

Undergraduate Conference on Gender and the Body: Abstracts

Adkins

This paper investigates how the availability and usage of oral contraception has evolved since its introduction into American society, and how it has impacted gender roles and the family. Qualitative data such as historical documents, personal narratives, testimony, court decisions, legislation, and public opinion surveys will be investigated to explore the dynamics in the legal context concerning contraception over the past decades. Hence, the research will examine topics such as the initial legalization of oral contraception, changes in public perceptions of contraception, as well as the war on contraception and Planned Parenthood that has occurred as of late. A range of causal factors will be explored including social movements such as the women's rights movement, dynamics in feminist thought, changes in gender roles and other social changes, political shifts in women's representation, and shifting religious standpoints on contraception. In addition, interviews will be conducted in order to gain insight into the social, historical, political, and medical factors influencing the availability and usage of oral contraception and how "the pill" has changed American society for women. The project will be a directed study in Political Science in the spring of 2016 and the final paper will be presented at this conference.

Williams

The female body is sexualized beginning prominently in adolescence and continuing through adulthood in any and all situations. Written for an Introduction to Feminist Theory course, this paper aims to uncover the manner in which sexuality is attributed to women in circumstances unrelated to sex by examining dress regulations in schools and the discomfort surrounding the naked female body in relation to breastfeeding. Women are placed in a metaphorical panoptic culture (Foucault 1975), forced to police themselves for fear of persecution as they take responsibility to male reactions to their asexual existence. Through protests like SlutWalks and unapologetic public breastfeeding, women are working to minimize the sexual lens cast upon them. In doing so, women are using their experiences of navigating a sexualized culture and their knowledge of their natural bodies (Davis 2007) to redefine the man-made image of women as inherently sexual beings and restore asexuality to the female body.

Murray

This essay contributes to discourse that critiques the representation of domestic abuse in Disney's 1991 film, *Beauty and the Beast*. Despite widespread acclaim, many feminist critics see this film as problematic due to its perceived condoning of abusive romance. After surveying this work, I take a more critical look at its depictions of abuse and power through the specific visual vernaculars of the body. I argue that the visual storytelling demonstrates that Belle and Beast's courtship is not a romanticization of abuse, but rather a careful confrontation of abusive behaviors and how they can be remedied through education and the development of empathy. By invoking Gottén's work on displaying shame and masculinity, I highlight how Beast's violence is tempered through Belle's physical and intellectual confrontation. This confrontation is highly visible, when placed in contrast to Gaston's bodily manifestation of hypermasculinity riddled by ignorance. I conclude that *Beauty and the Beast* is not a problematic film in gendered context, but a subtle and important visual narrative that tackles difficult issues in gender studies and offers important lessons on how the patriarchal model can come to a more compassionate and educated state in relation to understanding power, gender, and respectful relationship behavior.

Barber

The subgenre of queer theatre and performing arts has existed, arguably, since the post-World War II years and continues to the modern day, with an inclination toward theatrics being a stereotype of modern queer culture in America. But how is gender represented in queer theatre? This paper will discuss the complexities of gender identity and expression in 2010s America, as well as how gender has fit into queer theatre in the post-Stonewall years and how trans and gender non-binary playwrights such as Kate Bornstein, Scott Turner Schofield, Tobias K. Davis, and others are transforming the landscape of queer theatre.

Kennick

My talk derives primarily from two seminar papers in Anthropology: ANTH 1737 (ritual theories and cases); and ANTH 1770 (kinship and the family). I begin with an "open" definition of the body, one including not only non-human bodies but also non-physical or imperceptible ones, in order to actually understand being (bodied) as causality itself. Causality operates neither physically as "clunk" nor symbolically as "metaphor" but instead

ontologically. With an “open” and expanded definition of the body, I am able to show how Embodiment Theories should, like the body itself, become “open”, ontological, and incomplete—no longer symbolic, sociopolitical, and/or biological, physical. I call this “weird essentialism.” In my second paper, I take both “Western” and “non-Western” cases from a kinship perspective: transgender and genderqueer cases, and what have been called “un”clear families. Relationships demand respect for bodies and should not be at odds with them. This culminates as a case for seeing “openness,” incompleteness, and ambiguity as objectives for the humanities, especially the interdisciplinary “body studies”—ambiguity and “weirdness” being the only true kinds of uniqueness, and uniqueness being the only means of identity without either 1) rules, comparisons, and classifications (names, metaphor, genre) that subvert individuals by subsuming them, or 2) deconstructions (natural sciences, materialisms) that reduce unique individuals to interchangeable “component” parts.

Stachelrodt

This study focuses on the transgender, transsexual, and transvestite communities of San José, Costa Rica, and is the result of my work during the 2015 University of Pittsburgh CLAS Field Studies trip. In it, I examine the distributional effects of institutional change in legislation regarding these communities; as well as the ways in which various approaches to the discussion of gender fluidity shape the daily reality of members of Costa Rica’s trans communities.

During this study, I had the opportunity to work with leading members of both of Costa Rica’s most prominent human rights groups: CIPAC and Trans Vida. My final paper draws heavily on my experiences with both of these organizations. In this piece, I also examine the history of LGBTI advocacy groups in Costa Rica (specifically Trans Vida and CIPAC) and use this historical knowledge to interpret correlations between public perceptions of gender fluidity, judicial action, and noteworthy changes taking place within the trans communities. Ultimately, my paper aims to explain how specific socio-cultural phenomenon affect narrow definitions of “gender”, “normal”, “trans” and “sexuality” within a Central-American context.

McFadden

This paper proposes an examination of the treatment of the Io myth as given in Greek and Latin texts, focusing on dramatic accounts of the myth; specifically Aeschylus’ plays the *Suppliants* and *Prometheus Bound*, as compared to the myth as recounted in Ovid’s *Metamorphoses*. This paper posits that the Greek texts and the Latin are sharply differentiated in the treatment of Io’s rape and Io’s consequential character. Whereas Ovid explicitly uses the verb “rapio”, a word which was used not only in poetry but also in a legal capacity concerning rape; Aeschylus uses no such word to illustrate what was done to Io. Despite the knowledge of Greek verbs which connoted rape, Aeschylus instead uses words such as “πελάζω”, which translates to “bring near, approach”; also “φρύω”, to “sow, plant, produce, bear, and beget”. There is also the use of phrases in the Greek treatment, such as “was warmed with desire”.

The paper will seek to prove the thesis—that the difference in treatment in Io’s transformation is directly linked to the verbiage choices of the Greek and Latin authors—by a close philological and literary analysis of the texts in question by and in themselves, followed by an examination of the texts alongside one another.

This paper was prepared for an advanced Latin course dealing with difficult topics to teach in the classroom, such as rape.

Turba

In Irish literature, there is a dominating association between “Ireland” and “woman,” to the extent that the characterization of women as symbols of Ireland is an inseparable foundation for both femininity and nationalism. Much of Irish literature has personified the land and its culture as female, with characteristics that reflect the societal expectations of “traditional” femininity—women as docile, physically attractive, dependent and consistent in their roles of wives and mothers. As a result, female characters are prescribed with the physical expectation of perfect attraction, innocence and fragility that make up traditional feminine ideals that have come to be expected of all women in society. By the same token, these characteristic classifications lead to the depiction of static, dependent and physically inferior female characters, and when they attempt to step out of their prescribed roles, the creation of society within the texts crumbles. As Irish scholar Elizabeth Cullingford asserts, this literary

personification of the land as female defines women as “the passive and silent embodiments of matter;” for, politically, the land is seen as an object to be possessed, and to gender it as female is to “reproduce the social arrangements that construct women as material objects” in reality (2).

Peterson

Using the 1990’s science fiction series *The X-Files*, this project examines the alien-human hybrid and its origin story episode “The Erlenmeyer Flask” as a point of many first contacts that expand our classification of human and alien bodies on multiple scales. It uses science fiction as an interactionist tool to hash out the ways in which self and other are limited by impermeable or inflexible classification systems, beginning with the body. Utilizing the alien-human hybrid, this thesis examines how normative western imaginings of reproduction, toxicity, and identification with and of the human reflect how such systems may unravel before us when presented with queer or alien bodies. Theories rooted in disrupting epistemological dichotomies, most notably those exercised in Mel Chen’s *Animacies*, set the foundation of this project that utilizes hybridity as a speculative space for queer futures that evade relegation to either the human or alien, pure or toxic, self or other. Exploring the hybrid as a figure and *The X-Files* as a series requires intellectual tools that circumvent and queer expectations of gender, science, body, and the alien. Its findings implore us to evaluate the hybrid as a science-fictional embodiment of queer existence and of human presents and futures.

Cunningham

My proposed project, originating in an undergraduate research paper for a Women and Religion course (Humanities/Women and Gender Studies), analyzes the phenomenology and symbolism regarding traditional gender roles and the accommodation of the third gender (“*winkte*”) in the Running of the Skulls element of the traditional Lakota Sun Dance Ceremony. Particular emphasis will focus on the phenomenology regarding the separation of the male and female participants within the religious ceremony, the ceremonial procedures that are explicit to either gender, the ceremonial piercing of the flesh involved in the ritual including the placement on the bodies of the participants, and the accommodations provided for the participation of an individual that transcends traditional gender roles in a traditionally gender-specific portion of the ritual. Finally, I will examine gender related issues concerning the social prestige accorded individuals who have undergone the ritual itself. Theoretical references will primarily draw from Emile Durkheim’s (1858-1917) “negative cult” regarding his cognitive theory of religion as well as Max Weber’s (1864-1920) concept of charismatic authority.

Ryu (Kahn)

This paper is an abridged version of my research paper written for a senior thesis course offered in the Department of Gender and Women’s Studies at the University of California, Berkeley. I investigate the defamatory depictions of *Seonggoe* or “cosmetic surgery monster” in one episode of the South Korean reality talk show *Martian Virus*, titled “Woman Chewed Up for 365 Days! A Man-Made Human, Robot Woman!” aired in July 2013. A popular neologism, the “cosmetic surgery monster” commonly refers to a young heterosexual(ized) woman in her 20s whose extensive cosmetic surgery work, particularly on her face, is apparent to the public eye. The incessant dehumanization of the guest Biahn Kim by three male hosts, essentialist in their justification, overlooks and simultaneously uncovers a larger, systematic cause that first generates and derogates conditions of aesthetic monstrosity. The show’s reductive monsterization of Kim, founded on her hyperactive investment in and acquisition of ideal femininity, I argue, attests to the nationwide anxieties around the perverse potential of a form of neoliberal consumerism faithfully taken to the extreme among some women in their young adulthood — the form in which capitalist consumption becomes a force that conditionally queers its promised, heteronormative national future.

Shultz

In my essay “On the Consequences of Discourse” (written for Seminar in Composition: Gender Studies my first-year fall semester), I use a case of fraternity gang rape found in *Fraternity Gang Rape: Sex, Brotherhood, and Privilege on Campus* by Peggy Reeves Sanday to exemplify how our everyday discourses regarding men and women affect the gendering rituals men go through. *Fraternity Gang Rape* is an anthropological study of cases of gang rape, and I use Sanday’s analysis of gang rape to exemplify the way our discourses lead to the allowance of sexual violence, even from an anthropological standpoint. I also bring in feminist theory voices from Susan Bordo and Judith Butler in conjunction with my own ideas. The gendering rituals described in my essay involve men using

women's bodies as a means for social gain through sexual encounters. By defining men as inherently sexual through our gender discourses, cases of rape are excused because it becomes women's duties to satiate men's sexual needs. By defining men's bodies as inherently different than women's bodies in this way, the act of gendering is excused by biological determinism. I suggest that it is not biology that makes men different than women, but the discourses that define men and the way they fit themselves into the mold of "masculine" that is created by these discourses. I then explore the negative effects of such gender definitions, especially in the case of rape.

Blume

This essay analyzes gender roles in Disney's 2001 animated feature *Atlantis: The Lost Empire* that reinscribe a gender hierarchy and thereby devalue women's bodies. In addition to being an influential film to many children—especially girls—of my generation, the film imbues gender into more than just human and embodied characteristics. The Crystal, a powerful life force for the Atlantian people, becomes a feminine character by adopting a series of stereotypically negative female traits. As a veiled metaphor for the female body, the Crystal thrives off emotion, acts wildly and unpredictably, and thus must be controlled and hidden by men in power. In times of danger, the Crystal calls upon female members of the royal Atlantian family, taking the shapes of their hypersexualized female bodies. Written as a final paper for an Intro to Gender, Sexuality, and Women's Studies course in December 2015, this essay critiques Disney for using a fictional culture to perpetuate negative gender stereotypes with a semi-animate object, thereby rationalizing the domination of the feminine. By giving the Crystal unjustly negative female characteristics, *Atlantis* renders the female body dangerous, suspicious, and in need of male control.

Kay

While feminism is finally extending its fight beyond the plight of its white privileged stock by seeking international appeal, fast fashion intentionally exploits the separation of women, using oceans as dividing lines between their treatment. The development of the fourth wave of feminism has also brought with it a renewed interest in freeing the female anatomy from being sexualized by external sources and improved female-to-female interactions over social media. Contrastingly, fast fashion promotes sexualizing the body for the benefit of men and "FOMO", or the fear of missing out, through social media. Fast fashion, or cheap clothes often produced in sweatshop with the intention of only lasting one season, prevent the goals of both the third and fourth waves from occurring by devaluing some women as producers while consumers are worthier. I am pursuing this subject for term project in Working Class Literature: Women Writers at Work. I would like it to have a multi-media edge, by incorporating photography and perhaps even textiles in addition to a central piece of writing.

Park

This project examines the motivations and desires of a large female fan base in watching a stranger dubbed "Broadcast Jockey" (i.e., "BJs") eat tremendous amounts of food (e.g., enough to feed a family of six) in the span of three hours, a phenomenon known as *mukbang* in South Korea. My focus in my paper, written for a final food journal assignment for The Politics of Gender and Food, addresses these four motivations: the vicarious lifestyle that distracts women on diets in order to fulfill societal standards of feminine beauty, indirect and direct female empowerment through control of food intake, and the desire for genuineness in a society overrun by plastic surgery and makeup. I support the premise of my interpretation of the impetuses of *mukbang* culture with investigation into references from essays that analyze the inextricable relationship between food and culture and a documentary that delves into the stories of well-established BJs.

Brown

In my Intro to Feminist Theory course, I explored the ways in which women's bodies are constantly sexualized in today's society. Through pop culture, their bodies and the physical attributes they bare explicitly define women. Another point made about women is how their breasts are sexually objectified when anatomically it has no sexual meaning. Women and men anatomically have the same chest area except women can breastfeed. Also addressed is the difference between the sexual nature to someone's body in a relationship to being sexualized by society.

This paper continues to explore prostitution and stripping and how women use their body to make a profit. There are many pros and cons to this circumstance. Used in reference is the documentary *Killing Us Softly 4* about the injustices to a group of women stripping as a career.

Caitlyn Jenner and her strides in the LGBTQ community is amazing and discussed. Even though she has come a long way and is brave for doing what she is doing, she also is setting herself back by being in this world when being a woman means being sexualized.

In conclusion, there are numerous ways in which women are sexualized everyday. Men are sexualized also but not to the extreme of women. I've come to the conclusion that being a woman means you're going to get sexualized no matter what. Whether in leadership roles, political roles, everyday roles, there will always be a way in which women are sexualized.

Lippincott

Discussions regarding homosexuality in both the Old and New Testaments as well as first century authors such as Philo (25 BCE-50 CE) are fully saturated with the historical and archaic notion of the submissive woman, with extreme passivity and the attack on one's valued masculinity being at the core for Bible passages discussing homosexuality. This idea, which has broad implications for womanhood, gender, and the body, is a pervasive one that is both discussed--and perpetuated--in contemporary texts that are representative of both affirming (e.g., Matthew Vines, Steven Greenberg) and non-affirming (e.g., Robert Gagnon) viewpoints toward gay and lesbian lifestyles. By examining gender and the body, in this paper I will argue that the centuries-held views of patriarchy and the antiquated male/female power dynamic in which men are active subjects and women are passive receptacles--despite their contested and compromised validity--continue to directly influence both the perceptions of and everyday lives of the LGBT community in the 21st century.

Shuttleworth

In this paper, conceptualized in an independent study conducted last quarter on the performing body and currently being further developed in a graduate performance studies class on the body and the archive, I mobilize a performance studies perspective to put forward a conceptualization of bodies as always in intimate relation. I present intimacy not as the breaking down or undoing of limits between bodies but instead as the active recognition of irreconcilable space separating bodies along with a process of moving in necessarily imperfect synchronicity—navigating the “between space.” This theory of intimacy comes from an engagement with the works of Jean-Luc Nancy, Jennifer Doyle, and Lauren Berlant, and through the analysis of three performance art pieces. Expanding on others' analyses and elucidating the critical potential that lies in the perpetual spacing of bodies, this talk exposes and examines the dynamic social/cultural machinery of gender (Eiko & Koma), investigates the metonymic, socially signifying, and policed body (Ron Athey), and deconstructs the operation and potentiality of intersubjective exchanges (Marina Abramovic). The word “intimacy” comes from the Latin “intimus,” the superlative form of “in” meaning effectively “inmost.” This paper investigates how a body “gets into” another, while remaining always already outside.

Collipp

In “A Weight that Women Carry”, Tisdale notes how the ideal for women to go on diets or, as her mother calls them, “reducing plans”, supports “the diminution of women, [which] is the opposite of feminism” (469 A Weight that Women Carry). I propose that most fashion standards for women support the diminution and restriction of women, who are both physically and emotionally bound by these expectations. Just a few examples are long hair that gets in their faces, pinchy high-heels that make it difficult to walk, clutches that confine hand use, and skirts that limit the way they sit and bend down. Women's button-up shirts even have buttons on the opposite side of men's shirts that make it more difficult to button up, designed for a man to help them put it on. Furthermore, women are emotionally limited as they are shamed if they don't put a substantial amount of time and energy into maintaining an appealing figure, and are distracted from everyday tasks by being oversexualized. In this paper, I will explore some common beauty standards for women, how living up to these expectations requires extreme sacrifices and hindrances, and the misogynistic history of these ideals.

Marell

This paper was written for Latin American Topics: The Poetics of Paramilitarism course. It focuses on how the oppression of women in Argentina was revealed during the dictatorship and the years following through three Argentinian novels: *El Dock* by Matilde Sanchez, *Dos Veces Junio* by Martin Kohan, and *El Colectivo* by Eugenia

Almeida. My analysis of these books demonstrates how femininity and motherhood became defined by violence against women and domination of women by individual men and an overarching patriarchal system. The female essence became determined by external sources rather than by the women themselves. In *El Dock*, we are introduced to the female characters when they are undergoing a corporeal destruction and/or exposition in the male-dominated spheres of a military complex and operating room, which alters their statuses as mothers. In *Dos Veces Junio*, a prisoner's femininity is used as an accomplice to her abuse, centered on her giving birth. Finally, in *El Dock*, a woman is isolated by her husband to the point of being unable to play a central role in her own life. Overall, these novels provide unique perspectives that nevertheless all portray women characters through a male lens that effectively erases their agency.

Humbert

Contemporary performance artist Sheryl Oring is the subject of my Honors Senior Thesis paper, which I am working on this semester. I am focusing on "I Wish to Say", a performance in which Oring dresses up as a 1960s secretary, and repeats three main actions: interviewing, listening, and typewriting, which all give insight into the purpose of the work itself. My final analysis will utilize feminist art historical perspective and examine themes of engagement with the public, the visual spectacle, and the importance of archiving and producing a record. Arguably the most important icon in Oring's body of work is the typewriter, an instrument which facilitates a complex and intimate relationship between the artist and the participant. Oring is carefully and cleverly using the stereotype to compel her audience to recognize her actions in the context of gender, labor, and identity. Questions that my thesis will address include: What social and political issues does she address, and how does this intersect with gender? The nostalgia of Oring's performances is deliberate, yet is key in the success of the artist in acquiring a grasp on contemporary public opinion.

Fulop

This paper explores and questions the idea that discontent with one's fashion and body image is not exclusive to a capitalist-consumerist environment, and was even present in the Soviet Union. Although fashion did not receive official approval until Stalin took power, there were large shifts in the ideology and personality of clothing and female bodies during the entire span of the USSR. These changes in culture mirror, in large part, the same consumerist-fashion tendencies of the West in the post-war period.

I propose to examine this development by looking upon largely upon two secondary sources, *Creating the New Soviet Woman* and *FashionEast*, which examine how the egalitarian philosophy of Bolshevism influenced and were influenced by fashion and femininity. In addition, I will look upon several sketches and previous work by both fashion designers and the art that inspired them. Finally, I will look at the writings of the people who influenced fashion and reacted to the new ideals, in magazines such as *Rabot'nitsa* (The Working Woman) and *Zhurnal mod* (Fashion Journal).

Bodnar

At its core, scientific research aims to capture the diverse reality experienced by humankind. However, since its inception, most biomedical and psychological research has ignored certain populations and this exclusivity has distorted results to reflect a world comprised of only men. Because researchers and medical professionals cannot escape their hegemonic worldview, women are overdosing on medicine designed for male bodies and being sent home from the emergency room with deadly ailments because their symptoms do not emulate those found in male subjects. Not only has research historically omitted female bodies from its pool of subjects, but in recent decades, lack of research has effectively erased an entire sex category as a legitimate body in the minds of medical doctors. In this talk, I will explore the implications of research that is not representative of the population, and specifically discuss how the subscription to a false sex dichotomy has led to the mutilation of countless intersex bodies. This project exposes the often overlooked issue of how female and intersex bodies are ignored in research and medical practice, and offers suggestions for how research can be restructured to be more comprehensive.

Dudenhoeffer

In Western society, men are generally expected to be self-sufficient and the leaders of their families; they should be able to protect themselves and others. However, the male body itself cannot resolve every emergency that men are socially obligated to respond to. As a result of this clash between the capabilities of the male body and the cultural expectations placed upon it, the male body exists in a state of instability. In my paper, written last term for

Masculinities, I explore the relationship between guns and the stability of the male body. I conducted my study through interviews with (white male) gun owners and an examination on the NRA's rhetoric surrounding guns.

Guns, I found, can serve as stabilizing extensions of the male body that allow men to perceive themselves as being better equipped to fulfill societal expectations of protection. However, men feel such anxiety about protecting themselves because of the threat of someone else wielding a gun. In addition, the NRA's insistence that gun owners are "under attack" by gun control policies weakens the concept of the gun as a source of power to its owner. Through these different mechanisms, guns also serve to destabilize the male body.

Mednis

The focus of this essay is on the intersection between womanhood and disability, focusing on a theory that feminine standards of beauty are inherently disabling due to several factors including the "gender tax" on consumer goods and the history of the practice of physically disabling oneself to ascribe to societal standards. The issue of lack of acknowledgement or accommodation of feminized disabilities, i.e. menstruation and pregnancy, is also explored. This essay intends to expand on, deepen, and propose complications to the link between womanhood and disability, incorporating theoretical frameworks of materialism and essentialism and questioning the definition of womanhood itself. The intention of this interpretation is to challenge the concept of femininity and speculate as to how strong the link between gender, the body, and disability can be given the subjective definitions of all three concepts. This project was developed for an Introduction to Feminist Theory course.

Connelly

In her essay "A Weight That Women Carry", Sallie Tisdale writes that "Even the ways we don't eat are based in class. The middle class don't eat in support groups. The poor can't afford not to eat at all. The rich hire someone not to eat with them in private" (470). Tisdale, in writing about dieting, sets up capitalism as the hand that shapes beauty standards, and that these standards have different effects on different socioeconomic groups.

The paper I am proposing will demonstrate the effect of a capitalist economy on the beauty standards and ideals of that particular society (in this case, the United States). I will rely on Marxist theories of economics and culture to explain the relationship between the two. My paper will explore the differences in beauty standards based on socioeconomic class, primarily focusing on beauty standards as middle to upper class standards. I will also demonstrate how negative issues related to body image are cultivated by advertisements in order to profit, and the problems faced by the women who cannot afford these products.

I will also draw upon my personal experiences as a consumer of products that are meant to "enhance" the appearance and how my personal standards of beauty and insecurities have been influenced by my socioeconomic status.

Bennett

The most popular idea concerning the treatment of childhood involves its vulnerability and innocence when compared to the emotionally mature and all-knowing adults. This idea of the "innocent" child in need of protection from what is considered inappropriate, obscene, or deviant has been imbedded in our Western culture for centuries and is carried out unquestioningly, being justified as "common-sense." The heteronormative discourse that the protection of the Child falls under enforces the idea that children lack any sexual agency and any deviation from that idea will be dangerous not only towards the child but towards the structure of society itself. The limitations provided by the heteronormative social construct prevent the child from exploring sexual potentials and, in turn, prevent the emergence of the queer child. In this paper, I plan to observe how the construction and protection of the "innocent" child shields children from queer theory and ends up being detrimental towards the development of queer youth. The title of the paper is, "Protecting "Innocence": The Denial of the Queer Child," and was written for Critical Approaches to Children's Literature (ENGLIT 1645) under Professor Julian Gill-Peterson.

Alexyn

Jane E. Workman, a successful author and researcher of the different cultural norms that involve women, did a study to find if there was a relationship between the use of cosmetics and the sexual harassment of women. In an essay titled "The Role of Cosmetics in Attributions About Sexual Harassment," Workman explains her findings and

draws from other studies done, to show links between sexual harassment and make-up. Firstly, she states what sexual harassment is defined by the law, and offers “sex roll spillover” (the carryover into the workplace of gender-based expectations of behavior that are irrelevant or inappropriate to work) as a cause of this. Moreover, her study that was done on female and male college students also found that the more cosmetics worn, the lower those students found the woman to be in morality, and the more likely they were to assume that the woman would be harassed in the workplace.

I purpose to examine her findings further and use my own personal experiences from being sexually harassed by my much older male boss (while working at an ice cream stand). With the use of comments he made pertaining to my appearance and the cosmetics I used, as well examples of the inappropriate behavior and remarks he had towards me, I will be able to provide my own evidence of Workman’s results.

Mealy

As mentioned in “A Weight that Women Carry” by Sallie Tisdale, women tend to want to look like photographs displayed in magazines of models that are photoshopped to look ridiculously attractive. Even though we are all conscious of how altered and airbrushed photos of models are nowadays, women still want to look like digital people that are created on a computer. For example, as Tisdale states, “I don’t care that Michelle Pfeiffer doesn’t look like the photographs I see of Michelle Pfeiffer. I want to look...like the photographs,” she demonstrates how photoshopping is a tool used to make women set unrealistically high standards to look like someone that doesn’t even look that attractive in reality (464). Nowadays, social media tends to dominate our culture, and I would like to specifically investigate how women can now use apps like Instagram to alter themselves to be more “attractive.” I would like to dive further into the idea of how these photos of altered, more “ideal” people manage to dominate how we decide how we should present ourselves to the world. Using my own experience as a young white woman and a victim to the many filters and photo editing options on Instagram will be highly relevant to the topic I want to present. Ultimately, I am trying to come to the conclusion as to why the photoshopping phenomenon hasn’t allowed women to be satisfied with their natural, unedited appearances.

Forrest

In *My World and Welcome to It*, by Susan Bordo, she discusses how society’s “ideal body” has led to a rise in eating disorders nationwide. Bordo brings up the rise of body dysmorphia and eating disorders in boys and coincidentally the rise in the male population, there has been a rise of male victims of what has always been thought of as a “women’s illness”. Even though half of eating disorder patients are male, only a fraction of treatment centers accept and treat male victims. My plan for this paper is draw upon my personal experience of being treated for anorexia nervosa in high school as well as the personal experiences of male eating disorder patients (from published accounts) in order to examine the disparity between genders in the diagnosis, treatment, and stigma of eating disorders.

Spencer

This project examines the literary characterization of mothers surrounding the conception and birth of both Merlin and Arthur in three influential works of Early Arthurian Literature, dating from the twelfth and thirteenth centuries; Geoffrey of Monmouth’s Latin *Historia Regum Britanniae* and its vernacular adaptations of the *Roman de Brut*, written in Old North French, and the *Brut*, written in Middle English. Working within the context of medieval penitential manuals and other related materials, this paper explores how the sexual politics of the narrative of these events evolved over the course of these three texts to exclude elements of female transgressive sexuality in an environment where it was inextricably intertwined with the marital childbed and all its political and economic implications than its male counterpart. With an understanding of permissible sex as that which is both marital and procreative, this paper explores how sexual responsibility was shifted around the conception and birth of both Arthur and Merlin; events which were simultaneously sexually transgressive and indispensable to the narrative. This project was completed under the supervision of Dr. Ryan McDermott as a part of the Office of Undergraduate Research’s Summer Undergraduate Research Award.

Leuffen

Women walk a fine line when it comes to the amount of makeup they wear. American culture pressures women to follow certain beauty ideals and regimens. However, too much or unnatural looking makeup is often criticized as

garish, unflattering, or inappropriate. The popular ideal of makeup is “no makeup-makeup” that enhances natural beauty yet isn’t in fact natural. I purport to expose the root of the trend through advertisement, social media, and celebrity influences, including but not limited to the Kylie Jenner lip challenge and nude, over lined plump lips, Maybelline’s slogan “maybe she’s born with it, maybe it’s Maybelline,” and contouring and highlighting made popular by Kim Kardashian. Many of the demands of the beauty industry on ordinary people are impossible to fulfill and yet many of us (especially younger women) put an enormous amount of time and energy into trying to fit the standard – even when it comes to how we apply our makeup. Drawing on my experiences as a self-proclaimed makeup enthusiast and avid blog reader, this paper will critically analyze the new trend toward “no-makeup-makeup” and the implications it has on women in regards to the work place, femininity, attractiveness, and self-esteem.

Hoover

For my paper I will be discussing the ideal standards of feminine beauty within the Black community and how they have developed over time. I will take note of how these standards are continuously forced in our faces and how some activists are bringing awareness to the other forms of beauty. As a young black woman that is active on social media, I see how certain values are aesthetically regarded more highly than others, as well as how-for a long time-it was necessary for women to look this certain way to enjoy any mainstream popularity or success. For my paper, I will refer mostly to images on social media, musicians, and television stars to show a trend of popular appearances that have allowed black women to work their ways into the spotlight.

Adymy

I will be presenting a paper written for my “Gender and Violence” class in the Global Gender Studies department at the University at Buffalo. It addresses the process of transitioning in adolescence for a transgender woman. I talk about the difficulties of accessing hormones, the financial stress and emotional burdens for the adolescent that go along with it. I will address micro-aggressions that happen in the school environment, meaning whether or not teachers respect their students wish to be referred to by she/her pronouns, calling her by her preferred name, letting her use the girls’ restroom and locker room and the reactions of her peers. I discuss responses to bullying, including physical and verbal abuse, and reactions from the families as well. I analyze my findings using the work of Dean Spade and Judith Butler. I also draw on articles from the Ackerman Institute discussing their Gender and Family project, as well as articles on microaggressions. I argue that transgender teens face multiple types of violence that must be addressed in order to ensure their right to an education.

Le

Sallie Tisdale’s essay “A Weight that Women Carry” investigates the aesthetic ideals that are presented to women in society. Tisdale uses anecdotes as a basis for navigating the societal pressures that accompany these ideals to explain how they have affected her, her friends, and her family’s understandings of their bodies. She recalls the way in which her mother made sacrifices as a means to maintain her “ideal weight” and how that led to her dying of cancer: her fear of gaining weight made her resistant to quit smoking cigarettes.

Like Tisdale, I will be guiding my essay through my own experiences as a queer, female-bodied person of color working as an exotic dancer. Strip clubs are a unique collision point where race, class, gender, and sexuality are crafted into an aesthetic performance of sexuality. I will be investigating the ways in which my co-workers and I perform gender and sexuality in this space.

I propose to focus on this notion of “sacrifice” and how it encourages what is effectively physical and psychological self-harm to women and female-bodied individuals. While not all behavioral and/or bodily modifications qualify as self-harm, many do in the way they are informed by patriarchal ideals.

Gitelman

Many works of YA fiction present manifestations of our cultural beliefs, anxieties, and opinions about issues like gender and sexuality in relation to childhood and innocence. I noticed a trend relating to the treatment of straight teen girls in YA, especially works that featured a “loss” of virginity or any venture into sexual maturation. Straight teen girls are exceedingly limited in YA fiction that I had read for my classes (which was predominantly about heterosexual young couples) and only permitted to exist within patriarchal, traditional parameters. I began to

wonder if this trend only applied to works of YA fiction featuring straight teen relationships and whether or not straight females received different treatment in queer YA fiction. I wondered this because so many works of queer YA receive acclaim for being “progressive.” What I found after reading a small sampling of queer YA fiction that featured both straight and queer relationships surprised me, however, and indicated that straight females receive the same treatment and exist within the same narrow parameters found in the most popular works of YA fiction featuring only straight couples. The prevalence of this trend is important to consider and evaluate due to the implications about the deep seated, latent constrictions females encounter and must navigate during their sexual development.

Davis

I am a senior at the University of Pittsburgh and this is my second semester researching gender stereotypes in British and American family based sitcoms. Specifically I am looking at BBC sitcoms, *Mrs. Brown's Boys*, *Cuckoo*, and *My Family* and comparing them to the American network sitcoms *Modern Family*, *Blackish*, and *Mom*. In all of these sitcoms there are reappearing gendered tropes, such as what Erica Scharrer calls the “white male buffoon” in her article on the role of the father in sitcoms, or how Heather Havrilesky describes the role of the housewife as “volcanoes that could blow at any minute” when commenting on women’s representation in television. I am exploring why these tropes exist, and whether they are a good representation of the typical American or British family. I am also looking at the body language that exists within the dialogue between characters to see how that relates to power within the interpersonal relationships. By looking at these stereotypes through family sitcoms it will allow me to explore the ways the comedic setting reinforces or breaks gender stereotypes, and why these television shows are so popular internationally.

Last semester I was granted the opportunity to participate in the London Field Study through the Undergraduate Research Program, and I spent two weeks in the UK interviewing British TV critics, writers, and professors who were well versed on the topic. This semester I am participating in the equally competitive New York Field Study to further my research in the US. I am creating both a documentary, that includes clips of the shows I am researching as well as clips of my interviews, and a paper that reflects on my entire research process.

Trimble

In this paper I will look into the stigma that women face when they choose to breastfeed in public. I will compare acceptance of naked women’s bodies in a sexual context such as suggestive ads (such as Axe ads) as compared to how naked women’s bodies are seen in the total natural process of breastfeeding. I will focus on stigmas that are shown on the internet, through online campaigns such “Free the Nipples” and comments on videos based on the topic, this will bring a millennial perspective to the topic. Another important aspect to look into is the stigma women face if they choose not the breastfeed. This creates a double-edged sword of how women are expected to act and how they want to be treated (as well as affecting the whole concept of what it means to be a woman.) The stigma associated with breastfeeding in public suggests that women’s bodies are seen as inherently sexual and – if they’re not being sexualized – they are seen as disgusting... “ I hope my paper will draw attention to this contradiction.

Kumar

While gender inequality entails a complex scope of social issues, this paper focuses on the role of language in shaping gender landscapes. The analysis is concerned with the manner by which insults, which are implicitly constructed from culture industries, function to maintain the social subordination of women in patriarchal societies. It will aim to demonstrate that insulting language in discourse directed towards males is predicated upon gendered undertones often related to genitalia. These undertones are built from unconscious metaphorical relationships between terms for genitalia, animals, and characteristics of strength. Predicated on an analysis of a *Twitter* mediated political interaction, the argument draws from a variety of scholarship: Jane Hill’s analysis of the creation of meaning in language complements Ian Lopez’s work regarding disingenuous use of rhetoric in political discourse. These theories are a foundation upon which Busi Makoni’s analysis into the social effects of genitalia terminology is synthesized to demonstrate their contribution to gender inequality. By elucidating this phenomenon, this paper aims to bring critical attention to a pervasive linguistic practice that contributes to a social disparity. [This paper was prepared for ANTH 1447, Language, Culture & Society, taught by Dr. Laura Brown.]

Goyes

We are not all Sophia Vergara: Media Misrepresentation of Latina Women's Body Type

"Each of us in this culture, this twisted, inchoate cultural idea, has to choose between battles: one battle against the cultural idea, and the other is against our selves" (Sallie Tisdale, *A Weight that Women Carry* 471).

Many Latina woman are misrepresented in society. The media has influenced the stereotype of Latina Woman as having an "hour-glass figure" or of even being "curvy" to become a norm. This idealization and hypersexualization of body types can be seen throughout pop culture in the way media has used celebrities to set these standards. Celebrities such as Sophia Vergara and Jennifer Lopez have become the model of what Latina women's bodies should adhere to. In addition, there has been a racialization of what the Latina women should look like. Latinas are expected to be tan and have dark features (hair, eyes, etc.). Many times, Hispanic women without these features are judged for not representing this stereotype.

I would like to touch on my personal experience as woman who has seen this happen not only to myself, but to family members. Since an early age, I have witnessed the idealization of what body type I should desire, as established by the media.

I would also like to examine the way in which Hispanic women are viewed in South America when contrasted in the United States. I was born in Ecuador, and have witnessed time and again the way women are sexualized, differently, in both locations.

Prince

Many images come to mind when assessing the constructive elements of one's identity. Identity is made evident through the detritus of personal experiences, popular culture and familial traditions, through outward expressions of language, attire, and style of hair. Black identity construction, especially of hairstyles, has long signified African Americans' preoccupation with and conformity to Eurocentric aesthetic standards.

Black women chemically relax their naturally kinky hair with chemicals known to cause reproductive harm. They feel such strong ties to their hair that they avoid exercise, contributing to the fact that, according to a 2012 study by the Centers for Disease Control, no population in the U.S. has a higher obesity rate than Black women. They are literally dying to maintain the straight, long, and flowing hair characteristic of Pantene commercials.

This essay will explore the cultural history of Black hair and its potential to meliorate the negative self image of African Americans, focusing on black beauty as performative. Television actress, Tracie Thomas, pointed out that "it's amazing that it's considered revolutionary to wear my hair the way it grows out of my head." The personal is always political with afro-hair as it is central to visibility, inclusion and exclusion politics.

Borrero

Every time I open my phone to browse social media, I see endless amounts of inspiration to lose weight and "get healthy" and "be fit." One might initially view this as a good influence, but it is evident society and capitalism have replaced the desire for the "thin" body with that of an equally dangerous and oppressive "fit" one. I purport to consider this way of gendering women by studying social media and consumer trends that as a young woman in her early 20's with access to a smart phone, I actively and passively participate in by having apps such as Instagram and Twitter. I will examine images used to market fitness and the plethora of workout gear coming out in the fashion industry, as well as Instagram "lifestyle" accounts that focus on modern terms such as "#fitspo," "#healthyiving," and "#traindirtyeatclean." I will also discuss how "fitspiration" influences in marketing, retail, and social media have helped define one of the major "desirable" or "perfect" body types over the past few years.

McAdams

In her essay "Night to His Day", Judith Lorber describes how deliberate gendering of female and male appearance differentiates the two; she specifically mentions hairstyle as one of the attributes purposefully gendered. In modern Western society, long hair is considered a feminine while short, cropped hair is considered masculine. However, current trends in popular hairstyles challenge the previously accepted norms, with many women cutting their hair

into a bob style and men growing their hair out in unusual lengths. In my paper, I wish to explore the role hair plays in expression of gender identity, and how the interpretation of this expression can vary across cultures and even over time, specifically for white, college-aged students.

To explore how gender gets produced through hairstyles, I will analyze hairstyle trends for both genders and the reasoning for their prominence as those trends are represented in popular films and tabloid magazines, such as *People*. Finally, I draw upon personal experiences from friends and my own experiences of receiving negative reactions as a result of our hair differing from the norm to demonstrate gendering of hairstyles and question the progress we are making in terms of allowing more and variable self-representation.

Hillock

In Susan Bordo's essay, "(Re) discovering the Male Body," she repeatedly quotes art historian John Berger's theory that "men act, women appear." "Appearing" is instilled in women in our society as early as toddlers, but becomes very prominent as they come into puberty. Women's 'appearing' role is the cause of lifelong anxiety about weight, as portrayed in Sallie Tisdale's essay "The Weight Women Carry," the more frequent sexualization of women as opposed to men in advertisements as described in Susan Bordo's Essay, and the clothing industry's early sexualization of young girls' clothing and underwear.

As a woman who began puberty at age eight, I understand that for most girls their bodies develop well before they are comfortable to "appear" the way in which society demands. In this essay I seek to analyze the effects of sexualized clothing and underwear on adolescent girls, specifically on their self-esteem, objectification, and presumed norms of sexual ideologies.

Smith

In most past and some recent articles and media outlets, the idea of and Black women are sexualized and, most often, underrepresented in the sense that there is only one "shade" of Black women. My use of the word "shade" refers to variations of skin color such as "light-skinned" or "dark-skinned".

In the the Latin community, those that fall under the category "afro-latina" have little to no representation. The extreme nature of hyper sexuality and misrepresentation can lead to lack of pride in oneself/ ethnicity and/or the idea that these groups of women are only good for sexual endeavors.

The paper I am proposing for the conference on Gender and the Body explains/analyzes/will explore stereotypical representations of the bodies of Afro-Latina and Black women and the implications of those representations. I will draw on my own experiences as a black woman, as one of the misrepresented groups listed above, to explain the ways that social media and ingrained stereotypes often limit the avenues of self-expression that Latina and Black women can take.

I will also consider how the idealized images and the lack of variety in characteristics can be problematic in the development of Afro-Latina and Black girls to women because it can lead to self hate and lack of confidence in terms expression of ideas and desires.

Trimble

In this paper I will look into the stigma that women face when they choose to breastfeed in public. I will compare acceptance of naked women's bodies in a sexual context such as suggestive ads (such as Axe ads) as compared to how naked women's bodies are seen in the total natural process of breastfeeding. I will focus on stigmas that are shown on the internet, through online campaigns such as "Free the Nipples" and comments on videos based on the topic, this will bring a millennial perspective to the topic. Another important aspect to look into is the stigma women face if they choose not the breastfeed. This creates a double-edged sword of how women are expected to act and how they want to be treated (as well as affecting the whole concept of what it means to be a woman.) The stigma associated with breastfeeding in public suggests that women's bodies are seen as inherently sexual and – if they're not being sexualized – they are seen as disgusting... " I hope my paper will draw attention to this contradiction.

Foust

With the recent marriage equality decision protecting the right to marry for LGBTQIA people and activism and advocacy for trans people gaining more visibility in the United States, many English speakers are striving to bring gender-neutral language and pronoun etiquette into the mainstream. In my paper, I explore how a similar un-gendering of language is being carried out by Spanish speakers on the Internet with a personal imperative to display anticolonial work queer and non-binary Latinos are carrying out in step with their Western peers. I profile the history and criticisms regarding Latin@ and Latinx, two terms used to avoid default male adjective forms and provide alternatives to binarily gendered language. Latin@, the preceding term, was criticized for including only male and female gender identities, leading to the creation and adoption of Latinx. Latinx is an affectively un-gendered word and its form is widely applicable. Despite this, some critics find it unpronounceable and severe. I examine if such terms can be adopted outside of dominant social structures, such as the conservative heterosexual family, and if such language can change perceptions of non-binary gender presentation both online and offline. Finally, I examine if and how these terms have successfully entered the mainstream, for instance, through Bernie Sanders's ongoing 2016 presidential campaign.

Iyengar

There is a stark difference in the way my brother and I are treated at both home and in society. We are both held to a different set of standards; we differ in the way we are expected to speak, interact with others and each other, how we dress, and so much more. I grew up with an understanding that I was a "gentle flower" who had to learn to always be peaceful, pretty and quiet in order to be able to go about life while my brother was the "fierce tiger" who was taught to fight and compete his way into success. Though I did not follow the "gentle flower" path in my life, I still was forced to succumb to the high physical expectations through clothing. My brother was always able to "get away" with wearing casual clothing while I was required to dress up: wear sticky make up, itchy clothing, and painful heels. I propose to look more into how and why men and women are treated so differently and held to such different standards especially when it comes to clothing by looking at Susan Bordo's essay "Beauty (Re)discovers the Male Body." Bordo discusses the various ways that men are represented in media and how this translates to how men dress and act in public. She also touches upon how women are affected by media and images of the ideal. I will also use personal experience to differentiate how the media has affected both me and my brother.

Amoo-Achampong

This paper serves to analyze the ways in which the bodies of African American women have been utilized as a source of manipulation by various figures in popular culture. In particular, the Kardashian/Jenner family, with their immense media control and dominance, has played a significant role in this aspect of cultural appropriation. According to African American feminist Patricia Hill Collins, cultural appropriation is a largely negative phenomenon within society as it plays on stereotypical controlling images that reinforce and normalize the oppressive processes of racism, sexism, poverty and other social constructs. It is crucial to challenge these pervasive images that not only perpetuate societally imposed beauty standards but also strongly influence self-perception among African American women themselves.

This paper, written for GSWS 0500 with Professor Skoczylas, aims to explore the misrepresentation of another culture by the prominent Kardashian/Jenner sisters by utilizing the works of multiple feminist theorists and social media content. Through revealing these truths, this analysis will bring to light the power of the media in normalizing negative stereotypes and images that reproduce domination and oppression over the "Other" while subsequently preventing African-American women from self-defining their own images.

Cumpston

In "Beauty (Re)discovers the Male Body," Susan Bordo illustrates the changing expectations for what one must do to be considered attractive, especially if the person in question is a man. At the time of her writing, cultural shifts meant that both women *and* men now had to agonize over and alter their bodies in pursuit of new and elusive ideals of beauty. For women, "the tight buns, the perfect skin, the firm breasts, the long, muscled legs, the bulgeless, sagless bodies are everywhere," and dictate not just how to look, but how to act to make that look even better. For men, fitness magazines and the image of "that great Soloflex body" encouraged them to have a similar sense of not being good, strong, handsome, or well-built enough for the rest of the world.

In this essay, I plan to do an analysis inspired by Bordo's, but with regard to mainstream representations of those who aren't necessarily cisgender and heterosexual, especially in American advertisements, television, and film; and whether or not they still hold their subjects to equally mainstream standards of beauty. I hope to research some of the common ways in which members of the LGBTQ+ community (especially those with identities at least similar to my own) have been portrayed in recent years, while also drawing heavily on personal experiences with my own gender and orientation to explore how these depictions can impact body image.

Meinen and Pilewski

Igor Stravinsky's "Rite of Spring" is an orchestral piece that tells the story of a ritual performed by Russian pagan tribes. In his 1936 autobiography, the composer described the piece as being conceived in "a fleeting vision." The ballet chronicles the rite in thirteen movements, which begin with an adoration of the earth and worship of tribal sages. Then, night falls and the dances of the young girls begin. One virgin is selected by fate, glorified as the "Chosen One" and, under the watch of the tribal sages, is obligated "to dance until she perishes from exhaustion," as a sacrifice to bring spring weather, fertility, and fruitfulness to the land. The piece has come to be regarded as one of the most innovative musical compositions of the twentieth century. This project aims to reclaim the story of Stravinsky's imagination, which the artists argue is nothing more than torture pornography; a misogynistic exotification of the female body and the self-sacrifice of women. Through poetry and choreographed dance, the artists reclaim right of spring in a statement of bodily agency, and portray themes of performance, death, and decomposition as being methods of subversion of patriarchal power.

Poole

This paper explores a memory when gender was made visible to me. For my Psychology of Gender course I was to describe the feelings that the memory evoked, analyze the culture, and integrate it with theory. My memory of primary school is the first time my clothes restricted my movement. This paper explores how women's clothing limits their movement from their original intentions. The majority of designers create tight and revealing clothing that encourages the culture of women that remain still. This culture supports the belief that women are solely beautiful things to be viewed. Formal and business attire enforces this culture when women are expected to wear skirts as opposed to pants. This all compiles into the tendency that society focuses on the dominant group and ignores the experience of minority group.

Kothamasu

Beauty pageants are not feminist. They try to be "feminist" by having contestants answer difficult questions on current affairs and compete for scholarships, but that does not address the underlying issue: women's bodies are valued far more than their intelligence, views, identities and actions. Contestant profiles are very similar and reflect the intersectional nature of forces that shape a "beautiful" body. Even when a contestant goes outside of these standards, she either appears to be as close to white as possible or is treated as a token. Because beauty pageants are mainly visible, a useful analytical tool is Laura Mulvey's "male gaze," a method for understanding gendered power dynamics in filmmaking. Beauty pageants are not films, but they are broadcasted videos made by men for the viewing pleasure of heterosexual men. Contestants in bikinis strut on stage as the camera pans their bodies, portrayed as sexually desirable bodies, not thinking, feeling people. In this way, contestants lack social control over the portrayal of their bodies through clothing and cinematography. Beauty pageants seemingly encourage the advancement of women as public and intellectual role models, but only through sexual objectification and social pressure to conform to beauty ideals of femininity.

Wahlberg

Both in law and historical practice, Judaism is a highly gendered religion. Some sects practice segregation and gendered restrictions on clothing, jobs, and activity in the temple and at home. The Hebrew language itself only allows discussion of male and female people and objects. Often transgender and gender non-conforming Jews have struggled for inclusion and validation within this system which affords no obvious space for them. Yet, the past decades have seen many success, as transgender Jews seek the right to have a Jewish marriage, to take part in gendered activities, and to tell their stories.

This paper will have a three part focus. First it will show the troubles which transgender and non-binary Jews face, mostly through their own words and stories. This section will establish the need for space and belonging. The

second focus will be in Jewish theory, both discussion of Talmudic sexes and gender peculiarities in the Torah. This murky attempt at a rooting within tradition will further emphasize the resistance which transgender Jews feel. The third, more hopeful section, will look at specific success which have enabled trans/non-binary Jews to become more fully involved in Jewish life. The conclusion will call on transgender congregants to work with their communities, finding ways to better the lives of all queer Jews. Throughout there will be explanations of terminology, both in regards to Jewish texts and law as well as transgender theory, so that the two may be properly put in conversation with one another.

Moore

Love has to be one of the most complex ideals that impacts the human condition. There's no true definition of love, because it can be interpreted as myriad of feelings. New Latin American cinema centers on relationships and love, and the depth of these relationships between the male and female characters. But, the identity of Latin women in film is diminished by the patriarchal and misogynistic actions of men. These characters are broadcasted as docile, exotic, hypersexualized and often helpless throughout large strides of the plot. Even at moments of strength, many of their plots often revolve around their failures or successes in relation to men. The definition of love becomes unique across each character explored in this essay. The vilified love presented in this film adds to the stereotypes of Latin women, and thus creates an overt utopian obsession with agape love; an unconditional love blind of the flaws and shortcoming of their partners. The fascination with love-centered abuse in film has become reflected onto Latin American society where the issues of femicide, or gender related relationship violence, have reached an all-time high. The diminishing identity of Latin women in film is correlating with a limiting voice and limiting identity of the Latin American women in society and starving young people of healthy relationships to admire.

PANEL: Trans Studies

In this panel, our group aims to examine the transgender experience through an interdisciplinary lens. We will look at the history and theory of trans identities and how they contribute to the study of sex, gender, and identity, in the contexts of theory, psychology, science, and activism. Through this panel, we hope to start a dialogue with the Gender, Sexuality, and Women's Studies community, and inspire the audience to think critically about trans issues.

1. Christopher Hill: Transgender Safety. He hopes to understand what a safe campus means to both transgender people and feminist-identified people here at Pitt. He would also like to talk about how discourses around safety and bodies shape the access that trans people have to sex segregated spaces.
2. Ashley Johnson: Trans Sex Workers. She will look at the fetishization of trans sex workers, specifically MtF women who are mid-transition. The context for this will be in sex workers in Europe with a focus on the "Purple Light District" in Amsterdam.
3. Alexander McCarthy: The Politics of Passing. Though passing is positive when it allows people to be seen and treated as they want to be treated, it can lead to divisions in the communities. He'll also discuss passing privilege and the politics surrounding the decision to pass or not to pass.
4. Haley Palmore: The Politics of Obtainability: Medical and Pharmaceutical Regulation of Sex Hormones for Transgender Individuals. She will explore the impact of the medical/pharmaceutical industry on regulating gender through the distribution of hormones (testosterone and estrogen/estradiol). She will specifically focus on obtainability of hormones.
5. Lucy Powell: Nonwestern Transmasculinity: Disidentification in a Global Context. Global trans theory and the romanticization of a third gender. She wants to look at how the concept of the third gender is viewed in the US and the benefits and limitations this viewpoint has for making progress with trans issues.
6. Natalie Shafer: Trans Panic. Trans panic is a problematic defense used to justify violence against trans people. She will discuss the problems with the lack of regulation surrounding this defense, and look at California as a model of ending its use in court.

PANEL: **Bodies Across Borders: Transnational Approaches to Gender and Sexual Identities**

The following papers were written for Dr. Julie Beaulieu's course entitled Global LGBTQ+ Literature. These papers use the narratives of protagonists from around the world to examine how our traditional notions of gender and sexuality often break down in transnational contexts. These papers ask powerful questions about how we theorize about bodies across borders. They encourage us to move beyond our limited Western perspective and, perhaps most importantly, to consider the activist potential of literature.

Zachary Grewe Title: Sexuality and the State: Sex as a Site of State Control and Liberation Abstract

This project explores how sex itself might serve as both an agent of state control and potential site for sexual liberation by arguing that the state has an active role in shaping and is simultaneously shaped by the sexual experiences of its citizens. In *Before Night Falls*, Arenas demonstrates the complex and contradictory ways in which 'deviant' sexual acts were both condemned as a threat and employed as a tool by the communist state. In *Salvation Army*, Taïa reveals how sexual experiences can inform one's relationship to the state while simultaneously the state can dictate the nature of one's sexual relationships. Together, these texts force readers to question the role of sexual acts in the construction (and potential destruction) of state power. Illuminating these complicated and often-contradictory connections are important in two critical ways. First, diverse representations of sex in global literature interrupt western narratives of superiority over colonized lands. They decenter the naturalness of western conceptions of gender and sexuality, and offer a site for resistance to colonial domination. Secondly, examining the connections between sex and the state in global queer literature allows us to begin dismantling the systems of state oppression in our own country.

Apoorva Kandakatla

"Expanding the Paradigm of Sexual Liberation in the Global Context"

The Western narrative of sexual liberation through freedom of sexual expression is ingrained with the goal of "breaking the silence" in order to create a space in our sexual spectrum for homosexual and queer sexualities. However, in non-Western cultures, this narrative tends to be different due to both the countries' social and political climates and their cultural views on heteronormativity. In fact, many non-Western cultures rely on body language and nonverbal gestures to reveal people's sexual desires instead, and this freedom to have silence towards the topic of homosexuality counterintuitively gave people more sexual freedom by enabling them to express homosexual desires without the divisions and restraints of belonging to only the "homosexual world". By closely examining the ways in which queer people express their sexuality through their body, this paper reveals that it is key to recognize that the Western narrative of sexual liberation through vocalizing one's sexual orientation is not the only way to reach sexual liberation for minority sexualities in the global context.

Shilpa Krishnan

"The Role of the State in Marginalizing Homosexuality in Revolutionary Cuba"

Within the context of gay asylum claims, the United States government has historically barred the entrance of refugees who identified as homosexual. The loosening, and eventual demise, of this homosexual exclusion policy began out of the Cuban revolution of 1959, when an increase in the migration of gay individuals due to fear of persecution clashed with America's long-standing opposition to homosexuality. In response, the American government accepted gay migrants, but specifically to promote an anti-Castro, pro-capitalist agenda. In this time period, Reinaldo Arenas published *Before Night Falls*, a memoir about his experience as a "sexual deviant" in revolutionary Cuba, in which he advances this pro-West rhetoric ingrained within gay asylum claims. In reality, however, the homosexual experience in Cuba was diverse and many times did not agree with this promotion of homosexuality stifled by the Cuban regime, a notion furthered by the American government to advance an anti-communist, pro-West discourse. In this essay, I argue that through the acceptance of gay asylum claims from Cuba mid-late 20th century, the American government was able to both advance a Western ideology and simplify the gay experience in Cuba, thus marginalizing the stories of many homosexuals in revolutionary Cuba.

Sneha Rajendran

“The Importance of Multiple Trans Narratives”

The existence of a singular trans narrative is a myth. With the transgender tipping point, the Western world has grown exceedingly comfortable with a particular image of trans people that demands that they be uncomfortable with their bodies, get surgeries to modify themselves, and be very outspoken about trans rights in the media. While there is nothing wrong with wanting to any of these preceding qualities, it is not the only way an individual can be trans. It is important to have a wide range of stories to avoid this pitfall. With global trans literature, we are privy to an ever-growing set of trans narratives that shows society at large and trans individuals that there is no “proper” way to be trans. This essay will make use of three narratives— Abha Dawesar’s *Babyji*, Jackie Kay’s *Trumpet*, and Diriye Osman’s *Fairytales for Lost Children* – to analyze each character’s unique relationship to gender. The power of cross-cultural sexuality studies is key to allow for critical distance in examining our own gender norms. The essay will conclude with a discussion of the significance of having multiple trans narratives and thoughts on the future importance of gender.

Leanna Travis

“The Science of Desire: East Versus West”

For many regions of the world, the term lesbian is used frequently, but the origins of this word and its relationship with the body vary widely. This paper will discuss the establishment of lesbianism in the Western hemisphere through the creation of scientology as discussed in *Sex before Sexuality: A Premodern History* and *The Encyclopedia of Sex and Gender*, and its subsequent intrusion into India through colonization as described by Naisargi Dave in "Rendering Real the Imagined." The manifestation of these differing modes of establishment—science and imperialism—and their rejection by certain peoples become quite obvious in the novel *Babyji* written by Abha Dawesar, where a young physics genius in India explores her body and sexuality via multiple relationships. By exploring the origins of sexual labeling through these works, we can better grasp why specific language is rejected—and not rejected—in varying cultural contexts and furthermore, how Western audiences can become reconnected with the origins of lesbianism in order to rethink the use of science in our society.