

OLLI, Spring 2020
Mahaffey
Wednesdays, 3:30-5

If Gender is a Story, What Story Does it Tell?

Our first challenge will be to differentiate the truth of fact from the truth of story by positing that story is a truth that has meaning (pattern, coherence). We will then look at gender as a story (as opposed to sexual difference, which is simply biological fact). We will read a poem by Mark Halliday to illustrate the difference between stories about men and those about women. At this point, we'll look at formative stories about masculinity and femininity as different kinds of "dolls" by reading Ibsen's *A Doll's House*, Synge's one-act play, *In the Shadow of the Glen*, the story of "Pinocchio," Angela Carter's "The Tiger's Bride" (with gestures toward *The Magic Toyshop*) and Spielberg's film, *Artificial Intelligence*. Next, we will turn to gender as a story that keeps men and women arrested in childhood: J.M. Barrie's *Peter Pan*, followed by the film *Hook*. Finally, we'll return to the notion of men as beasts and women as their tamers.

Wednesday, January 29. Introduction.

Selections from *The Storytelling Animal*, Mark Halliday's "Pathos of the Momentary Smile," Gender Terms, puppetry. Are fictions true, and in what sense? The value of the literary.

Wednesday, February 5. Ibsen, *A Doll's House*

Wednesday, February 12, Synge, *In the Shadow of the Glen*

Wednesday, February 19. Carter, "The Tiger's Bride" and Spielberg's film, *Artificial Intelligence*

Wednesday, February 26. Carlo *Pinocchio*

Wednesday, March 4. J.M. Barrie, *Peter Pan*

Wednesday, March 11. film of *Hook*.

Wednesday, March 18. conclusions

