

Carleton University
Winter 2020
Pauline Jewett Institute of Women's and Gender Studies

WGST 2814 A: Gender, Sexuality, and Cultural Production
Tuesday 2:35-4:25
Location: SA 502

Instructor: Katharine Bausch
Email: KatharineBausch@Cunet.Carleton.ca
Office: DT 1408
Phone: 613-520-2600 ext.8562
Office Hours: Wednesdays 4:00pm-5:30pm and Fridays 12:00pm-1:30pm

Tutorial Leader Contacts:

Course Description: Culture theorists critically examine four major sites of cultural production in our society: art, artists, industries, and audiences. They attempt to understand how these different sites of cultural production shape and are shaped by their social and historical contexts. Two of the lenses through which these sites can be examined are gender and sexuality. Genders and sexualities influence every element of cultural production, as do race, class, indigeneity, ability, age, and other factors. This course engages students in critical analyses of these intersections in sites of cultural production in film, television, print and Internet media, literature, fashion, and music. While cultural production is often dominated by the United States, this course will engage culture across international and temporal boundaries to ultimately understand the deep and meaningful ways that genders, sexualities, and cultural production work in and through each other.

Course Objectives:

1. Demonstrate a critical awareness of media and cultural productions.
2. Apply the critical tools and theories of cultural studies and gender studies.
3. Display level-appropriate written and oral communication skills.
4. Demonstrate an awareness of how gendering, gender roles, and sexuality can be seen as unstable, diverse, and linked to socio-economics and political/historical situation.
5. Demonstrate an awareness of the complexity of the issues surrounding gender, sexuality, and consumption, and how these issues relate to race, class, ability, status, and age.
6. Engage in critical debate in a safe and positive manner.

Required Course Materials:

All of the course readings are available through CuLearn/ARES.

Course Evaluation:

Popular Culture Reflection	20%	Tuesday January 21, 2020
Music Video Analysis	25%	Tuesday February 11, 2020
Documentary Critical Analysis	30%	Tuesday March 24, 2020 (Screening on March 10, 2020)
In-Class Analysis	10%	Tuesday April 7, 2020
Tutorial Participation	15%	Ongoing

For all of the assignments below there are detailed assignment sheets on CuLearn. All assignments should be double-spaced, with page numbers, in 12-point font, and with standard margins.

1. Popular Culture Reflection

In a 1-2-page personal response, you will complete the phrase “Gender and sexuality shape popular culture because...” and then provide a brief explanation for your opinion. This is a very short assignment so you need to be as clear and concise as possible. The goal of the assignment is to introduce us to your writing and to get you to start thinking about the role of gender, sexuality and consumption in your own life. You should focus on your opinion, but if you’d like to back it up using outside sources, make sure that you cite ALL material that you use. You should use the MLA format for citations. There is a link on CuLearn that outlines how to do this. You will submit it via CuLearn. We will discuss the assignment more as the due date approaches.

2. Music Video Analysis

I will provide you with a list of 5 music videos you can choose from for your analysis (see assignment sheet). I will give you several questions that you can consult as you watch to help you consider the role of gender and sexuality in the video, as well as how to use intersectionality as a framework of analysis. Using your answers to these questions, you will write a 3-4-page critical analysis (in the form of an essay) that answers the question “How are gender and sexuality portrayed in this music video and is this portrayal hegemonic or counterhegemonic? Why?” You should use at least 2 academic sources (they can be from our reading list) to back up your opinion. You need to cite all sources in MLA format. You will submit it via CuLearn. We will discuss how to approach this assignment as we get closer to the due date.

3. Documentary Critical Analysis

For this assignment, you will be asked to write a 4-5-page critique of a documentary that we will watch together in class on March 10. You will not have another opportunity to watch this film, so it is imperative that you attend the whole lecture. A critical reading of a documentary asks you to identify the director’s main argument (thesis) about intersectionality in the subculture she studies (including gender, race, class, and sexuality), her subarguments that she uses to prove her

main argument and the evidence that she uses to support her arguments. Then you need to make your OWN argument about whether or not she successfully argues her point. You need to have your own thesis (“The director argues that...Her argument is successful because...”) This is not a report or a personal reflection. It is not relevant whether or not you agree with the director. It only matters if you think the director made a solid point. You should not use any outside sources for this assignment, but you need to cite the film using MLA format. You will submit the assignment via CuLearn. We will discuss this as we get closer to the due date.

4. In-Class Analysis

In the final class, you will be asked to analyze a cultural artefact using the four frames of analysis from the course. You will be given the artefact one week in advance. This will be a closed-book analysis designed to allow you to demonstrate some of the skills you have learned throughout the semester. You will need to engage with readings and lecture material. We will discuss it more as the date approaches.

5. Tutorial Attendance & Participation:

The tutorials will take place in a third hour for which you registered. You must attend the tutorial to which you are assigned, so please do not ask to be moved. In tutorial, you will have an opportunity to discuss the class material and the readings, and engage in critical debate about what we are learning. Your tutorial leader will also provide guidance for and evaluation of your written assignments. Your tutorial participation mark will be based on your continued presence and engagement.

Remember in our classroom, we may disagree, but we never disrespect. You are encouraged to express your opinions and are entitled to your own beliefs but no one’s rights to their beliefs may supersede another person’s right to security and dignity. Please do not make assumptions about other people’s identities or life experiences. Please also provide content warnings if you plan on discussing topics that might be traumatic for other people, including mental health, discriminatory practices, death by suicide, addiction, and abuse, among other things. Be respectful and be self-aware. If you have any questions or concerns, please do not hesitate to speak to the instructor or your TA.

Late Policy: The late penalty for all assignments is 2% per day, including weekends. This penalty applies to all late assignments, unless previous arrangements have been made with the instructor or teaching assistant. **Assignments that are handed in more than 14 days late will not be accepted.**

All final grades are subject to the approval of the dean.

In accordance with the Carleton University Undergraduate Calendar, the letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 B+ = 77-79 C+ = 67-69 D+ = 56-59

A = 85-89 B = 73-76 C = 63-66 D = 53-55
A - = 80-84 B - = 70-72 C - = 60-62 D - = 50-52
F = Below 50 WDN = Withdrawn from the course

Emails:

I am fairly quick at responding to emails. As a general rule of thumb, I will not respond to emails between 6pm and 9am. So if you have a particular question about an assignment you are working on, please make sure you contact me before 6pm the day before it is due.

Before emailing, please consult your syllabus and/or CuLearn especially if your question refers to assignment (page numbers, citation style, etc.) and course logistics (assigned readings, etc.). Please put the course code in the subject heading and tell me who you are in the email. I have quite a few students this semester and I want to be as helpful as I can, so it helps me if you are clear in your emails about what information you need. Finally, please make sure your questions are email-friendly; more substantive questions should be asked either in class or during my office hours.

Emailed assignments will not be accepted under any circumstances.

Lectures:

Scheduled lectures are held once a week. The exam will be based on material covered in the readings, lectures, films and discussions. Careful note taking in lectures is highly recommended. Outlines for the lectures delivered by the course instructor will be available on CuLearn, as will other documents relating to the course (the course syllabus, assignments, notices, and additional learning aids). The lectures themselves will NOT be posted on CuLearn; you must attend the class for the lecture content.

If you must miss a lecture, please do not write the instructor with the question, “Did I miss anything?” You can safely assume that you did miss something, so check CuLearn folder for that week for any learning materials that might be posted from the lecture and check in with a classmate who might discuss with you the lecture material and/or loan you their notes. Be aware, however, that it is not always easy to understand someone else’s notes. You are also always welcome to drop in to the instructor’s office hours (posted on the front of this syllabus) to discuss course content.

During ALL lectures, please save your socializing for outside the lecture theatre, turn off cell phones and anything else that beeps, rings, or sings, and refrain from using any electronic equipment for social purposes (including texting).

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#)

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#)

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website: <https://carleton.ca/pmc/> for the deadline to request accommodations for the formally-scheduled exam (if applicable).

PLAGIARISM

The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence, which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course.

Read more about academic integrity here:

<https://carleton.ca/registrar/academic-integrity/>

Classroom Setting:

By its very nature, this course will involve texts and lectures that might be emotionally difficult or stressful for some students. It is part of the mandate of Gender Studies to broach difficult topics with compassion and a view to understanding the world from many perspectives. This process is not always easy, but it is worthwhile. If you would like to discuss any of these topics outside of the classroom setting, please do not hesitate to contact me. I am happy to discuss the course material further with you and help direct you to resources on and off campus, if you feel you need them. I am here to support you through the learning process.

To repeat: In our classroom, we may disagree, but we never disrespect. You are encouraged to express your opinions and are entitled to your own beliefs but no one's rights to their beliefs may supersede another person's right to security and dignity. Please do not make assumptions about other people's identities or life experiences. Please also provide content warnings if you plan on discussing topics that might be traumatic for other people, including mental health, discriminatory practices, death by suicide, addiction, and abuse, among other things. Be respectful and be self-aware. If you have any questions or concerns, please do not hesitate to speak to the instructor or your TA.

Copyright Statement:

Please note: classroom teaching and learning activities, including lectures, discussions, presentations, etc., by instructors, guests and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, exams and other materials, are also protected by copyright and remain the intellectual property of their respective author(s). Students registered in the course may take notes and make copies of course materials for their own educational use only.

****Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).****

In the interest of creating a respectful learning environment as well as to protect intellectual copyright, I do not allow audio or video recording of course lectures or presentations in any format, openly or surreptitiously, in whole or in part, without my prior permission. If you would like to record any part of the course, come see me during my office hours and we will talk about it. Please be ready to explain what specifically you would like to record, for what reason (for example, so that you can listen again to a specific lecture to make sure you got all the important information), and what you plan to do with it afterwards (for example, delete it). Also, please keep in mind that I, Katharine Bausch, hold copyright over the course materials, including the syllabus, lectures and slides, that form part of this course, and that course materials (both paper and digital) are meant only for your private study and research.

Week-by-week schedule: *Please note that the instructor reserves the right to make changes if necessary with regard to the readings and topics schedule. If changes are made during the course, you will be immediately notified via CULearn.*

Week 1: Tuesday January 7, 2020

Introduction: Tools of the Trade

****No Tutorials This Week****

Week 2: Tuesday January 14, 2020

The Medium Matters

****Tutorials Begin This Week****

Readings:

Coyote, Ivan E. "Imagine a Pair of Boots." In *The Slow Fix*. Vancouver: Arsenal Pulp Press, 2008. pp. 49-52.

Week 3: Tuesday January 21, 2020

****Popular Culture Reflection Due****

The Art: Masculinity, Femininity, and Sexuality in Consumption

Readings:

Chocano, Carina, "Chapter 11: Real Girls," in *You Play the Girl: On Playboy Bunnies, Stepford Wives, Train Wrecks, & Other Mixed Messages* (New York: Houghton, Mifflin, Harcourt, 2017).

Frank, Gillian, "Discophobia: Antigay Prejudice and the Backlash Against Disco," *Journal of the History of Sexuality*, 16:2 (May 2007): 276-306.

Week 4: Tuesday January 28, 2020

The Art: (Re)presenting the Other and the Other's Voice

Readings:

Deloria, Philip Joseph, "Introduction," in *Playing Indian* (New Haven: Yale University Press, 1998).

Kimmel, Michael, "Manufacturing Rage: The Cultural Construction of Aggrieved Entitlement," in *Angry White Men: American Masculinity at the End of An Era* (New York: Nation, 2013).

Week 5: Tuesday February 4, 2020

The Artist: It's All About the Image Baby

Readings:

Chocano, Carina, "Chapter 12: Celebrity Gothic" and "Chapter 13: Big Mouth Strikes Again," in *You Play the Girl*.

Rose, Tricia, "Bad Sistahs: Black Women Rappers and Sexual Politics in Rap Music," in *Black Noise: Rap Music and Black Culture in Contemporary America* (Middletown, CT: Wesleyan University Press, 1994).

Week 6: Tuesday February 11, 2020

Music Video Analysis Due

The Artist: A "Bad Feminist"

Readings:

hooks, bell, "Moving Beyond Pain," bell hooks Institute Blog (May 9, 2016).

<http://www.bellhooksinstitute.com/blog/2016/5/9/moving-beyond-pain>

"A Black Feminist Roundtable on bell hooks, Beyoncé, and "Moving Beyond Pain," Feministing.com.

<http://feministing.com/2016/05/11/a-feminist-roundtable-on-bell-hooks-beyonce-and-moving-beyond-pain/>

Week 7: Reading Week

No Class

No Tutorials

Week 8: Tuesday February 25, 2020

The Industry: Genders and Sexualities Representing Industries

Readings:

Allen, Mercedes, "BDSM, Gender, Entitlement and Jian Ghomeshi," Rabble.ca (November 2, 2014).

Bialik, Mayim, "Being a Feminist in Harvey Weinstein's World," *The New York Times* (October 13, 2017).

Gessen, Masha, "When Does a Watershed Become a Sex Panic?," *The New Yorker* (November 14, 2017).

Kingston, Anne “Why the A-List Masturbating Creep is the Defining Image of 2017,” *Maclean’s* (November 13, 2017).

Polley, Sarah, “The Men You Meet Making Movies,” *The New York Times* (October 14, 2017).

Week 9: Tuesday March 3, 2020

The Industry: Industries Representing Genders and Sexualities

Readings:

Abad-Santos, Alex. “How LGBTQ Month Became a Branded Holiday: And Why That’s a Problem.” *VOX* (June 25, 2018): <https://www.vox.com/2018/6/25/17476850/pride-month-lgbtq-corporate-explained>

Patterson, G. and Leland G. Spencer, “What’s So Funny About a Snowman in a Tiara? Exploring Gender Identity and Gender Nonconformity in Children’s Animated Films,” *Queer Studies in Media & Popular Culture*, vol. 2, 1 (January 2017): 73-92.

Robehmed, Natalie, “How LGBTQ Stars Are Changing Society Through Pop Culture,” *Forbes* (October 2, 2017).

Week 10: Tuesday March 10, 2020

Documentary Screening

****No Tutorials This Week****

Week 11: Tuesday March 17, 2020

Paper Preparation

NO CLASS

No Tutorial

Week 12: Tuesday March 24, 2020

Documentary Critical Analysis Due

The Audience: The Passive Audience

Readings:

Mulvey, Laura, “Visual Pleasure and Narrative Cinema,” *Screen*, 16, no.3 (Autumn 1975): 6-18.

Week 12: Tuesday March 31, 2020
The Audience: The Active Audience

Readings:

“Web Fiction, Serialized and Social,” *The New York Times* (March 23, 2014).

Regales, Jackie, “My Identity is Fluid as Fuck: Transgender Zine Writers Constructing Themselves,” in *Queer Youth Cultures*, Edited by Susan Driver (Albany: State University of New York Press, 2008).

Week 13: Tuesday April 7, 2020
In-Class Analysis

No Tutorials