, Tony. 2009. Negotiating the Field of Masculinity: The Production and Reproduction of Multiple Dominant Masculinities. *Men and Masculinities* 12 (1): 30-44.
- Gilman, Lisa. 2016. Ch. 5 Music, Gender, and the Paradox of Masculinity. *My Music, My War: The Listening Habits of U.S. Troops in Iraq and Afghanistan*, pp. 80-112. Middletown, CN: Wesleyan University Press.

Wednesday 4/13: Folklore and multiple masculinities at the U.S. margins

- Bryant, Jerry H. Introduction and Ch. 1 The Classic Badman and the Ballad. "Born in a Mighty Bad Land": *The Violent Man in African American Folklore and Fiction*, pp. 1-18. Bloomington: Indiana University Press.
- Cantú Norma. E. 2005. "Muy Macho: Traditional Practices in the Formation of Latino Masculinity in South Texas Border Culture." In *Manly Traditions: The Folk Roots of American Masculinities*, ed. Simon Bronner, pp. 116-33. Bloomington: Indiana University Press.

WEEK 4 Folklore, Gender, Identification, and Differentiation

Monday 4/18: Jokes, identification, differentiation

Readings:

- Bauman, Richard. 2000 [1972]. Differential Identity and the Social Base of Folklore. In *Toward New Perspectives in Folklore*, eds. Américo Paredes, pp. 40-53. Bloomington: Trickster Press.
- Murphy, Peter F. 2001. Chapter 6. Insidious Humor and the Construction of Masculinity. *Studs, Tools, and the Family Tools: Metaphors Men Live By*. Madison: Wisconsin University Press.
- Bing, Janet. 2007. Liberated Jokes: Sexual Humor in All-Female Groups. *International Journal of Humor Research* 20 (4): 337-66.

Wednesday 4/20: Folklore, gender, and election campaigns

Readings:

- Meeks, Lindsey. 2013. All the Gender That's Fit to Print: How the New York Times Covered Hillary Clinton and Sarah Palin in 2008. *Journalism & Mass Communication Quarterly* 90: 520-39.
 - Thomas, Jeannie. 1997. "Dumb Blondes, Dan Quayle, and Hillary Clinton: Gender, Sexuality, and Stupidity in Jokes." *Journal of American Folklore* 110 (437): 277 -31.
 - Dundes, Alan and Carl Pagter. 1991. The Mobile SCUD Missile Launcher and Other Persian Gulf Warlore: An American Folk Image of Saddam Hussein's Iraq. *Western folklore*. 50(3):303-22.
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WEEK 5 Folklore, Personal Experience, and Activism

Monday 4/25: The Classroom as space for activism and performance:

Guest: Amber Berrings

Readings:

- Nicholson, Helen. 2014 (2005). Ch. 1 An Introduction to Applied Drama, Theater and Performance. *Applied Drama: The Gift of Theater*, 2nd ed, pp. 1-20. New York: Palgrave Macmillan.
- Warner, Sara L. 2004. The Medea Project: Mythic Theater for Incarcerated Women. *Feminist Studies* 30 (2): 483-509. http://www.jstor.org/stable/pdf/20458976.pdf?_=1458943643982

Wednesday 4/27: Take back the night/black fashion and politics

Readings:

- Smith, Jenn. 2000. Take Back the Night: Postmodern Theory Turns into Action. *Off Our Backs* 30(1):14, 29.
- White, Aaronette M. 1999. White Talking Feminist, Talking Black: Micromobilization Processes in a Collective Protest against Rape. *Gender and Society* 13 (1): 77-100.
- Ford, Tanisha. 2015. The "Afro Look" and Global Black Consciousness. *Journal of Contemporary African Art* 37: 28-36.

****THURSDAY NIGHT 4/28: TAKE BACK THE NIGHT

Students encouraged to attend UOs Take Back the Night events. Meet at 6 PM at EMU amphitheater

http://calendar.uoregon.edu/event/take_back_the_night_2016#.Vvhe3LSvaEk

****FRIDAY 4/29, 12-1:30 PM, Knight Library Browsing Room: Tanisha Ford Lecture

Students encouraged to attend TANISHA FORD Lecture: "The Politics of Style: Black Women, Social Movements, and Global Fashion Economies"

WEEK 6 Folklore, Personal Experience, and Activism

Monday 5/2: Personal experience narratives and performative activism

Discuss Take Back the Night and The Men's Story Project

Guest: Avinnash Tiwari

Reading:

- Website: The Men's Story Project: Building Strength, Creating Peace
<http://www.mensstoryproject.org><http://www.mensstoryproject.org>

Wednesday 5/4: Personal experience narratives, theater, and LGBTQIA activism

*****Paper #1 Due*****

Video: *The Year We Thought about Love* (watch in class)

WEEK 7 Performing Within and Against Boundaries

Monday 5/9: Playing with gender and sexuality on the dance floor

- Stallings, L.H. 2015. Ch. 6 From the Freaks of Freaknit to the Freaks of Magic City: Black Women, Androgyny, Dance, and Profane Sites of Memory. *Funk the Erotic: Transaesthetics and Black Sexual Cultures*, pp. 176-204. Urbana: University of Illinois Press.
- Siebler, Kay. 2015. What's So Feminist about Garters and Bustiers? Neo-Burlesque as Post-Feminist Sexual Liberation. *Journal of Gender Studies* 24 (5): 561-573.
- Avery, Anthony. 2005. "I Feel That I'm Freer to Show My Feminine Side": Folklore and Alternative Masculinities in a Rave Scene. In *Manly Traditions: The Folk Roots of American Masculinities*, ed. Simon Bronner, pp. 157-79. Bloomington: Indiana University Press.

Wednesday 5/11: Folk Art and Gender Activism

- Pershing, Linda. 1993. Peace Work out of Piecework: Feminist Needlework Metaphors and the Ribbon around the Pentagon. In *Feminist Theory and the Study of Folklore*, eds. Susan tower Hollis, Linda Pershing, and M. Jane Young, pp. 327-57. Urbana: University of Illinois Press.
- Ruskin, Cindy. 1988. Excerpt. *The Quilt: Stories from the Names Project*, pp. 9-39. New York: Pocket Books.

WEEK 8 Folklore, Media, and Gender Activism

Monday 5/16: Muslim women's activism

Guest, Dr. Irum Shiekh

Readings:

- Shiekh, Irum. Hollywood Imagines the Middle East: Oppressed Muslim Women and the Imperial Desire of Adventure, Rescue, and Domination. Working Paper.
- Burton, Richard. 1934. Selections. *The Book of the Thousand Nights and a Night*. New York: Heritage Press.
 - Introduction: <http://www.sacred-texts.com/neu/burt1k1/tale00.htm>
 - "The Lady and Her Five Suitors": <http://www.sacred-texts.com/neu/burt1k1/tale25.htm>
 - "Conclusion": <http://www.sacred-texts.com/neu/burt1k1/tale32.htm>
- Website and Facebook site for "Palestinians Envision Life Without Occupation"
 - http://socialdocumentary.net/exhibit/Irum_Shiekh/3367
 - <https://www.facebook.com/search/top/?q=palestinian%20envision>

Wednesday 5/18: Folklore, new media, and peminism

Readings:

- Rak, Julie. 2005. The Digital Queer: Weblogs and Internet Identity. *Biography* 28 (1): 166-82.
- Daly, Perla Paredes. 2005. Creating NewFilipina.com and the Rise of CyberPinays. In *Pinay Power: Peminist Critical theory: Theorizing the Filipina/American Experience*. ed. Melinda L. de Jesús, pp. 221-38. Routledge: New York and London.
- Lipat, Christine, Trinity Ordon, Cianna Parmintuan Stewart, and Mary Ann Ubaldo. "Tomboy, Dyke, Lezzie, and Bi: Filipina Lesbian and Bisexual Women Speak Out." In *Pinay Power: Peminist Critical theory: Theorizing the Filipina/American Experience*. ed. Melinda L. de Jesús, pp. 187-209. Routledge: New York and London.

WEEK 9: Folklore, Pedagogy, Theater, and Social Change

Monday 5/23: Folklore, Pedagogy, Theater, and Social Change

Guest: Amber Berrings's master's project activity:

Readings:

- City Club panel "The Neglected Few: Students Of Color And Their Experience On The UO Campus." <http://klcc.org/post/neglected-few-students-color-and-their-experience-uo-campus>
- University of Oregon Administration From Black Student Task Force SUBJECT List of Demands, DATE 11/17/2015
- Nicholson, Helen. 2014 (2005). Ch. 4 Narrative and the Gift of Storytelling. *Applied Drama: The Gift of Theater*, pp. 65-84. New York: Palgrave McMillan
- O'Hara, Jean. 2014. Introduction. *Two-Spirit Acts: Queer Indigenous Performances*. Playwrights Canada Press.

Wednesday 5/25: TBA

WEEK 10: Term Paper/Project Presentations

Monday 5/30: HOLIDAY/NO CLASS

Wednesday 6/1: Student presentations

JUNE 6
TERM PAPER/PROJECTS DUE
BY 5:00 PM
IN MY OFFICE (447 PLC)