

**Carleton University**  
**Winter 2018**  
**Pauline Jewett Institute of Women's and Gender Studies**  
**WGST 2814 A: Gender, Sexuality, and Cultural Production**  
**Wednesday 11:35 am -1:25 pm**  
**Location: Southam 516**  
  
**Instructor: Katharine Bausch**  
**Email: KatharineBausch@Cunet.Carleton.ca**  
**Office: DT 1408**  
**Phone: 613-520-2600 ext.8562**  
**Office Hours: Wednesday 10:00 am – 11:00 am**

**\*This is a draft of the final syllabus and some details may change before class begins.\***

**Tutorial Leader Contacts:**

TBA

**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. Gender—expectations, identities, and expressions—and sexualities permeate every corner of cultural production, as do other identifiers, such as race, class, colonial position, ability, and age. This course engages students in critical analyses of the intersection of identifiers and sites of cultural production in film, television, print and Internet media, fictions, 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 gender, sexuality 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:**

<b>Popular Culture Reflection</b>	<b>20%</b>	<b>Wednesday January 24, 2018</b>
<b>Music Video Analysis</b>	<b>25%</b>	<b>Wednesday February 14, 2018</b>
<b>Documentary Critical Analysis</b>	<b>25%</b>	<b>Wednesday March 21, 2018 (Screening on March 14, 2018)</b>
<b>In-Class Analysis</b>	<b>10%</b>	<b>Wednesday April 4, 2018</b>
<b>Tutorial Participation</b>	<b>20%</b>	<b>Ongoing</b>

For all of the assignments below there are detailed assignment sheets on CuLearn.

### **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. No outside sources can be used for this assignment. 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 the role of intersectionality. 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 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 3-4-page critique of a documentary that we will watch together in class on March 14. 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 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.

Our classroom is a safe space. This extends to our tutorials as well. This means that we respect each other and everyone’s opinions and self-identifications at all times. While debate and disagreement are encouraged, remarks that are demeaning or offensive to anyone (including comments/jokes etc. discriminating on the basis of race, sexuality, gender, ability, age, religion, class, language and/or ethnic origins) will not be tolerated. If any comments are made that make a student feel uncomfortable at any time, I encourage the student to come and see me. The tutorial leaders and I will make every effort to foster a safe and positive space for all of us.

**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 10am. 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. 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).

**REQUEST FOR 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](mailto: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*). **Requests made within two weeks will be reviewed on a case-by-case basis.** After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website ([www.carleton.ca/pmc](http://www.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.

The university’s Academic Integrity Policy can be found at:

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

The instructor reserves the right to discuss any assignment with a student. Make sure that you keep all of your process work.

*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.*

**Week-by-week schedule:**

**Week 1: Wednesday January 10, 2018**

***Introduction: Tools of the Trade***

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

**Week 2: Wednesday January 17, 2018**

***The Medium Matters***

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

*Readings:*

Milestone, Katie and Anneke Meyer, "Introduction," *Gender and Popular Culture* (Cambridge: Polity, 2012): pp.1-29.

**Week 3: Wednesday January 24, 2018**

***\*\*Pop Culture Reflection Due by Class Time\****

***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: Wednesday January 31, 2018**

***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: Wednesday February 7, 2018**

***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: Wednesday February 14, 2018**

**\*\*Music Video Analysis Due by Class Time\***

***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: Wednesday February 28, 2018**

***The Industry: Genders and Sexualities Creating 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: Wednesday March 7, 2018**

***The Industry: Industries Creating Genders and Sexualities***

*Readings:*

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

Tortorici, Zeb. J., "Queering Pornography: Desiring Youth, Race, and Fantasy in Gay Porn," in *Queer Youth Cultures*, Edited by Susan Driver (Albany: State University of New York Press, 2008).

**Week 10: Wednesday March 14, 2018**

***Documentary Screening***

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

**Week 11: Wednesday March 21, 2018**

**\*\*Documentary Critical Analysis Due by Class Time\***

***The Audience: The Passive Audience***

*Readings:*

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

**Week 12: Wednesday March 28, 2018**  
***The Audience: The Active Audience***

*Readings:*

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

O’Brien, Susie and Izra Szeman, “Chapter 5: Consumption as Distinction,” in *Pop Culture: A User’s Guide* (Wiley Blackwell, 2017) pp.162-167. \*Blackboard

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: Wednesday April 4, 2018**  
**In-Class Analysis**