

Introduction to Women's, Gender, and Sexuality Studies

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SP2026—Regular Academic Session (January 20 – May 4); Women's, Gender, and Sexuality Studies Program; WGSS 2350 Introduction to Women's Studies; Async Online

WELCOME

I am glad you are here. My mission is to help facilitate your learning and unlearning and to provide opportunities for growth. Learn all that you can because they can never take that away from you. Please read this syllabus carefully. It details course pedagogies and policies—nothing in this document is boilerplate. By staying enrolled, you hereby acknowledge that you have read this document and agree to the herein policies.

Some think that since this isn't a STEM class, it won't be, can't be, or shouldn't be just as challenging. This course is required for some students. This course is an elective for others. College electives are NOT blow off courses. Remember too that being a student is a job. Some also think that online classes will have less work than face-to-face classes. By law, all course formats are required to have equivalent workloads and to provide equivalent opportunities to learn. You're paying the same price and earning the same number of credits, so it's only fair to have the same amount of work. If anything, online classes have more work because you are learning without the structure provided by a dedicated physical time and space.

DESCRIPTION

Introduction to Women's, Gender, and Sexuality Studies explores anthropological, biological, cultural, historical, philosophical, political, psychological, sociological, and theological perspectives related to sex/gender and sexuality. This course emphasizes the experiences of women in the United States during the 20th and 21st centuries as recorded in primary texts. We will examine essentialism and social constructionism; agency; embodiment; privileges and oppressions; differences between sex and gender; body image; sexual violence; dynamics of social institutions; and representations in short stories, novels, films, and music. We will look at how and why such social roles, identify formations, and experiences vary according to times, places, and intersectionalities—especially, citizenship, class, race, religion, sex, sexuality, gender, and disability—and positionalities.

DISCLAIMERS

This syllabus is tentative. I/we reserve the right to change requirements, topics, and policies. All information herein is current to the best of my knowledge. Consider announcements clarifications of, reiterations of, additions to, and/or modifications to this syllabus. By design, syllabi, calendars, and course descriptions are living, evolving documents, not all-encompassing texts.

Please operate under the expectation that disclaimers/trigger warnings are always in effect.

We will discuss difficult topics including but not limited to ableism, ageism, classism, colonialism, ethnocentrism, racism, and/or sexism, as well as death, murder, rape, and/or suicide and other forms of illness, trauma, and/or violence. Content will include explicit, offensive, sensitive content, including language and nudity. This list is not all-inclusive. Additional or specific warnings cannot be

provided, party as they make assumptions about what will or will not trigger. (For example, Khan in *My Name is Khan* is triggered by the color yellow.)

We are interested in learning. I select course content with education in mind. Materials might do something excellent, terrible, new, or different. There should be no implied or assumed agreement between course content and myself. Further, this course will approach material in ways that are relevant to academic discourses in this subject and related subfields and disciplines. Topics and conversations contain references to gender, sexuality, race, religion, disability, and other identities some may deem controversial. This course recognizes and honors trans people as valid, relevant individuals with real, meaningful trans identities—trans men are men, and trans women are women.

Information about reporting. Anything shared with me concerning illness, safety, wellness, or violence may be relayed to the appropriate office. In particular, I am a mandatory reporter if I learn about sexual violence that occurs by/to an enrolled student, regardless of location, per Federal, State, and UHS Title IX policies. Tragically, sexual violence is endemic (30%+ victim/survivor rate), including among college students (50%+ victims/survivors).

ACCOMMODATIONS

I am 39. I am a queer, crip (i.e., disabled), feminist. I have neurofibromatosis and dozens of related conditions. I have had six surgeries, so far! Two brain tumors are being monitored. I take two dozen medications. I am dyslexic and neurodivergent. I have been in lockdown since March 2020, as SARS-CoV-2 continues its destruction, something I have written many articles about. I was told by experts that my medical problems posed too many obstacles to ever be a professor or even attend college. Yet, I have five college degrees, have countless publications, and have been teaching college since 2007. I've been at UH since 2008.

Thus, I am committed to supporting equitable opportunities. You are encouraged to communicate access needs; please schedule a Zoom with me to do so. I know that the Medical Model of Disability doesn't always make healthcare accessible, safe, or comfortable. If you are registered with the Disability Center, let me know. As needed, you are charged with coordinating communication with the Disability Center. Every effort is made to follow these accommodations or appropriate and reasonable alternatives.

COMMUNICATION

Check Canvas often, taking note of announcements, grades, etc. When you have a question or want to share something with me, please send me an email. I do not use Canvas Mail. Depending on the question, I will reply directly to you, or I will address the question in the next daily announcement. I will respond promptly (i.e., within 48 hours, excluding weekends/holidays), if the message follows guidelines of professionalism. Practice professionalism by sending messages from your UH email account (required per UH policies) and by including a subject, greeting (and addressing me by name) and sign-off with your full name, concise paragraphs, appropriate content, your student ID, and your class name. Don't resend messages within minutes or hours or ask that I answer as soon as possible. Emails are triaged and answered according to relative importance (and according to the spoons I have available). Make sure to check your UH email account regularly, and if you receive a direct email from me, please reply promptly.

Additionally, you may be required to have a one-on-one Zoom to discuss your performance and other matters related to the class.

OBJECTIVES

Per rules, this CORE Language, Philosophy, & Culture class is reading and writing intensive and 1) focuses on how ideas, values, beliefs, and other aspects of culture express and affect human experience; 2) explores ideas that foster aesthetic and intellectual creation to understand human conditions across cultures; and 3) emphasizes critical thinking skills—creative thinking, innovation, inquiry, analysis, evaluation, and synthesis of information; communication skills—effective development, interpretation, and expression through written, oral, visual communication; personal responsibility—connect choices, actions, and consequences to ethical decision-making; and social responsibility—intercultural competence, knowledge of civic responsibility, and ability to engage effectively in regional, national, and global communities.

This course is further approved for CLASS Block and Diversity requirements and prepares interested students for a degree plans offered by the Women's, Gender, and Sexuality Studies Program. Of course, students looking for an elective credit are welcome, too.

Students will attain—through lectures, discussions, and/or primary and secondary texts (e.g., fiction and nonfiction, alphabetic and non-alphabetic)—and demonstrate—through a variety of informal and formal compositions (e.g., quizzes, drafts, presentations, major papers)—high-level knowledge, perspectives, and theories about how sex/gender and sexuality impact life, especially life for women.

Through the above processes, students will increase their aural, cultural, technological, textual, and visual literacies; their written and oral interpersonal and intrapersonal communication literacies; their metacognitive literacies; their ability to analyze, apply, explain, and synthesize material; and their ideas about the impacts of history, social/colonial constructions, and embodiment. Students will also appreciate “the learning worth crying about” (Dr. Michael Wesch); the role of failure in learning (Professor Clint Tuttle); the decision of “becom[ing] an active owner of your education” (Dr. Gabriela Diaz de Sabates); and “the emotional demands of college” (Dr. Andrew Joseph Pegoda).

REQUIREMENTS

1. **COMMITMENT:** Per Federal, State, SACS, and UH policies, each 3-credit class requires a 180-hour or so commitment from students. If you start early, study, read, participate, communicate, submit the work, and demonstrate critical thinking, you will have no problem earning a high grade. If you make good-faith efforts to complete the readings and requirements, you are almost guaranteed to pass the class. Throughout the class, please pay careful attention to the Live Course Calendar (**LCC**)—it details the term step-by-step.

2. **INTEGRITY:** My “Integrity Policy” underscores two beliefs: the importance of original, independent thinking and the importance of community/support and feedback.

What you cannot do: Any use of any Generative Artificial Intelligence (AI) or AI-like tool—for anything in this course including but not limited to assignments, papers, presentations, projects, quizzes or tests, and essays—is absolutely prohibited. Further, don't use AI for brainstorming, consulting, thinking, reading, researching, writing, translating, paraphrasing, revising, etc. Don't use CoPilot, Gemini, ChatGPT, Claude, Grammarly, Quill,

or other tools/websites to help with any part of any work for this class, including any rewrite or edit suggestions from Word. ****Only submit your own ideas in your own words.**** All work is subject to scanning by TurnItIn's Similarity Report and AI Report. Further, don't manipulate fonts/margins, don't adjust the speed of a video project to be faster or slower, don't recycle papers, don't buy papers, don't pay someone to do your work, don't get unauthorized help, don't copy or paraphrase text, don't plagiarize, and don't use any outside resources (unless you have prior approval). Don't sell/share my course materials. Don't upload/sell your work to websites like Chegg or Course Hero. Don't mass message the class, and don't make/join a group chat, such as GroupMe. This list is not all-inclusive. Should you learn of policy violations, you have an obligation to notify me. Integrity violations usually result in an F for the class and an official report. Should I discover violations after the fact, I reserve the right to apply necessary sanctions.

What you can (and should) do: You are always welcome to use course materials and your notes while completing graded work. Study groups are fine, too, just no more than three or four. You are strongly encouraged to visit the Writing Center (<https://uh.edu/writing-center/>). For tutoring, student success workshops, or an academic coach, please contact LAUNCH (<https://www.uh.edu/ussc/launch>). Both the Writing Center and LAUNCH offer services online and face-to-face. It's fine to have a friend or relative proofread work before you submit it—provided they do not use any kind of AI tool and they only point out any typos or point out possible areas in need clarification. Of course, you can always reach out to me, too. I am always happy to review assignments before you submit them for grading, but I need at least 48 hours (excluding weekends/holidays) to get back to you and then you need time to make any revisions.

3. **CURIOSITY:** A willingness to learn is vital. You will likely encounter views you find morally wrong. Please avoid agreeing or disagreeing. There are more sophisticated forms of engagement. For our purposes, we want to consider many different, different perspectives and think about how and why those ideas exist. If we give respect to the thoughts that different people offer (and consider their intersectionalities and positionalities) we can learn and be more appreciative of the complex, beautiful world around us. Related to this, an important skill to learn in college is sometimes moving away from centering or referencing your personal experience.

4. **READING:** You are expected to read assigned materials, including but not limited to “reading” articles, books, videos, films, images, and/or novels. Takes notes, as these will help you process the information and will help with the exams. Many materials are provided, but you are responsible for acquiring access to the following. It's college, so allow for the possibility that you will need to spend small amounts on other supplies, movie rentals, etc. to complete requirements.

- Erika L. Sánchez, *I Am Not Your Perfect Mexican Daughter*

5. **WRITING:** As this is a university liberal arts class, you will be writing often. For credit, written work must be in English and must also use appropriate capitalization, complete sentences, and paragraphs. Give appropriate attention to punctuation, grammar, and spelling. You are always expected to fully answer prompts with examples, analysis, and/or synthesis that explores who, what, when, where, how, and why. Further, except as otherwise noted, it's required to use the version of Word provided in AccessUH for the entirety of completing written assignments—simply create a folder for this class in your OneDrive and give files an appropriate name. This process is important so that I can access a document's version history, if needed.

6. **TECHNOLOGY:** A desktop or laptop computer, high-speed internet, a webcam, and a mic/earbuds are required by the University of Houston for students taking online classes. Our course requires use of Canvas (only access Canvas through AccessUH; if you use the App, you will encounter glitches); Microsoft 365; Zoom; and UH email. Cameras must be on, and you must be visible in the frame when completing a video assignment or when attending Live Sessions or Office Hours. When you need help with technology, please contact UIT (open 8 am – 8 pm daily) by calling/texting 713.743.1411 or emailing uitsupport@uh.edu.

7. **BEHAVIOR:** I hope we can all treat each other in a way that would make our dearest cats and dogs and other best friends proud. I hope we can always do better and learn more. Specifically, remember your audience: Class is not a family reunion, missionary retreat, or night out. Students who make inappropriate comments or requests, who proselytize, who refuse to comply with reasonable requests, or who do anything that compromises my commitments to inclusive learning will typically be reported to the Dean of Students Office and/or to Equal Opportunity Services.

8. **INSTRUCTIONS:** Not following instructions is one of the biggest things that holds students back. In all cases, reading and following instructions is crucial. The instructions always have important information regarding what to do, how to do it, and where and when to submit it. Instructions are carefully crafted to communicate expectations.

9. **ASSIGNMENTS:** The course is graded on the points system and is out of 100 points.

- **5 Live Sessions (10 points)**

- 1) five “Live Sessions,” live active attendance (or if you cannot attend live, actively watching the recording and writing a short paper), 2 points each

- **4 Assessments (45 points)**

- 1) three timed objective exams over assigned material, 10 points each; 2) course reflection, 15 points

- **3 Writing Assignments (45 points)**

- 1) current event paper, 15 points; 2) identity paper, 15 points; 3) response paper, 15 points

- **Bonus Opportunities**

- opportunities to recover missed points or earn bonus points, 1-2 points each

Deadlines: Assignments are always due by 11:59:00 PM CST on the specified day. Because everything is posted early, you can work around personal commitments. Strive to be ahead and have backup plans as insurance against the unexpected. All assignments have an automatic 6-hour EMERGENCY grace period. Otherwise, deadlines are firm, and NO LATE SUBMISSIONS will be accepted, unless a prior agreement has been arranged between you and Dr. Pegoda. Emergencies will, of course, be taken into consideration. Deadlines are never extended for participation assignments or bonus opportunities, including for students who add the class late.

Other details: Assignments must show incremental understandings of course concepts. I might use completed work as a future example—anonymity maintained. Work is only submitted when submitted to the appropriate link(s) in Canvas and in the appropriate format(s). Work is further only considered submitted when it is SFW and does not contribute to an atmosphere of threat or intimidation. In other words, everything must be school-appropriate—please do not say or show anything that would be inappropriate, disruptive, or alarming in a face-to-face class.

GRADES

Unlike what has become a common in high school, re-dos are not standard in college. Once work is graded, focus on the future. As above, assignments are open for large windows, there are numerous assignments, you can always receive feedback early, and UH offers its students many resources. Grades are always imperfect measurements—not indicators of worth—of your performance in the given contexts and goals of your life and the larger geopolitical realities we find ourselves in.

When you have questions about grades or feedback or if a mistake happened: first, take 24 hours to review and reflect upon your submission and class resources; and after this moratorium, second, please email me to schedule a Zoom. Grades will not be discussed by email. I am always glad to discuss improvement or correct a mistake. Don't use the "Comment" feature in Canvas.

Know that grades are not negotiable. Grade grubbing will not be entertained. Such tends to happen when someone might fuss about a grade and (1) demand a higher grade, (2) suggest the grade earned will prevent graduation, law school, getting a scholarship, etc., (3) emphasize how much time or effort went into the assignment, (4) allude to other courses or programs with work considered more important, (5) reference past grades, (6) suggest how they would have graded or designed the assignment, or (7) say—after the fact—the assignment was confusing or too hard, for example.

Term grades are based on the following point breakdown. Students may receive a higher grade than their final point total if they have shown substantial improvement, outstanding participation, or some other behavior that shows a commitment toward their learning and growth. Students should not ask for a higher grade.

94.0 or more = A; 90.0-93.9 = A-; 87.0-89.9 = B+; 83.0-86.9 = B; 80.0-82.9 = B-; 77.0-79.9 = C+; 73.0-76.9 = C; 70.0-72.9 = C-; 67.0-69.9 = D+; 63.0-66.9 = D; 60.0-62.9 = D-; 59.9-0 = F

OUTLINE

- I. Women's Studies for Everybody
- II. Intersectionalities and Positionalities
- III. Social Constructions of Sex and Gender
- IV. Transgender: Myth vs Reality
- V. Gender and Literature, Part I
- VI. The Problem That Has No Name
- VII. Feminism and Race
- VIII. Capitalism and Labor
- IX. Children and Childhood
- X. Countering Compulsory Heterosexuality
- XI. Gender and Literature, Part II
- XII. Psychological and Sexual Violence
- XIII. Healthcare: Abortion and Body Image
- XIV. Aging and Growing Old

Introduction to Women's, Gender, and Sexuality Studies

****Links below will often require using your UH Library account and/or UH Office account****

<u>Dates</u>	<u>Topics</u>	<u>Assignments</u>
<p>Please go through materials in the order they are listed. Links often require your CougarNet username and password.</p> <p>If a link stops working, let me know!</p>		
GETTING STARTED	<ul style="list-style-type: none"> • The Syllabus • Course Reader • The Live Sessions • Optional Bonus Opportunities • General Grading Descriptions 	
-W1- 1/20-1/25	<p><u>Women's Studies for Everybody</u></p> <p>"Everyone wants to save the Muslim woman. Some want to put the hijab on me and save me; some want to take the hijab off me and save me; some want to bomb us to save me. Just give me a break man! I can save myself! I don't need Western imperialism to save me or Western feminism riding on the coattails of Western imperialism to save me. I can save myself."</p> <ul style="list-style-type: none"> • Reader Chapter 1 • "Sory Babe, You're a Feminist" • "How Microfeminism Can Uplift Women" • "Why Does Privilege Make People So Angry" • "There Is No Hierarchy Of Oppression" • "I Want a Dyke for President" • "Why Take Gender Studies Courses?" • Wadjda (UH Streaming) 	<ul style="list-style-type: none"> • Syllabus Quiz (1/24, 100% required to earn grades) • Course Folder (1/24, full credit required to earn grades) • Bonus--Introductions (1/25, worth 1 point)
-W2- 1/26-2/1	<p><u>Intersectionalities and Positionalities</u></p> <p>"'Slut' is attacking women for their right to say yes. 'Friend zone' is attacking women for their right to say no. And 'bitch' is attacking women for their right to call you on it."</p> <ul style="list-style-type: none"> • Reader Chapter 2 • "The Expectations of Men" • "Letter from Xem" • "Terms and (Starting) Definitions" • "Intersectionality and Positionality Playlist" (optional) <p>**Start thinking about the Current Event Paper</p>	
-W3- 2/2-2/8	<p><u>Social Constructions of Sex and Gender</u></p> <p>"Fixing their hair, tanning, wearing perfume, and applying particular kinds and shades of makeup not only symbolize doing heterosexuality and femininity—practices that reproduce and naturalize the dominant cultural norms of heterosexuality—they symbolizing doing class as well, as the performers distance themselves from women who are 'ghetto looking.' By using their appearances to simultaneously do gender, heterosexuality, and class, these women increase their financial gains while at the same time conforming</p>	

	<p>to, legitimating, and perpetuating dominant cultural ideals."</p> <ul style="list-style-type: none"> • Reader Chapter 3 • "Social Learning Theory" • "Baby X" • "What are TERFs?" • "Berkeley Professor Explains Gender Theory" • "Why I Couldn't Take Off My Hat" • "People Don't Talk About" 	
<p>-W4-</p> <p>2/9-2/15</p>	<p><u>Transgender: Myth vs Reality</u></p> <p>"What the hell does a woman's body possess that makes it a woman's body? What does it need to have to be female? Did you immediately think of breasts, ovaries, vaginas? Gross. Think about that for more than two minutes, and you'll see why it's gross. Still don't get it? Well, then go down to the nearest breast cancer walk and tell every single woman with a double mastectomy she's not a woman. When you're done with that, go down to your local hospital, ask the nurse where the OR is, and wait outside until you can find a woman fresh out of her hysterectomy and tell her the news. Yeah, that sounds evil, doesn't it? Well, it's basically what you're doing when you're policing trans women's bodies. You're telling all women, cis and trans, what they have to have on/in their bodies to be a woman. Which, obviously, is totally gross."</p> <ul style="list-style-type: none"> • Reader Chapter 4 • "A Letter to the Girl I Used to Be" • "Why Some Use She/They & He/They Pronouns" • "My Gender is Like an Empty Lot" 	<ul style="list-style-type: none"> • Current Event Paper (2/15, worth 15 points)
<p>-W5-</p> <p>2/16-2/22</p>	<p><u>Gender and Literature, Part I</u></p> <p>"But somehow most people tend to make deeply personal decisions that magically align with thousands of years of forced traditions."</p> <ul style="list-style-type: none"> • Starting Points: Reading Film as Literature • Real Women Have Curves (UH Streaming) • "Marianismo" <p>**Start thinking about the Identity Paper</p>	<ul style="list-style-type: none"> • Test #1 (2/22, worth 10 points)
<p>-W6-</p> <p>2/23-3/1</p>	<p><u>The Problem That Has No Name</u></p> <p>"Heteronormativity – the Histories and institutions and processes and performativities that normalize, privilege, 'naturalize,' perpetuate, and legitimize said normativity."</p> <ul style="list-style-type: none"> • Reader Chapter 6 • "Shrinking Women" • "Girls Just Wanna Have Fun" • "Nina Simone - Mississippi Goddam" 	
<p>-W7-</p> <p>3/2-3/8</p>	<p><u>Feminism and Race</u></p> <p>"So many of the hot topics today, from socialism to cryptocurrencies to gender identity to polyamory, could simply be described as humanity waking up to the reality that our rules were written by dead people long before we got here, and that we are free to re-write them."</p> <ul style="list-style-type: none"> • Reader Chapter 7 • "I Married a Maasai and Moved to His Boma" • "Wrap My Hijab" • "Girl on Fire" • "Double Agent" • "Black Like Me" 	

<p>-W8-</p> <p>3/9-3/15</p>	<p><u>Capitalism and Labor</u></p> <p>"When someone works for less pay than she can live on — when, for example, she goes hungry so that you can eat more cheaply and conveniently — then she has made a great sacrifice for you, she has made you a gift of some part of her abilities, her health, and her life. The 'working poor,' as they are approvingly termed, are in fact the major philanthropists of our society. They neglect their own children so that the children of others will be cared for; they live in substandard housing so that other homes will be shiny and perfect; they endure privation so that inflation will be low and stock prices high. To be a member of the working poor is to be an anonymous donor, a nameless benefactor, to everyone else."</p> <ul style="list-style-type: none"> • Reader Chapter 8 • "Third Place" (read first two sections) • "Opting Out?" • Capitalism and Labor Terms • Why Maternity Care Is Underpaid • "How Many Slaves Work For You?" • "At The Purchaser's Option" 	
<p><u>Spring Break: March 16-March 22</u></p>		
<p>-W9-</p> <p>3/23-3/29</p>	<p><u>Children and Childhood</u></p> <p>"I woke myself up / Because we ain't got an alarm clock / Dug in the dirty clothes basket, / Cause ain't nobody washed my uniform / Brushed my hair and teeth in the dark, / Cause the lights ain't on / Even got my baby sister ready, / Cause my mama wasn't home. / Got us both to school on time, / To eat us a good breakfast. / Then when I got to class the teacher fussed / Cause I ain't got no pencil"</p> <ul style="list-style-type: none"> • Reader Chapter 9 • "Gay Moms Underground" • "Everywhere in the World They Hurt Little Black Girls" • "A Letter To My Ten Year-old Self" • "Boys in the Street" • "The Tale of Jenny & Screech (& Violet)" • "Hi Ren" 	<ul style="list-style-type: none"> • Identity Paper (3/29, worth 15 points)
<p>-W10-</p> <p>3/30-4/5</p>	<p><u>Countering Compulsory Heterosexuality</u></p> <p>"Not 'queer' like 'gay.' 'Queer' like escaping definition. 'Queer' like escaping definition. 'Queer' like some sort of fluidity and limitlessness at once. 'Queer' like a freedom too strange to be conquered. 'Queer' like the fearlessness to imagine what love can look like...and pursue it."</p> <ul style="list-style-type: none"> • Reader Chapter 10 • "Where Living With Friends Is Still Technically Illegal" • "Compulsory Gender Explained" • "Another Beautiful Day" • "Money Game Part 3" 	<ul style="list-style-type: none"> • Test #2 (4/5, worth 10 points)
<p>-W11-</p> <p>4/6-4/12</p>	<p><u>Psychological and Sexual Violence</u></p> <p>"Stanford researchers surveyed 649 women incarcerated in California prisons for murder or manslaughter; 134 of them were convicted in the deaths of their partners. Of the women convicted in the deaths of their partners, 110 experienced domestic abuse in the year leading up to their offenses. In all, 80 of 110 were in extreme or severe danger in the year before their crimes."</p> <ul style="list-style-type: none"> • Reader Chapter 13 (note, we're skipping ahead some) • "Powerful Transgender Poem" • "Carry That Weight" • "Birmingham" • "Rainbows in Gasoline" 	

	<ul style="list-style-type: none"> • "Turn On the Radio" • "People You May Know" • "Poem About My Rights" • "How Gisele Pelicot Pieced Together What Happened to Her" • "Gisèle Pelicot Gives Emotional Statement" 	
-W12- 4/13-4/19	<u>Healthcare: Abortion and Body Image</u> <i>"It's wild to me that I can marry a random man today and give him health insurance but I can't provide my sister health insurance or my grandmother."</i> <ul style="list-style-type: none"> • Reader Chapter 12 • "Do You Have An Eating Disorder?" • "Elephant" <p>**Mark your calendars: Live Session with Prof. Bridget Fernandes on Wednesday, April 15, 7-8 PM CST**</p>	<ul style="list-style-type: none"> • Live Session with Prof. Fernandes -- response required unless you attended live (4/18, worth 2 points) • Response Paper (4/19, worth 15 points)
-W13- 4/20-4/26	<u>Gender and Literature, Part II</u> <i>"Here's to the people who's trauma did not give them thick skin. The ones who became more sensitive and insecure, who cry more easily, who get overwhelmed at small things. I'm so tired of the narrative that trauma makes you tough and untouchable. We're survivors, not superheroes."</i> <ul style="list-style-type: none"> • <i>I Am Not Your Perfect Mexican Daughter</i> (entire novel) <p>**Start thinking about the Response Paper</p>	
-W14- 4/27-5/3	<u>Aging and Growing Old</u> <i>"At some point after you die, someone will think about you for the very last time, after which you will be forgotten forever."</i> <ul style="list-style-type: none"> • Reader Chapter 14 • "Growing Up It Was Always Expected" • "20 Portraits of Trans Elders" 	<ul style="list-style-type: none"> • Test #3 (5/2, worth 10 points) • Course Reflection (5/3, worth 15 points)