

Erin Gentry, Instructor
WST 150s.03
MWF 11:55 – 12:45
White Lec 201

Feminist Science Studies & Aging

Kathleen Woodward argues in her introduction to *Figuring Age: Women, Bodies, Generations*: “Along with race, gender and age are the most salient markers of social difference.... We have invented courses in colleges and universities that study gender, race, sexual orientation, ethnicity and class. But not age” (x). This is particularly curious, Woodward points out, because the social difference of older age is one that cuts across all our lives (if we are so lucky). In recent years, scholars in the humanities and social sciences have slowly begun to address the question of age, calling their new field of inquiry “aging studies” or “critical gerontology.” There has been particular focus on how age as a marker of social difference interacts and compounds with gender, race, sexuality, etc. It is still a relatively unexplored field, however, leading some scholars to make accusations about the ageism present in, for example, the field of women’s studies at large. Yet another recently developed field of inquiry in the humanities and social sciences scholarship, and one that has been particularly influenced by feminist approaches, is what we might call science studies, or the cultural study of science and medicine. Scholars in this area seek to situate scientific and medical knowledge within the broader social, historical and philosophical contexts in which such knowledge is generated in order to understand the interrelationships between science and society, to expose the covert biases that may underlie scientific knowledge claims, and often to intervene in questions of science policy.

In this course, we will situate ourselves at the intersection of women’s studies, aging studies and the cultural study of science and medicine (with some attention to literary studies thrown in as well), focusing our inquiry on the way that aging impacts women’s lives, and the way that scientific and medical perceptions of aging influence cultural perceptions of aging and vice-versa. We will follow the figure of the “aging woman” through a variety of media, exploring how she is represented in stories told in popular television, movies and literature, in self-help manuals, in scientific and medical accounts, and through the stories she tells about herself. We will ask: How do we perceive aging and old age in our contemporary American culture, and how is that perception influenced by gender, as well as race, sexuality, etc.? How have medical and scientific accounts of women’s aging shaped cultural perceptions of what aging is and can be for women? In turn, how have cultural perceptions of women’s aging influenced the production of medical and scientific knowledge about women’s aging? What tools – medical, scientific, cultural, personal, etc. – do women in American culture have on hand with which to make sense of and impact their own experience of aging?

Our course is divided into four sections. In the first we will briefly explore the fields of aging studies and feminist science studies in order to find useful ways to think of “aging” “women” and “science” in relation to one another and to build a common vocabulary for our classroom discussions. In the second section, we will probe our own perceptions of aging

women, and examine representations of the “aging woman” in Hollywood and on TV, in literature, in medical and scientific accounts, and in popular journalism. The last two sections of the course will focus on specific events associated with aging women. First, we will look at menopause, including hormone replacement therapy and recent instances of post-menopausal reproduction made possible by new genetic technologies. Second, we will consider rejuvenation, focusing on women’s role in the history of scientific rejuvenation, on the prevalence of cosmetic surgery and anti-aging consumer products in our current culture, and on the rejuvenation promises present in reports of contemporary research on aging and longevity. In both of these sections, we will analyze representations of these events in order to question the assumptions behind the representations. How are these stories being told? And more importantly, how might they be told differently and with what consequences?

Course Requirements

1. Attendance and Participation. You are expected to attend every class, to have completed the assigned reading for each class, and to participate in class discussions. Come to class prepared with your insightful reflections, with specific passages of interest and with questions. Multiple absences (more than 3), unexcused absences, and failure to prepare for or participate in the class will be reflected in your grade.

2. Discussion Leading: In a seminar course such as this one, students and the teacher are equal partners in research and study. They share responsibility for course content, the agenda and format of individual class sessions, and the quality of discussions. To keep me from talking too much, and to guarantee your involvement in steering discussions, you will each be responsible for leading the first 30 minutes of one class discussion over the course of the semester.

To prepare for leading, devise questions that will focus discussion on particularly interesting, important, or puzzling aspects of the assigned readings. As you plan, consider the style as well as the content of your class session. Pay attention to pacing (how much time you’ll spend on particular questions or activities) and strive to vary activities to keep us actively engaged, while carefully sticking to your allotted time. Feel free to use any strategies that will help us to understand the text (i.e., divide the class into small groups and assign different tasks to each group; organize a formal debate; ask us to role-play; bring in visual materials that illustrate the argument or will spark discussion, etc.). Be inventive!

A short (2 or 3-page, double-spaced) paper is due on the day that you lead. In this paper you should: a) pose those questions raised by the readings that we should consider as a group; b) provide rationales for the questions that you pose—that is, explain why they're important. Do not answer the questions that you raise and explain. The class should do that.

3. Informal Writing. Over the course of the semester, you will be required to hand in 9 Informal Writing Assignments, each approximately 1 typed, single-spaced page in length. These IWAs ask you to respond to a specific prompt (indicated in the syllabus), and usually require you to tie outside ideas/examples in to our class materials. IWAs will not be graded for content or form, although I will expect critical reflection, attention to grammar, and proofreading. However,

these pieces of writing will – by virtue of their satisfactory completion – collectively count towards your grade. There are 10 IWAs assigned within the syllabus: you may skip one of these without it penalizing your grade.

4. Formal Writing. You will write **2 short (3-5 page) papers** due over the course of the semester, and **1 longer (8-10) page final paper** due during final exam week.

For the **short papers**, I will provide you with a list of possible topics, though you will always have the option of devising your own topic in consultation with me. For the **final paper**, each of you will develop your own paper topic out of your interests in the class. I strongly encourage you to choose something both interesting and personally relevant to you in some way; invest yourself in your topic!

For your final paper, you will turn in a **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; 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.

I have high expectations for the quality of your writing. You can expect me to spend considerable time reading and giving feedback on your writing. In turn, I will expect you to put significant reflection and effort into the work you hand in. Take the time to carefully read, re-read and edit your own papers – SPELL CHECK IS NOT ENOUGH!

5. Individual “Show and Tell.” In the last weeks of class, each of you will prepare a brief (no more than 10 minutes) presentation of the material for your final paper. I will ask each of you to bring *something* in to share with the class in the old school manner of show and tell. This object may be an image, text, video clip, advertisement, product, artifact or anything else that fits the bill, so long as it relates to your final paper topic. In your presentation, you should introduce the topic of your paper, “show and tell” your object, and give us a sense of your position/argument on the topic you’re exploring. Give the class a sense of your personal investment in this topic and why you chose it.

6. Grade Breakdown:

Class Participation and Attendance	10%
Discussion Leading	15%
Informal Writing	15%
First Short Paper	15%
Second Short Paper	15%
Final Paper Proposal & Peer Reviews	5%
Final Paper “Show and Tell”	5%
Final Essay	20%

Schedule of Readings

INTRODUCTION: Perspective Matters

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.

M 8/28

- Syllabus and course expectations
- The Future You

W 8/30

- Bring with you to class a fairy tale or children's story that prominently features an older woman character.

SITUATING OURSELVES: Aging, Women & Science

As we think through the issues of this class, we are fortunate to have a rich selection of scholarship available to suggest *how* we might go about thinking of aging, women & science in relation to one another. We will spend the next couple of weeks introducing ourselves to the fields of feminist science studies and aging studies, and gleaning from the works we read a toolbox of concepts, vocabulary and methodologies which we will then put into practice in the next three sections of our course.

F 9/1

- Rosser, Sue V. "Are There Feminist Methodologies Appropriate for the Natural Sciences and Do They Make a Difference?" The Gender and Science Reader. 1988. Ed. Muriel and Ingrid Bartsch Lederman. New York: Routledge, 2001. 123-44.
- **IWA 1 Due:** When you think of "someone old," who is the first person to come to your mind? What is it (features, qualities, experiences, relationships, etc.) that makes you associate this person with old age? What do you know and/or what do you imagine about this person's experience of aging?

M 9/4

- **NO CLASS**

W 9/6

- 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.
- Stepan, Nancy Leys. "Race and Gender: The Role of Analogy in Science." Feminism & Science. 1986. Ed. Evelyn Fox Keller and Helen E. Longino. Oxford: Oxford UP, 1996. 121-36.

F 9/8 – Discussion Day 1 (_____)

- Squier, Susan Merrill. "The Uses of Literature for Feminist Science Studies: Tracing Liminal Lives." Chapter 1. Liminal Lives: Imagining the Human at the Frontiers of Biomedicine. Durham: Duke UP, 2004. 25-57.

M 9/11

- Moody, Harry R. "Overview: What Is Critical Gerontology and Why Is It Important?" Voices and Visions of Aging: Toward a Critical Gerontology. Ed. Thomas R. Cole, W. Andrew Achenbaum, Patricia L. Jakobi and Robert Kastenbaum. New York: Springer, 1993. xv-xli.

W 9/13 – Discussion Day 2 (_____)

- Katz, Stephen. "Charcot's Older Women: Bodies of Knowledge at the Interface of Aging Studies and Women's Studies." Figuring Age: Women, Bodies, Generations. Ed. Kathleen Woodward. Vol. 23. Theories of Contemporary Culture. Bloomington: Indiana UP, 1999. 112-27.

F 9/15

- Cruikshank, Margaret. "Gerastology: A Feminist's View of Gerontology and Women's Aging." Learning to Be Old: Gender, Culture and Aging. Lanham, MD: Rowman & Littlefield, 2003. 173-201.
- **IWA 2 Due:** Articulate in your own words what you think the fields of feminist science studies and aging studies are about. Pick one specific idea/concept/method/term from one of our readings that you found particularly interesting or insightful and describe why you find it so. Can you imagine this idea/concept/method/term being useful to you outside of this class? How so, or why not?

M 9/18 – Discussion Day 3 (_____)

- Reinharz, Shulamit. "Friends or Foes: Gerontological and Feminist Theory." The Other within Us: Feminist Explorations of Women and Aging. Ed. Marilyn Pearsall. Boulder, CO: Westview Press, 1997. 73-94.
- Macdonald, Barbara. "Outside the Sisterhood: Ageism in Women's Studies." Look Me in the Eye: Old Women and Ageism. 1983. Barbara Macdonald with Cynthia Rich. New Expanded Ed. Denver: Spinsters Ink Books, 2001. 121-128.

IMAGING & IMAGINING AGING: Perceptions of Aging Women

This course works from a 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. Over the course of the next few weeks, we will analyze or "read" representations of aging – and of aging women in particular – appearing in a variety of recent "texts," including popular journalism and fictional literature, movies and television shows, and medical/scientific literature. As we approach these representations, we will seek to discern the assumptions about aging that inform them and the impressions of aging that they give, bearing in mind questions of audience

and textual production and consumption. Alongside these representations, we will read the words of feminist scholars “speaking back” to these portrayals.

W 9/20

- Selections of poetry and short stories on e-reserves. TBA.

F 9/22

- Selections of poetry and short stories on e-reserves. TBA.
- **IWA 3 Due:** Find an article from a major national newspaper or magazine in the last month about any aspect of aging OTHER than something health, science or medicine-related. In one paragraph or less, briefly summarize the article’s content. Use the rest of the page to analyze what impressions you, as a reader, take away from this article about aging. Do these impressions confirm or challenge views you already hold about aging? Be sure to staple a copy of the article to your page of writing.

M 9/25

- Friedan, Betty. “Denial and the ‘Problem’ of Age.” The Fountain of Age. New York: Simon & Schuster, 1993. 35-70.

W 9/27

- IN-CLASS SCREENING: Aging on TV. Excerpts from such potential shows as 10 Years Younger, Golden Girls, and The Simpsons.

F 9/29 – Discussion Day 4 (_____)

- Mellencamp, Patricia. “Aging Bodies.” High Anxiety: Catastrophe, Scandal, Age & Comedy. Bloomington: Indiana UP, 1992. 279-309.
- **IWA 4 Due:** Think of a major motion picture that prominently features at least one older character and/or has growing old as one of its major themes. How is aging portrayed in this movie? Pick one specific scene/moment to write about in detail, analyzing how it contributes to the movie’s overall representation of aging. (Hint: This could easily be expanded into your first paper!)

M 10/2

- Geriatric Medicine. Reading TBA.

W 10/4 – Discussion Day 5 (_____)

- Friedan, Betty. “A Paradigm Shift from ‘Cure.’” The Fountain of Age. New York: Simon & Schuster, 1993. 415-448.
- **IWA 5 Due:** Find an article from a major national newspaper or magazine in the last month about some health, science or medicine related aspect of aging. In one paragraph or less, briefly summarize the article’s content. Use the rest of the page to analyze what impressions you, as a reader, take away from this article about aging. Do these impressions confirm or challenge views you already hold about aging? Be sure to staple a copy of the article to your page of writing.

F 10/6

- RECAP (no reading assignment)
- **First Short Paper Due (3-5 pp. typed)**

Choose one from among the following essay topics (or develop your own topic in consultation with the instructor):

1. Choose a recent Hollywood movie or popular television show (one we have not extensively discussed in class) that in some way addresses aging. How does it portray the aging experience? Does the portrayal differ for women and men? How does the portrayal relate to the form (i.e., comedy, drama, etc.) and intended audience of this show/movie? Be sure to support your argument with specific examples.
2. From our readings on Feminist Science Studies and Aging Studies, pick one particular method/idea/concept and apply it to an age-related “text” of your choice (i.e., a newspaper or magazine article, a television show, a movie, a scientific study, etc.) Be sure to thoroughly explain the method/idea/concept you are using and demonstrate how it enables your analysis of the assumptions behind and influence of the text at hand.
3. Recent years have witnessed the rise of Red Hat Societies all over the country. Investigate this organization, its history and its activities. What assumptions about aging fuel it? What impressions of aging does it (seek to) give?
4. Imagine that you are pitching a new prime-time television show to a major network. The network, seeking to break new ground, wants the show to “realistically” portray the experiences of aging. What is the premise of your show? How will it be a “realistic” portrayal as compared to other current TV shows? (Give specific examples of the types of portrayals from which it seeks to be different.) What features of aging will you highlight? What audience will you target with your show, and – the most important selling point – how will you ensure that your show appeals to this audience?
5. Read Kathleen Woodward’s essay “Instant Repulsion: Decrepitude, the Mirror Stage, and the Literary Imagination” (available on e-reserves). Drawing from her argument, explain what she sees as the root cause of ageism. Do you agree or disagree with her argument? Use specific examples (from popular culture, from your own life, etc.) to support whichever stand you take.

HORMONES AND HYPE: Menopause, HRT, Late-life reproduction

For the rest of the course, we are going to turn our attention to two specific topics that are often associated with older women in our culture: menopause and the quest to maintain youth. Over the next few weeks, we will explore the way that menopause is represented in popular self-help literature, how our understandings of menopause have changed over time, and how the medical view of menopause both affects and inflects cultural assumptions about menopause. Thinking back to the analyses of the previous section, what role does menopause play in the way aging women are represented in our culture? As part of this inquiry, we will also look at the recent controversies over Hormone Replacement Therapy, which was the standard of care for menopausal women until a few years ago. Throughout, we will pay attention to the role that reproduction plays in the representations of menopause and of women’s aging. New biotechnologies are making it possible for post-menopausal women to give birth. How does the de-coupling of

reproduction from menopause affect the way we think about menopause? About women's aging?

M 10/9

- **NO CLASS – FALL BREAK**

W 10/11

- Sheehy, Gail. The Silent Passage. 1991. Revised ed. New York: Pocket Books, 1998. "Introduction." xi-xxii
"The Need to Know and the Fear of Knowing." 1-13.
- Doress-Worters, Paula B. and Diana Laskin Siegal. "Experiencing Our Change of Life: Menopause." The New Ourselves, Growing Older: Women Aging with Knowledge and Power. 1987. Revised ed. New York: Touchstone, 1994. 118-132.

F 10/13 – Discussion Day 6 (_____)

- Banner, Lois W. "The Twentieth Century: Menopause and Its Meanings." In Full Flower: Aging Women, Power and Sexuality. New York: Vintage Books, 1992. 273-310.
- **IWA 6 Due:** Think of a movie, television show or work of fiction from your lifetime which features a character going through or worried about facing menopause (this might be a much harder task than you think!). Is menopause explicitly mentioned? If not, what cues are we given to understand that menopause is at issue? What are the salient features of the experience of menopause as represented in the movie or show? In your opinion, is this a realistic portrayal?

M 10/16

- Gullette, Margaret Morganroth. "Menopause as Magic Marker: Discursive Consolidation in the United States and Strategies for Cultural Combat." Reinterpreting Menopause: Cultural and Philosophical Issues. Ed. Paul Komesaroff, Philipa Rothfield and Jeanne Daly. New York: Routledge, 1997. 176-99.
- Sybylla, Roe. "Situating Menopause within the Strategies of Power: A Genealogy." Reinterpreting Menopause: Cultural and Philosophical Issues. Ed. Paul Komesaroff, Philipa Rothfield and Jeanne Daly. New York: Routledge, 1997. 200-21.

W 10/18

- Bell, Susan E. "Changing Ideas: The Medicalization of Menopause." The Meanings of Menopause: Historical, Medical and Clinical Perspectives. Ed. Ruth Formanek. Hillsdale: The Analytic Press, 1990. 43-63.

F 10/20 – Discussion Day 7 (_____)

- Martin, Emily. "The Woman in the Menopausal Body." Reinterpreting Menopause: Cultural and Philosophical Issues. Ed. Paul Komesaroff, Philipa Rothfield and Jeanne Daly. New York: Routledge, 1997. 239-54.
- **IWA 7 Due:** In your own words, articulate what it means when critics say that menopause has been "medicalized." In your opinion, what effect(s) has this had on the way menopause is represented in our culture? What might a non-medicalized description of menopause be like?

M 10/23 – Discussion Day 8 (_____)

- NIH Press Release: “NHLBI Stops Trial of Estrogen Plus Progestin Due to Increased Breast Cancer Risk, Lack of Overall Benefit.” <http://www.nhlbi.nih.gov/new/press/02-07-09.htm>
- Women’s Health Collective. “The HRT Controversy: Sorting Out the Facts from the Fiction.” <http://www.womens-health-concern.org/fsheet/Controversy%20Leaflet0305.pdf>
- Wright, Jane. “Hormone replacement therapy: an example of McKinlay’s theory on the seven stages of medical innovation.” *Journal of Clinical Nursing*. 14:9 (Oct 2005): 1090-1097.
- Lewis, Jane. “Feminism, the Menopause and Hormone Replacement Therapy.” *Feminist Review*. 43 (Spring, 1993): 38-56.

W 10/25

- Hewitt, Bill. “Turning back the clock.” *People Weekly*. 24 Jan 1994: 36-41.
- Carlson, Margaret. “Old enough to be your mother.” *Time*. 10 Jan 1994: 41.
- Kolata, Gina. “A 63-year old has given birth; what does that say about life?” *New York Times*. 27 April 1997: 1.
- Wall, Angela. “Monstrous Mothers: Media Representations of Post-Menopausal Pregnancy.” *Afterimage*. 25:2 (Sept-Oct 1997): 14-16.
- De Beaufort, Inez. “Letter from a Post-menopausal Mother.” *The Future of Human Reproduction: Ethics, Choice and Regulation*. 1998. Ed. John Harris and Soren Holm. Oxford: Oxford UP, 2000. 238-247.

F 10/27 – Discussion Day 9 (_____)

- Gibbons, Ann. “A Blow to the ‘Grandmother Theory.’” *Science* 280:5363 (Apr. 1998): 516.
- Hawkes, K., et al. “Grandmothering, Menopause, and the Evolution of Human Life Histories.” *Proceedings of the National Academy of Sciences*. 95 (Feb 1998): 1336-1339.
- **IWA 8 Due:** Imagine that you or someone very close to you had just reached menopause and were uncertain what to expect. Where or from whom would you seek information, and why? What sort of information would be most important to you? (i.e., What are the most important questions you would have?)

GROWING OLDER, LOOKING YOUNGER: Rejuvenation Past and Present

Over the course of our final unit, we will look at the way products from hormones to cosmetics to cosmetic surgery have been marketed towards aging women, both past and present, with the promise of restoring their youth. We will start by looking in the 1920s and 1930s when the sex glands were touted as the means to scientific rejuvenation and the marketing of youth was established with a significant gender differential, one that indirectly led to the practice of HRT and that still continues today. From there, we will look at our current anti-aging culture, focusing on the way that products such as cosmetics, Botox, supplements and sexual aids are marketed differently to men and to women. Finally, we will look at the modern quest for the fountain of youth taken to extreme limits through plastic surgery and through the promise of genomic-enabled regenerative medicine. Why is “youth” a different commodity for men and for women? How does the anti-aging emphasis of our culture impact the way we more generally look at aging, and at older women in particular?

M 10/30

- Squier, Susan Merrill. "Incubabies and Rejuvenates: The Traffic Between Technologies of Reproduction and Age Extension." Chapter 5. Liminal Lives: Imagining the Human at the Frontiers of Biomedicine. Durham: Duke UP, 2004. 146-167.
- Voronoff, Serge. Life: A Study of the Means of Restoring Vital Energy and Prolonging Life. Trans. Evelyn Bostwick Voronoff. New York: E. P. Dutton & Co., 1920. 112-117.

W 11/1 – Discussion Day 10 (_____)

- Hirshbein, Laura Davidow. "The Glandular Solution: Sex, Masculinity and Aging in the 1920s." Journal of the History of Sexuality. 9:3 (July 2000): 277-304.
- REQUIRED EVENING VIEWING: Time & Place, TBA (alternately, this film will be available in Lilly Library): *The Leech Woman*. Dir. Edward Dein. Universal International Pictures, 1960.

F 11/3

- Discuss *The Leech Woman*.
- Vivian Sobchack, "THE LEECH WOMAN'S REVENGE: On the Dread of Aging in a Low-Budget Horror Film" <http://www.cinema.ucla.edu/women/sobchack/default.html>

M 11/6

- 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.
- **Second Short Paper Due (3-5 pp. typed)**

Choose one from among the following essay topics (or develop your own topic in consultation with the instructor):

1. Interview a woman of your acquaintance who has gone through menopause. Ask her where she learned about what to expect during menopause, and whether or not her experience met with or diverged from those expectations. Draw upon the readings from our class as you report, and analyze, what menopause means to her.
2. There have been very few movies that speak directly about menopause. Examples that come to mind include Fried Green Tomatoes, Shirley Valentine and – in a different genre – the recently opened Menopause: the Musical. Choose one of these movies/musicals, or another that you are familiar with, and discuss how it portrays menopause. What anxieties and stereotypes about menopause does the film/musical convey, and ultimately, does it perpetuate or help assuage these? If you were a woman about to go through menopause, would watching this piece help prepare you for the experience? Make you more anxious about it? Why do you think there are not more movies that specifically address menopause?
3. Compared to menopause, there are a few more movies that take rejuvenation as their explicit subject. In addition to The Leech Woman, examples include The Wasp Woman, Death Becomes Her, and Cocoon. Additionally, the search for the Fountain of Youth has been a backdrop to many, many action/adventure movies. Choose one of these movies, or another that you are familiar with, and discuss its portrayal of rejuvenation in relation

to gender. Is it men, women or both who seek rejuvenation, and for what reasons, from what desires, does the movie suggest they do this? What impressions of aging does the movie give? How does the film's particular treatment of this subject (as comedy, science fiction, farce, drama, etc.) impact the presentation of these topics to the viewer?

4. As we recently read, the "Grandmother Hypothesis" has been put forth by evolutionary anthropologists and socio-biologists to explain why humans (especially women) have developed such a long post-reproductive (post-menopausal) life expectancy. It posits the importance of post-menopausal women's social roles in ensuring their offspring's reproduction as the reason behind this natural selection outcome. Drawing on examples from the world around you, how does a woman's ability to reproduce affect the social roles available to her in our society? What sort of social roles are generally available for older women in our society? How might an increasing number of post-menopausal births impact these roles and our conceptions of aging women?

W 11/8 – Discussion Day 11 (_____)

- Katz, Stephen. "New Sex for Old: Lifestyle, Consumerism, and the Ethics of Aging Well." *Journal of Aging Studies*. 17 (2003): 3-16.
- REQUIRED EVENING VIEWING: Time & Place, TBA (alternately, this video will be available in Lilly Library): CNN Presents: "The Fountain of Youth." 9 November 2003.

F 11/10

- Discuss "The Fountain of Youth"
- **IWA 9 Due:** Find an advertisement for a product that is intended to make one look younger, or that uses the promise of rejuvenation to appeal to consumers. What does this advertisement suggest about the experience (personal, cultural, scientific, etc.) of aging? About the desires of aging people? Be sure to staple a copy of the advertisement to your page of writing.

M 11/13 – Discussion Day 12 (_____)

- Squier, Susan Merrill. "Liminal Performances of Aging: From Replacement to Regeneration." Chapter 7. *Liminal Lives: Imagining the Human at the Frontiers of Biomedicine*. Durham: Duke UP, 2004. 214-252.

W 11/15

- Blum, Virginia L. "The Plastic Surgeon and the Patient: A Slow Dance." *Flesh Wounds: The Culture of Cosmetic Surgery*. Berkeley: U of California P, 2003. 67-102.

F 11/17

- IN CLASS VIEWING: Excerpt from TV episode of Extreme Makeover & opening clip from *Nip/Tuck* Episode #29 "Joan Rivers"
- Sobchack, Vivian. "Scary Women: Cinema, Surgery, and Special Effects." *Figuring Age: Women, Bodies, Generations*. Ed. Kathleen Woodward. Vol. 23. *Theories of Contemporary Culture*. Bloomington: Indiana UP, 1999. 200-211.
- **IWA 10 Due:** Cosmetic procedures have become common cultural referents. From cosmetic surgery to Botox parties, references to "having work done" have proliferated in recent tv shows (including reality shows), movies and news headlines. Think of one or more specific cultural references to cosmetic procedures. What assumptions are made about the desirability of these procedures? How are they gendered? How are those who

have these procedures done regarded by others? Is it “natural” to age, or “natural” to want to stay young?

- **Final Paper Proposals Due** (bring 3 hard copies with you to class)

M 11/20

- **Peer Reviews of Final Paper Proposals Due**
- IN CLASS VIEWING: Futurama Episode 9, 4th Season, “Teenage Mutant Leela’s Hurdles”

W 11/22

- **NO CLASS – THANKSGIVING BREAK**

F 11/24

- **NO CLASS – THANKSGIVING BREAK**

OWNING OUR OWN AGING ISSUES

Hopefully by this point in the class, all of us will have realized our own personal investment in the topic of aging – whether that be our own future aging or the aging of those we love. In these last two weeks, you will share with one another the products of your investment in this course, namely, the final papers you will be writing.

M 11/27

- Reading TBA.

W 11/29

- “Show and Tell.”

F 12/1

- “Show and Tell.”

M 12/4

- “Show and Tell.”

W 12/6

- de Beauvoir, Simone. “Conclusion.” The Coming of Age. Trans. Patrick O’Brian. New York: G. P. Putnam’s Sons, 1972. 539-543.
- Joseph, Jenny. “Warning.” When I Am An Old Woman I Shall Wear Purple. Ed. Sandra Martz. Watsonville, CA: Papier-Mache Press, 1991. 1.
- Hayden, Jacqueline. “Figure Model Series, 1991-1995.” Figuring Age: Women, Bodies, Generations. Ed. Kathleen Woodward. Vol. 23. Theories of Contemporary Culture. Bloomington: Indiana UP, 1999. 227-231.

F 12/8

- **FINAL DAY ACTIVITIES.**

Our final exam period is Wednesday, December 13, 7:00 – 10:00 p.m. **Final Papers will be due Thursday, December 14 by 12:00 noon.** You may either turn your paper in to my box in 328 Allen Building, or submit it to me electronically as an e-mail attachment.