

Hiram College Spring 2013  
INTD 30120.00

# Aging, Sex & the Body

Professor Erin Gentry Lamb  
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## Class Meetings

TR 9:40 – 11:40

Location: Hinsdale 210

Evening Film Screenings to be arranged

## Office Hours

Mahan House, by appointment

(I am typically on campus 5 days a week and will always make time to meet with you.)

330-569-6139



## Course Description

“There’s that ‘You’re only as old as you feel’ business, which is fine to a point, but you can’t be Shirley Temple on the *Good Ship Lollipop* forever. Sooner or later, dammit, you’re *old*.”

—ACTRESS JOAN CRAWFORD

“Why are girls in their 20s having Botox put in their faces? Or in their 30s, having tummy-tucks and new breast implants, being terrified of becoming 40? This is terrible.”

—ACTRESS DORIS ROBERTS

“Old age is an excellent time for outrage.”

—MAGGIE KUHN, FOUNDER OF THE GRAY PANTHERS

We all grow old (if we are so lucky!). But who wants to be called “old”? In this course, we will consider what it means to label someone as “young” or as “old,” especially knowing that these labels exist on the continuum of individual lifetimes, and may have very different meanings for women and men.

This course works from the premise that the images and representations of aging we see around us significantly shape the ways we imagine what our own aging can, will and should be like. Moreover, as the expectations about aging that we bring to the process shape our actual experience of aging, as well as the way we perceive and behave toward those who are aging around us, these cultural representations can have direct, material force on people’s lives. Thus, as a class, we will explore popular culture representations of aging in general, and of aging women in particular, to ask what assumptions about aging, sex and gender fuel these representations, and what effect do they have? What tools – medical, scientific, cultural, personal, etc. – do individuals in American culture have on hand with which to make sense of and impact their own experience of aging?

We will spend the first few weeks of class determining just what we mean when we say “popular culture” and how we might go about studying it, particularly with attention to questions of aging and gender. After arming ourselves with a toolbox of concepts, vocabulary and questions, we will move on to explore several topical clusters to be determined by *your* interest and input. Aided by the insights of scholarly articles, we will turn our analytical eyes to television, the silver screen, fiction, newspapers, magazines and advertisements to explore how aging is being represented in American culture, and how that representation is influenced by gender, sexuality, race and class. What sorts of stories are being told about aging in popular culture today? And more importantly, how might they be told differently and with what consequences? As aging is a process we all experience, this course will also ask you to confront your expectations, hopes and fears for your own aging, and to recognize how those impact your interactions with “older” people.

## ***Course Objectives***

By the end of this course, you should be able to:

1. Read critically fictional, journalistic and academic texts by questioning their underlying assumptions, understanding the ways they invite readers/viewers to identify with them, and detecting the rhetorical and visual techniques they use to convey messages to the reader/viewer.
2. Distinguish between multiple ways of defining “age” including chronologically, functionally, subjectively, culturally and biologically.
3. Differentiate between the concepts of sex and gender and describe the cultural significance of this distinction.
4. Recognize how the bodily, biological changes of aging are understood through and influenced by cultural experiences and representations.
5. Appreciate how the images and representations of aging we encounter in our culture influence the ways we imagine what our own aging can, will and should be like, as well as the ways we perceive and interact with older people.
6. Identify multiple ways that sex, class, race and ethnicity impact both the physiological and cultural experience of aging.
7. Articulate your own expectations, hopes and fears for your future aging.

## ***Course Requirements***

1. **Attendance and Participation.** Even more than the reading and writing you will be doing this semester, the core ideas of this course will emerge through our class discussions. In a seminar course such as this one, students and the teacher are equal partners in research and study. What you bring to the table is just as important, if not more so, than what I will bring. While I will structure the syllabus and course readings, the topics will be selected based on your interests and active engagement with the course. You are equally responsible for the agenda and format of our individual class sessions, and—above all—for the quality of our discussions.

As such, attendance and participation will comprise a significant part of your grade. **You are expected to attend every class, to have completed the assigned reading/viewing for each class, and to participate in class discussions.** Come to class prepared to share your insightful reflections, ready to point to specific passages/scenes/sites of interest, and with questions to put before your classmates.

Any absences must be reported to me via email, phone or in person prior to class. Reporting an absence through a third person is unacceptable. If I am not notified prior to the class, any grades occurring on that day (such as for a reading quiz) will be recorded as a zero.

Participation and attendance will count for 40 points (10%) toward your final grade. In addition to this portion of your grade, poor attendance can negatively affect your final grade. **Accruing more**

**than three total absences**, unless there are extenuating circumstances requiring these absences (college-sponsored events, serious illness, something else you have explicitly discussed with me, etc.) **will result in a dropping of your final course grade by 1/3 of a letter grade per absence.**

**2. Reading Quizzes.** In order to be prepared to participate in class discussion, it is essential that you complete the assigned reading. There will be a daily reading quiz covering the assigned reading. Most questions will ask for basic recall of what you have read; occasional questions will require you to begin to critically think about and analyze what you have read. Your cumulative reading quiz grade will comprise a significant portion of your final grade (60 points, or 15%). If you do not keep up with the reading, you should not expect to receive a good grade for the course.

If you notify me in advance of class that you have to be absent, you will have an opportunity to make up the reading quiz you miss. If you do not notify me in advance of your absence, you will receive 0 points for that day's quiz.

**3. Short Writing Assignments.** Over the course of the semester, you will be required to hand in several short written assignments (SWAs) responding to specific prompts in the syllabus. Each SWA should be approximately 1 full single-spaced page or ~500 words. These assignments will typically require you to do a little cultural research and analyze your findings, or to reflect closely on material that we have read. They may also ask you to add your own personal feelings/assessment to the topic. Although these are formal pieces of writing, you are welcome to write in the first person ("I") and take ownership of the thoughts and reactions you are recording.

Each SWA will be graded out of 15 points according to the rubric below. There will be 5 Short Writing Assignments listed in the final syllabus. You may complete as many or as few of them as you prefer. This portion of your grade will be calculated out of 60 points. However, you are welcome to complete all 5 assignments and you can potentially earn up to 5 extra credit points for this portion of your grade (i.e., I will factor in up to 65 points, although your grade will only be calculated out of 60.)

**Rubric for Grading Short Writing Assignments (15 pts total)**

Category	Criteria	Points Possible
Addressing the Assignment	<i>The student has followed the specific prompt in the syllabus, performing thoroughly any research required and addressing specific questions raised</i>	2 pts
Introductory Materials	<i>Clearly communicates a central idea/thesis in the initial paragraph appropriate to the assignment, and develops this idea throughout the rest of the assignment</i>	3 pts
Organization & Coherence	<i>Claims arranged in a logical order; transitional devices help move from one idea to the next; each paragraph clearly relates to paper's central idea; guides the reader through the progression of ideas</i>	2 pts
Quality of Analysis/Use of Evidence	<i>Analysis reveals deep and careful reflection and critical thinking about the assigned topic/question; offers appropriate evidence in support of claims; with textual evidence, uses direct quotation in place of empty plot summary; explains connection between evidence and main ideas; avoids generalizations</i>	5 pts
Writing Style & Mechanics	<i>Chooses words for their precise meaning and uses an appropriate level of specificity; sentences are varied, well-structured and focused; free of spelling, punctuation and grammatical errors, especially those that confuse the reader or block his or her ability to understand the argument; responsibly cites any specific information included that is not "common knowledge" in either MLA or APA format</i>	3 pts

**4. Collaborative Popular Culture Wiki and Group Presentation.** You will participate in one group presentation; these presentations will be staggered throughout the semester. Since our syllabus can only hold so many viewings and readings, the purpose of these presentations is to provide as inclusive a "pop culture survey" of our course topics as possible. We will be determining these course topics based on your input early in the semester, and the groups will be subsequently assigned. In your presentation,

and in the collaborative wiki that your group will produce, your task is to present an overview of several pop culture texts that address your assigned topic and to analyze these texts as a whole. What themes/treatments/stereotypes do you see consistently repeated? What impressions about aging, or aging men or women in particular, do these representations give to audiences? What facets of this topic do you *not* find represented very often in popular culture? Etc. You will be given more specific instructions and guidelines for both the wiki and the group presentation once we, as a class, finalize the syllabus. There will also be an individual evaluation required following the group presentation. Part of your grade will be scored collectively, and part individually. Altogether, your wiki project and group presentation will count for a possible 80 points (20%) of your final grade.

**5. Midterm Exam.** You will have a midterm exam part way through the course. This exam will consist of identifications (of authors/texts/particular passages), some short answer questions, and one or more short essays. More specific information will be provided closer to the exam. The exam will be worth a total of 60 points (15%) toward your final grade.

**6. Final Research Essay.** In lieu of a final exam, you will complete a final research essay on a topic of your choosing related to the themes of our class. This assignment will have two parts.

**Final Paper Proposal and Peer Reviews:** For your final paper, you will turn in a formal Paper Proposal well in advance of the deadline; I will provide you with more detailed guidelines for this proposal later on in the class. The basic elements of this proposal will be: a statement of your topic; the question you are seeking to answer; your argument (tentative is just fine) in the form of a thesis statement; the stakes of your argument (why it matters); and a few bibliographic annotations of sources you plan to use. You will also Peer Review two of your classmates’ paper proposals. Again, I will provide you with details as to the peer review format further along in the class. Your paper proposal and peer reviews will count for 20 points (5%) toward your final grade.

**Final Research Essay:** The final research essay will be **6-8 double-spaced pages**. It will count for 80 points (20%) toward your final grade. I strongly encourage you to choose something both interesting and personally relevant to you in some way; invest yourself in your topic!

I have high expectations for the quality of your writing. Please take the time to carefully read, re-read and edit your own papers – SPELL CHECK IS NOT ENOUGH!

**Grade Breakdown:**

Component	# Points	% of total grade
Attendance and Participation	40	10%
Reading Quizzes	60	15%
Short Writing Assignments (6 optional@15 pts each, 65 pts max for possible 5 pts extra credit)	60	15%
Popular Culture Wiki and Group Presentation	80	20%
Midterm Exam	60	15%
Final Paper Proposals & Peer Reviews	20	5%
Final Essay	80	20%
<b>Totals</b>	<b>400</b>	<b>100%</b>

For reference, your grade for the course will be determined by the total number of points accumulated divided by the total number of points possible. The resulting percentage will translate to your final letter grade according to the scale below:

A	93-100	B-	80-82	D+	68-69
A-	90-92	C+	78-79	D	63-67
B+	88-89	C	73-77	D-	60-62
B	83-87	C-	70-72	F	0-59

## ***Additional Course & Hiram Policies***

**Late Penalties:** This course has heavy reading and writing components, and I expect you to keep up with them. Stay on track and get your work done on time. Turning papers in late will affect your grade. Absence from class on the day an assignment is due does not exempt you from late penalties. Unless you have arranged in advance with me an extension for an assignment due to extenuating circumstances, your grade on an assignment will drop 1/3 of a grade for each day that it is late (for example, a B+ paper will drop to a B).

**E-mail:** Check your email daily for updates on assignments and changes to the schedule. You may e-mail me questions regarding class and assignments, which I will gladly answer promptly. I am happy to discuss ideas for papers and to offer suggestions on paper outlines, thesis statements and introductory paragraphs, but I will not comment on drafts of papers.

**Cell Phones and Laptops:** Cell phones must be turned off for the duration of our class period. You are welcome to bring your laptops with you to class, especially as virtually all of our readings will be available on Moodle. However, if I catch you logged onto the internet, unless I've asked you to do so, or sending and receiving text messages during class, I will drop your final course grade an entire letter.

**Non-Discrimination Policy:** Hiram College is committed to equality of opportunity and does not discriminate in its educational and admission policies, scholarship and loan programs, and athletic and other school-administered programs on the basis of race, color, national origin, religion, gender, sexual orientation, age, or disability. The College will not tolerate harassment, prejudice, abuse, or discrimination by or of any of its students, faculty, or staff.

**Communication with Parents:** Hiram College encourages students to speak directly with faculty regarding course content and performance. Students are also encouraged to speak with their parent(s), particularly if the student remains dependent on parent(s) for financial support. Faculty may choose to speak with parents, but generally, faculty will require a written FERPA waiver to be signed by the student before speaking with a student's parent. FERPA waivers may be found at the Registrar's Office in Teachout-Price, or online at <http://www.hiram.edu/images/pdfs/registrar/authorization-disclose-academic-info.pdf>

**Disability Support Services for Students with Special Needs:** To arrange for support services, a student must submit appropriate, current, detailed documentation to the Director of Counseling, Health and Disability Services (CHDS) together with the completed online service request form LINK. After verification, the student will be provided with an accommodation letter to share with their professors. Faculty are not permitted to make accommodations without the authorization of the Director of CHDS. Hiram College adheres to Section 504 of the Rehabilitation Act to provide requested services for disabled students as specified by the requirements contained in the Americans with Disabilities Act (ADA) policy guidelines. <http://www.hiram.edu/images/pdfs/disability-services/academic-adjustments.pdf>  
The Director CHDS is located in the Julia Church Health Center (330-569-5952) P.O. Box 67, Hiram OH 44234.

**Academic Dishonesty:** There are many forms of academic dishonesty, including plagiarism, the giving or receiving of help in any form on an examination, the sale or purchase of papers and test materials, the abuse of computer privileges and regulations, the misuse or abuse of online or library resources, and any other action which debases the soundness of the educational process. Any student who violates the integrity of the academic process will be subject to punishment, including possible dismissal from the College.

Hiram College believes that the development of intellectual honesty is at the heart of a college education. The process of education is severely compromised if we cannot depend on the academic integrity of each member

of the community. Moreover, the principles of academic honesty are aligned closely with the principles of good scholarship and research, principles of critical thinking and reasoning, and the standards of professional ethics. Thus, students who fail to practice academic honesty not only risk losing the trust of the academic community, they also fail to develop the most essential skills and abilities that characterize a college graduate.

Faculty members, librarians and staff are expected to report all instances of academic dishonesty to the Associate Dean of the College, who will provide advice on an appropriate action.

**Grade Appeals:** Academic performance is to be judged solely by individual faculty members. Grades are not subject to alteration based on the amount of effort exerted by, or past performance of, a student. Faculty are expected to provide performance criteria (such as attendance policies, deadlines, assignment expectations, etc.) as part of course syllabi or distributed assignments, but assessment of student performance in meeting said criteria is for the individual faculty member to determine. If a student believes that criteria were ignored, or that work submitted was not included, the student should consult the “Student Academic Responsibilities and Performance” section of the Hiram College Catalog at [home.hiram.edu](http://home.hiram.edu). Therein is provided the process for grade appeals. Please note that all grade appeals reside wholly with the professor alone until the official posting of grades by the Registrar.

### ***Required Course Texts***

Gullette, Margaret Morganroth. *Agewise: Fighting the New Ageism in America*. Chicago: U of Chicago P, 2011.

*Agewise* is available at the Hiram College Bookstore. All of the other readings for our course will be available via Moodle. Film screenings will be arranged once the semester has started to accommodate as many of your schedules as possible. All of the films will be on reserve at the library as well. If you cannot make the scheduled screening, you will be responsible for watching the film on your own time prior to our class discussion.

### ***(Initial) Schedule of Readings***

#### **BEGINNINGS**

Each of us already holds beliefs about what aging is, what it means to those in our lives, and what our own future aging experience might be like. In order to analyze representations of aging in the world around us, it is important for us to be aware of the ways we already represent aging to ourselves. Thus, we will begin the course by thinking, writing and talking about our personal beliefs about aging.

This course works from the premise that the images and representations of aging we see around us significantly shape the ways we imagine what our own aging can, will and should be like. Moreover, as the expectations about aging that we bring to the process shape our actual experience and perceptions of aging, these cultural representations can have direct, material force on people’s lives. We will spend the first few weeks of class determining just what we mean when we say “popular culture” and how we might go about studying it, particularly with attention to questions of aging and gender. Through critical readings in a variety of fields (cultural/media studies, aging studies, women’s studies and feminist science studies), we will arm ourselves with a toolbox of concepts, vocabulary and questions to aid us in the rest of our semester’s explorations.

#### **T 1/8 – Introductions**

- Syllabus and course expectations
- Defining Age & The Future You

### R 1/10 – Stereotypes and Age Narratives

- Gilman, Sander L. "Introduction: What Are Stereotypes and Why Use Texts to Study Them?" *Difference and Pathology: Stereotypes of Sexuality, Race and Madness*. Ithaca: Cornell UP, 1985. 16-21.
- Gullette, Margaret Morganroth. "Trapped in New Time Machines." *Aged By Culture*. Chicago: U of Chicago P, 2004. 3-20.
- In class viewing of excerpts from *South Park* episode "Grey Dawn." (Nov 5, 2003)
- **Short Writing Assignment #1:** Find and re-read/re-watch a fairy tale or children's story that prominently features an older woman character. Your thesis should address the following question: What role, if any, does this character's age or gender play in producing the "meaning" or "message" of the fairy tale? (This will likely require you to identify that "meaning" or "message" explicitly in your introduction as well.) You may also find it helpful to consider what stereotypes your fairy tale perpetuates or refutes.

### T 1/15 – Perspective Matters: Gender, Culture & Aging

- Haraway, Donna. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective." *The Gender and Science Reader*. 1988. Ed. Muriel and Ingrid Bartsch Lederman. New York: Routledge, 2001. 169-88 (can stop at p. 180).
- Cruikshank, Margaret. "Introduction." *Learning to Be Old: Gender, Culture, and Aging*. Lanham, MD: Rowman & Littlefield, 2009. 1-7.

### R 1/17 – Studying Culture

- du Gay, Paul et al. "Introduction" and "Section 1: Making Sense of the Walkman." *Doing Cultural Studies: The Story of the Sony Walkman*. 1-40. (you may skip sections 1.6 & 1.7, pgs 18-24).

### T 1/22 – Representing Age

- Friedan, Betty. "Denial & the 'Problem' of Age." *The Fountain of Age*. New York: Simon & Schuster, 1993. 35-70.
- **Short Writing Assignment #2:** On pages 37-8, Friedan looks at several popular magazines (*Vogue, Vanity Fair, Ladies Home Journal, Esquire, Fortune, Psychology Today, Time*) and finds a surprising dearth of images of older people. She wrote *The Fountain of Age* in 1993. Your thesis should address the following question: have popular magazines' inclusion of visual images of older people changed in the last two decades? To answer this question, choose one or more popular magazines and analyze a recent issue: Count the number of images of older people and note the contexts in which those images appear. Your introductory materials should make it clear what magazine(s) you are exploring and who might be the likely intended audience for such magazine(s). You will also need to provide a clear definition of what you are considering "older" and what visual or other clues you are using to determine ages from these images. How many of these images feature older men or women, and in what capacity (celebrity, selling something, person in background, etc.)? Do you notice any implicit or explicit messages about aging?
- In class viewing: *Look Us in the Eye: The Old Women's Project* (Jennifer Abod, 2006)

### R 1/24 – Performing Age

- Woodward, Kathleen. "Performing Age, Performing Gender." *NWSA Journal*. 18.1 (Spring 2006): 162-89.
- Signorielli, Nancy. "Aging on Television: The Picture in the Nineties." *Generations*. 25.3 (Fall 2001): 34-8.
- In class viewing: *The Golden Girls*. "Pilot." (1985)

### T 1/29 – Exploring Ageism

- Woodward, Kathleen. "Instant Repulsion: Decrepitude, the Mirror Stage, and the Literary Imagination." *Kenyon Review* 5 (1983): 43-66. (Focus on 43-60)
- Gullette, Margaret Morganroth. "The Eskimo on the Ice Floe." In *Agewise: Fighting the New Ageism in America*. Chicago: U of Chicago P, 2011. 21-41.
- **Bring your laptops:** (In class) Implicit Association Test
- **Short Writing Assignment #3:** Log on to LexisNexis or another database that indexes U.S. newspapers and periodicals and conduct a search for recent headlines involving aging. Since "aging" is a word used in many contexts, you will likely find it helpful to combine search terms—for example, "aging" and "elderly," or "older people" and "aging." You might choose to search broadly over a wide range of publications, or you might choose to narrow your search to one or more specific publications. You will need to explain how you conducted your search (what database, what publications did you select and why?), and you will then need to analyze any trends or points of interest you find in those headlines (if the headlines aren't entirely clear, you may need to glance at the articles to get a sense of their subject matter). Your thesis should address the question: how does our journalistic media (or whatever subset of it you have chosen to explore) portray older populations? In what contexts do you find discussions of aging or the aged? What aspects of aging are considered "newsworthy"? Are the aged presented as a homogenous population, or talked about in terms of specific older populations? Do you identify any ageism across this media?

### R 1/31 – Work & Retirement in the Life Course

- **Group Presentation #1: The Life Course & the Mid-Life Crisis**
- Calisanti, Toni M. and Kathleen F. Slevin. "Retirement Experiences: The Continuity of Work." *Gender, Social Inequalities, and Aging*. Walnut Creek, CA: AltaMira Press, 2001. 121-41.
- Edwards, Mike. "As Good As It Gets." *Annual Editions: Aging, Twenty-First Edition*. (2004) New York: McGraw-Hill, 2009. 197-203.

### T 2/5 - Expectations of Later Life: Successful Aging

- Holstein, Martha B., and Meredith Minkler. "Self, Society and the 'New Gerontology'." *The Gerontologist* 43.6 (2003): 787-96.
- Katz, Stephen. "Growing Older Without Aging? Positive Aging, Anti-Ageism, and Anti-Aging." *Generations* Winter (2001-2): 27-32.
- Calasanti, Toni. "Ageism, Gravity, and Gender: Experiences of Aging Bodies." *Generations*. 29.3 (Fall 2005): 8-12.
- **Screening of *Away from Her*. Date, time and location TBD.**

### R 2/7 – Care vs. Cure

- Friedan, Betty. "A Paradigm Shift from 'Cure.'" *The Fountain of Age*. New York: Simon & Schuster, 1993. 415-448.
- Gawande, Atul. "The Way We Age Now." *The New Yorker*. Apr. 30, 2007.

### T 2/12 – Living Choices in Later Life, Caregiving & Abuse

- Larson, Christine. "Finding a Good Home." *Annual Editions: Aging, Twenty-First Edition*. (2006) New York: McGraw-Hill, 2009. 153-6.
- National Center on Physical Activity and Disability. "The Eden Alternative—Renewing Life in Nursing Homes." Available online at <http://www.indiana.edu/~nca/ncpad/eden.shtml>
- "Where to Live As We Age." *Parade.com*. 31 May 2009. Available online at <http://www.parade.com/health/2009/05/where-to-live-as-we-age.html>
- "How to Answer Those Tough Questions About Elder Abuse." National Center on Elder Abuse: Administration on Aging. 2012. Available online at [http://www.ncea.aoa.gov/Ncearoot/Main\\_Site/pdf/publication/ToughQuestions\\_2012.pdf](http://www.ncea.aoa.gov/Ncearoot/Main_Site/pdf/publication/ToughQuestions_2012.pdf)

### R 2/14 – The Alzheimer's Narrative

- **Group Presentation #2: Health/Mental Health in Later Life & Caregiving**
- Discussion of *Away from Her*. (2006, Dir. Sarah Polley)
- Herskovits, Elizabeth. "Struggling over Subjectivity: Debates about the 'Self' and Alzheimer's Disease." *Medical Anthropology Quarterly*. 9.2 (June 1995):146-164.

### T 2/19 – Complicating Dementia

- Whitbourne, Susan Krauss. "Medicalization of the mind: The changing Alzheimer's guidelines." *Psychologytoday.com*. 24 Aug 2010. Available online at <http://www.psychologytoday.com/print/46625>
- Cohen, Lawrence. "Toward an Anthropology of Senility: Anger, Weakness, and Alzheimer's in Banaras, India." *Medical Anthropology Quarterly* 9(3): 314-334.
- Selected poems from *Beyond Forgetting: Poetry and Prose about Alzheimer's Disease*. Ed. Holly J. Hughes. Foreward by Tess Gallagher. Kent: Kent State UP, 2009.
- **Short Writing Assignment #4:** Select one of the poems included in the *Beyond Forgetting* excerpt to focus closely upon. Your thesis should address the question: What does this poem suggest about the experience of Alzheimer's disease? You should identify the perspective or perspectives that the poem makes available (that of the diagnosed patient? the caregiver? a family member? someone else?) You should use direct textual evidence (quotations of specific lines, attention to the work of specific words) to support your claims. You may find it helpful to incorporate ideas from the Herskovits article in your reading of the poem.

### R 2/21 – Midterm Exam

### T 2/26 – The Medicalization of Menopause

- Bell, Susan E. "Changing Ideas: The Medicalization of Menopause." *The Meanings of Menopause: Historical, Medical & Clinical Perspectives*. Ed. Ruth Formanek. Hillsdale: Analytic Press, 1990. 43-63.
- Wilson, Robert A. "Introduction: A Biological Revolution." *Feminine Forever*. New York: M. Evans and Company, Inc. 15-23.
- Margaret Lock & Patricia Kaufert. "Menopause, Local Biologies, and Cultures of Aging." *American Journal of Human Biology* 13 (2001):494-504.

### R 2/28 – The Meanings of Menopause

- Gullette, Margaret Morganroth. "Hormone Nostalgia." In *Agewise: Fighting the New Ageism in America*. Chicago: U of Chicago P, 2011. 85-102.
- LeGuin, Ursula K. "The Space Crone." In *Literature and Aging: An Anthology*. Eds. Kohn, Donley and Wear. Kent, OH: Kent State UP, 1992. 31-34.
- Steinem, Gloria. "If Men Could Menstruate." 1986. Available online at <http://www.haverford.edu/psych/ddavis/p109g/steinem.menstruate.html>.
- **Short Writing Assignment #5:** Interview a woman who has gone (or is going) through menopause. Your thesis should address the question: What does menopause mean to her and what experiences shaped that meaning? I recommend that you talk through some of the following questions with your subject: What was/is her experience of menopause like? Where did she learn what to expect during menopause? Did her experience meet with or diverge from those expectations? Did she seek out any medical or other treatment for menopausal symptoms, and if so, what influenced her decision to do this? Has menopause changed any aspects of her life, and if so, how?

### 3/4 - 3/8 – Spring Break Week

#### T 3/12 – Late-life Reproduction

- **Group Presentation #3: Menopause/Late Life Reproduction (or loss thereof)**
- Wall, Angela. "Monstrous Mothers: Media Representations of Post-Menopausal Pregnancy." *Afterimage*. 25:2 (Sept-Oct 1997): 14-16.
- Miller, Lisa. "Parents of a Certain Age." *New York Magazine*. 25 Sept 2011. Available online at <http://nymag.com/news/features/mothers-over-50-2011-10/#>
- Gregory, Elizabeth. "Babies on Hold: Data Show Women Acting to Make Better Lives for Themselves and Their Families." *RH Reality Check*. 6 Oct 2012. Available online at <http://www.rhrealitycheck.org/article/2012/10/06/babies-on-hold>
- **Screening of *Something's Gotta Give*. Date, time and location TBD.**

#### R 3/14 – Sexual Realities in Later Life

- In class viewing of *Still Doing It* (dir. Deirdre Fishel, 2003).
- Gullette, Margaret Morganroth. "Sex Can Also Get Better, Not Worse, With Age." *Womensenews.org*. 21 Aug 2011. Available online at <http://womensenews.org/print/8742>
- Jeffers, Lisa A. and Mary C. DiBartolo. "Raising Health Care Provider Awareness of Sexually Transmitted Disease in Patients Over Age 50." *MedSurg Nursing*. 20.6 (Nov-Dec 2011): 285-290.
- Various popular articles available on Moodle
- **Final Paper Proposals Due**

#### T 3/19 – Sexual Stereotypes

- **Group Presentation #4: Sexuality in Later Life**
- Discussion of *Something's Gotta Give* (2003, Dir. Nancy Meyers).
- Walz, Thomas. "Crones, Dirty Old Men, Sexy Seniors: Representations of the Sexuality of Older Persons." *Journal of Aging and Identity*. 7.2 (June 2002): 99-112.

### R 3/21 – Medicalizing Masculinity

- Marshall, Barbara L. “Older Men and Sexual Health: Post-Viagra Views of Changes in Function.” *Generations* 32.1 (Spring 2008): 21-7.
- Conrad, Peter. “Extension: Men and the Medicalization of Andropause, Baldness, and Erectile Dysfunction.” *The Medicalization of Society: On the Transformation of Human Conditions into Treatable Disorders*. Baltimore: Johns Hopkins UP, 2007. 23-45.
- **Final Paper Proposal Peer Reviews Due**

### T 3/26 – Sex/Gender Meets Anti-Aging

- **In class viewing of *The Leech Woman***. (1960, Dir. Edward Dein.)
- Sobchack, Vivian. “THE LEECH WOMAN’S REVENGE: On the Dread of Aging in a Low-Budget Horror Film.” Available online at: <http://old.cinema.ucla.edu/women/sobchack/default.html>  
(PLEASE READ/VIEW ALL FOUR SECTIONS.)

### R 3/28 – Anti-Aging Isn’t Just For Women

- Calasanti, Toni and Neal King. “‘Beware of the estrogen assault’: Ideals of old manhood in anti-aging advertisements.” *Journal of Aging Studies*. 21 (2007): 357-368.
- Slevin, Kathleen F. “Disciplining Bodies: The Aging Experiences of Older Heterosexual and Gay Men.” *Generations*. (Spring 2008): 36-42.
- **Short Writing Assignment #6:** Find one or more print advertisements for products/services that are intended to make one look younger, or that use the promise of rejuvenation to appeal to consumers. Your thesis should address the question: what does this advertisement suggest about the experience of aging and how it might be gendered? You may find it helpful to think about what kinds of desires the ad may be addressing, or whether it is depicting aging as a personal, cultural or scientific experience. Are these advertisements aimed specifically at women, or at men, and how can you tell? Please hand in a copy of the advertisement(s) along with your writing.

### T 4/2 – All About the Image: Cosmetics to Cosmetic Surgery

- **Group Presentation #5: “Anti-Aging” Culture**
- In class viewing of excerpt from *Nip/Tuck* Episode #29 “Joan Rivers”
- Haiken, Elizabeth. “The Lifting of the Middle Class: Aging in Post-World War II America.” *Venus Envy: A History of Cosmetic Surgery*. Baltimore: John Hopkins UP, 1999. Pages 131-136, 143-155 and 169-174.
- Bayer, Kathryn. “Cosmetic Surgery and Cosmetics: Redefining the Appearance of Age.” *Generations*. 29.3 (Fall 2005): 13-18.
- Possible in class viewing of excerpts from *CNN Presents: “The Fountain of Youth.”* (9 November 2003) and/or “*30 Days: Anti-Aging*” (2005, dir. Morgan Spurlock)

### R 4/4 – “Anti-Aging” – Recapitulation or Resistance?

- Furman, Frida Kerner. “There Are No Old Venuses: Older Women’s Responses to Their Aging Bodies.” *Mother Time: Women, Aging & Ethics*. Ed. Margaret Urban Walker. Lanham, MD: Rowman & Littlefield, 1999. 7-22.
- Ephron, Nora. “I Feel Bad About My Neck” and “On Maintenance.” *I Feel Bad About My Neck and Other Thoughts on Being a Woman*. New York: Alfred A. Knopf, 2006. 3-8, 31-49.
- **Final Essay Due** (you may request an extension in advance, in writing)