

THE UNIVERSITY OF WINNIPEG
Women's and Gender Studies
Sex, Sexuality, Gender and Audiovisual Media
WGS-2262-001 3 credits

Term: Spring 2024

Time: Monday and Wednesdays, 1:00-3:00pm

Email: jo.sheldon@uwinnipeg.ca

Instructor: Jordyn Sheldon

Room: Manitoba Hall 3M69

Office Hours: By appointment

LAND ACKNOWLEDGMENT

We acknowledge that we are gathered on ancestral lands of the Cree, Anishinaabe, Oji-Cree and Dakota peoples, on Treaty One Territory. These lands are the heartland of the Métis people. We also acknowledge that our water is sourced from Shoal Lake 40 First Nation.

COURSE DESCRIPTION

Using multidisciplinary and interdisciplinary perspectives, this course addresses how gendered analysis, primarily feminist but also queer, postmodern, postcolonial, and critical race theory, illuminates audiovisual media, particularly film and television. The course explores the transformative potential of audiovisual media to re-imagine hegemonic and mainstream notions of sex, sexuality, and gender. For all media, the course examines genres, creators, audiences, performers and texts. Possible topics include soap operas, documentaries and reality TV, intercultural cinema, transnational video art, cinematic transgender and transbiology, and representations of violence.

COURSE DELIVERY

In Person.

REQUIRED TEXT(S)

Listed in "Weekly Schedule" below. Available online via ReserveReadings on Nexus and the University of Winnipeg Library.

Some of these texts are dense and difficult. Please be patient and do not get discouraged. Our classroom conversations are meant to help students interact with and find a way into these sometimes-complicated theories. Students are expected to bring notated copies of these texts into the classroom. This means I'd like to see notes in the margins, notes on paper and highlighted sections. Come to the class having meaningfully engaged with the readings.

RECOMMENDED TEXT(S)

Listed in "Weekly Schedule" below. Available online via Nexus and the University of Winnipeg Library.

ASSIGNMENTS & EXAMS

There are no exams in this course.

Keyword Entry	20%	Due May 22
Tiktok or Reel Project	20%	Due June 3
Final Paper Proposal	15%	Due June 12
Final Paper or Podcast	30%	Due July 10
Participation	15%	Ongoing

GENERAL MLA REQUIREMENT FOR WRITTEN ASSIGNMENTS

No title page, double space, font in Times New Roman, 12-point type. Set the margins of your document to 1 inch on all sides. Indent new paragraphs rather than leaving a complete break. Use proper MLA citation formats for all quotations and references to texts. Include a “Works Cited” page at the end of your essay. For more information on proper MLA citation, visit <http://owl.english.purdue.edu/owl/resource/557/01/>
All assignments should be submitted as Word documents docx, uploaded via Nexus to Assessments > Assignments.

DESCRIPTION OF ASSIGNMENTS

Keyword Entry: 800 words Due May 22

Adapted from Dr. Eugenia Zuroski and

http://wiki.ubc.ca/Course:WMST307_KeyWord_Assignment

Raymond Williams describes his Keywords (1983) as “the record of an inquiry into a vocabulary: a shared body of words and meanings in our most general discussions, in English, of the practices and institutions which we group as culture and society” (15). By tracing the emergence of meaning over time, his project helps to illuminate the “different formations and distributions of energy and interest” (11).

This assignment asks you to contribute to this record, writing a paper of 800–1000 words tracing the significance of words that are particularly noteworthy and/or controversial in contemporary culture. Areas that may prove fertile sites for keywords are local and global politics, popular culture, and the university. Words whose meanings have undergone significant changes over time, or whose current usages are ambivalent/under contestation, are particularly fruitful sites of analysis.

Please compile one entry on a new word that is not in either list. The word should be one that has strong currency in contemporary society, expressing either explicitly or implicitly a complex cluster of values or beliefs.

Your task is to produce a genealogy of the word(s), highlighting their present usage and historical development. Citing specific instances of the word’s usage wherever possible, each entry must address the following questions:

- What are the genealogies of this word and how do these genealogies shape its contemporary use?
- In what contexts (texts, occasions of speaking, other constellations of words) do these nine words appear?

- What ways of thinking are enabled or occluded using this word?

Remember that your task is not to defend accurate vs. inaccurate uses of a term, or to argue for or against particular usages. Rather, the goal is to show the often-invisible historical paths by which words have come to acquire particular senses and, in the process, to emphasize the material and symbolic networks through which certain things and ideas become meaningful.

Assessment: Grading for this assignment will be based on the detail, accuracy, and insight of your description, which should convey both the historical development of your word(s) and the tensions and discontinuities it embodies. These resources might also be useful:

<https://www.k-state.edu/english/nelp/childlit/703keywords.html>

http://wiki.ubc.ca/Course:WMST307_KeyWord_Assignment

http://keywords.pitt.edu/williams_keywords.html

<http://www.nytimes.com/column/first-words>

Tiktok/ Reel Project: Due June 3

Choose one keyword discussed in class. Make a tiktok or reel. In the 2-3 min recording, explain what your keyword means in relation to one reading from class. Use examples from your experiences, observations, or pop culture to support your claim.

Upload a link to the video on Nexus. Please attach a Word Doc with your notes.

Research Paper Proposal: Due June 12

The research paper proposal is an opportunity to get feedback on your ideas, sources, and structure for your research paper. The paper proposal is a two-page document that includes your draft thesis, a bullet point outline of your paper, and a bibliography of at least six sources of which at least three must be academic (peer-reviewed journal articles, books or chapters from books published by university or other presses).

Final Paper: Due July 10

This is an eight-page paper which requires you to use 1-2 theories/readings from the class as a lens to examine the cultural text of your choice (from the syllabus or beyond). Essays should be in proper essay format, and contain a hypothesis, an argument, and a conclusion. They can also pose questions (use theory and media examples to lead to other questions—feminist method). Cite sources (theorists and theories).

You will be evaluated on the quality of your thesis, argument, analysis, integration of research, organization, writing clarity, grammar, and citations. You must use at least three academic sources.

Respectful Engaged Participation

All students are **expected to attend and participate in every class to the best of their ability**. This involves completing the readings **prior to class**.

Throughout the course, students are required to reflect upon and raise questions regarding subject matter covered in the course materials. Students can expect to be invited in class to comment, discuss, and share your thoughts. Respectful engaged participation includes supporting other class members by actively listening, respectfully holding space, and providing respectful, thoughtful, and reflective feedback without dominating the discussion. Students must participate in small and larger group discussions and share the responsibilities of facilitation, note-taking, time-keeping, and engage with other students, the professor, and the class as a whole. It is difficult to participate or earn a strong mark if you are absent. Attendance will be taken.

To get an “A” in participation, what matters is that when you *are* in class you came **prepared, engaged and willing to contribute** to the course discussion and dialogues. You will be given a self-assessment to complete at the end of class. This will guide my assessment of your participation. Please speak with me should you see yourself requiring accommodations to meet the needs of course participation. There are always adjustments that can be made.

LATE POLICY

Extensions must be requested at least a week in advance of the due date. If you think you will need an extension – please just ask ahead of time and we can work something out!

Late assignments will be accepted on a case-by-case basis but will not receive thorough feedback.

GRADING SCALE

N.B.: All grade recommendations by an instructor must be approved at the end of the term or year by the University Senate, to which grades officially belong. Marks posted at the end of the term or year will not have been approved by the Senate. Marks approved by the Senate are provided by the end of year/term mark statements. The grades that appear on these statements are the only official grades.

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| A+ | 96-100% | EXCEPTIONAL. Exceptional knowledge of concepts and/or techniques and exceptional skill and/or great originality in their use in satisfying the requirements of an assignment or course. GPA 4.5 |
| A | 91-95% | EXCELLENT. Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or originality in their use. GPA 4.25 |
| A- | 86-90% | VERY GOOD-EXCELLENT. Very high level of knowledge of concepts and/or techniques with very high degree of skill and/or some elements of originality. GPA 4.0 |
| B+ | 78-85% | VERY GOOD. High level of knowledge of concepts and/or techniques together with considerable skill in using them. GPA 3.5 |
| B | 70-77% | GOOD. Acceptable level of knowledge of concepts and/or techniques together with reasonable skill in using them. GPA 3.0 |
| C+ | 65-69% | COMPETENT. Acceptable level of knowledge of concepts and/or techniques together with a fair degree of skill in using them. GPA 2.5 |
| C | 60-64% | FAIRLY COMPETENT. Acceptable level of knowledge of concepts and/or techniques together with some ability in using them. GPA 2.0 |
| D | 50-59% | PASSING. Minimal knowledge of required concepts and/or techniques |

together with minimal ability in using them. GPA 1.0
F 0-49% FAILING. No knowledge of the required concepts and/or techniques
nor ability to use them. GPA 0

POSSIBLE CHANGES TO COURSE OUTLINE

The course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some of the topics listed in the course outline may be omitted or covered in less detail than indicated.

STUDENT RESOURCES

Nexus Login: <http://nexus.uwinnipeg.ca>

Remote Teaching, Learning, and Research Hub:

<https://www.uwinnipeg.ca/remote-hub/index.html> Student FAQ Fall 2021/Winter

2022: <https://www.uwinnipeg.ca/covid-19/student-faq-2021.html> Student Learning

Technologies Support Site: <https://www.uwinnipeg.ca/student-learning-technologies/index.html>

UW Library and Information Services Course Reserves:

<https://uwinnipeg.ares.atlas-sys.com/ares/> Writing Centre:

<https://www.uwinnipeg.ca/writing-centre/>

Zoom: <https://www.uwinnipeg.ca/student-learning-technologies/zoom.html>

RELIGIOUS HOLIDAYS

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>.

NOTES

Please refer to the “WGS Course Outline Notes” page on our website:

<https://www.uwinnipeg.ca/wgs/undergraduate-programs-and-courses/wgs-course-outline-notes.html>

NEXUS

Course materials, links to videos, and websites will be on the course Nexus site. Log on to Nexus using your UW assigned WebAdvisor username and password. On your homepage click on the course title to enter the course site. Updates will be posted under “Course News.” Lectures and course materials will be posted under “Content.” Turn on notifications in your profile so you do not miss anything.

WEEKLY SCHEDULE

Week 1 Monday May 6: Introductions and Keywords

- Syllabus, Introductions, Creating Shared Commitments

Wednesday May 8

- Hayes, Kelly E., et al. "Hope and Grief Can Co-Exist." *Let This Radicalize You: Organizing and the Revolution of Reciprocal Care*. Haymarket Books, 2023.
- Williams, Raymond. "Culture is Ordinary." *Resources of Hope: Culture, Democracy, Socialism*, edited by Raymond Williams, et al., Verso, 2007.
- University of Pittsburg. "What Is a Keyword?" *Keywords Project*, <https://keywords.pitt.edu/whatis.html>.

Week 2

Monday May 13: Keywords: Media, Methodology, Representations and Culture

- Van Zoonen, Liesbet. "Media Texts and Gender." *Feminist media studies*. Vol. 9. Sage, 1994.
- hooks, bell. "Oppositional Gaze: Black Female Spectators." *Black Looks: Race and Representation*. United Kingdom, Taylor & Francis, 2014.

Bring examples of cultural texts to class Wednesday

May 15

- Adorno, Theodor and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception." *The Cultural Studies Reader*, 2nd Edition, edited by Simon During, New York: Routledge, 1999, pp. 31-41.

Cultural Text: Bo Burnham, *Inside* (2020) (to be screened in class)

Week 3

Monday May 20th – University Closed

Wednesday May 22: Keywords: Seeing, Discourse and Empire

- Stuart Hall, Race, Gender and Class in the Media: https://www.youtube.com/watch?v=FWP_N_FoW-I
- Lugones, María. "Heterosexualism and the Colonial / Modern Gender System." *Hypatia*, vol. 22, no. 1, 2007, pp. 186–209. *JSTOR*, <http://www.jstor.org/stable/4640051>.

Cultural Text: John Berger, "Ways of Seeing" (1971) (to be screened in class)

Further Reading:

- Whittle, Stephen, and Susan Stryker. "Desubjugated Knowledges: An Introduction to Transgender Studies." *The Transgender Studies Reader*. Taylor and Francis, 2013.

Week 4

Monday May 27: Keywords: Intersectionality, Class, Consumption and Desire

- Combahee River Collective . "(1977) The Combahee River Collective Statement ." *BlackPast*, 29 Aug. 2019, www.blackpast.org/african-american-history/combahee-river-collective-statement-1977/.

- Anna McCarthy; “Reality Television: a Neoliberal Theater of Suffering.” *Social Text*, 1 December 2007; 25 (4 (93)): 17–42.

Wednesday May 29:

- hooks, bell. “Eating the Other: Desire and Resistance.” *Black Looks: Race and Representation*. United Kingdom, Taylor & Francis, 2014.

Cultural text: Reality Dating Shows (to be screened in class)

Further Reading/ Obligatory Reading if you have not encountered “intersectionality” before:

- Hill Collins, Patricia. “Black Feminist Thought in the Matrix of Domination.” *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. Boston: Unwin Hyman, 1990, pp. 221– 238

Week 5

Monday June 3: Keywords: Black Feminist Thought, Necropolitics, Pleasure

- Lorde, Audre. “The Transformation of Silence into Language and Action.” *Sister Outsider*. Crossing Press, 1984.
- Snorton, Riley C. and Jin Haritaworn, “Trans Necropolitics: A Transnational Reflection on Violence, Death, and the Trans of Color Afterlife.” *The Routledge Handbook of Trans Literature*. Edited by Douglas Vakoch and Sabine Sharp, United Kingdom, Taylor & Francis, 2024.

Wednesday June 5

- Butler, Bethonie. “Megan Thee Stallion, Hot Girl Summer and the Power of Rapping for Her Pleasure.” *The Washington Post*, The Washington Post, 19 July 2019, <https://www.washingtonpost.com/arts-entertainment/2019/07/30/megan-thee-stallion-power-rapping-her-pleasure/>
- Morgan, Joan. “Why we get off: Moving towards a black feminist politics of pleasure”. *The Black Scholar*, 45(4), pp. 36–46.

Cultural Text: Dir. D. Smith, *Kokomo City* (2021) (to be screened in class)

Week 6

Monday June 10: Keywords: Kwe, Decolonization and Indigenous Resurgence

- Simpson, Leanne Betasamosake. “Kwe as Resurgent Method” and “The Attempted Dispossession of Kwe” *As We Have Always Done: Indigenous Freedom Through Radical Resistance*. United States, University of Minnesota Press, 2017.
- Tuck, Eve and K. Wayne Yang, “Decolonization is Not a Metaphor.” *Decolonization: Indigeneity, Education, & Society* 1, no. 1 2012, pp. 1–40.

Wednesday June 12

Cultural Text: *Beans*, dir. Tracey Deer (2020) (to be screened in class)

Week 7

Monday June 17: Keywords: Orientalism, Subaltern, “Post-Colonial” and Greivability

- Edward Said, “Imaginative Geographies and Its Representations: Orientalizing the Oriental.” *The Georgia Review*, vol. 31 1977, pp. 161-206
- Butler, Judith. “Bodies That Still Matter.” *Bodies That Matter: On the Discursive Limits of “Sex”*. United Kingdom, Taylor & Francis, 2014.
- Balraj Gill, “What Is Our Responsibility as Intellectuals to Palestine?” *Social Text*

Cultural Text: *DemocracyNow!* “Naomi Klein: Jews Must Raise Voices for Palestine”:
<https://www.youtube.com/watch?v=U75KcMUjMyI> (to be screened in class)

Wednesday June 19

- Sunera Thobani, "White Innocence, Western Supremacy: The Role Western Feminism in the "War on Terror", *States of Race: Critical Race Feminism for the 21st Century*. Edited by Sherene Razack and Malinda Smith. Canada, Between the Lines, 2010.
- Spivak, Gayatri Chakravorty. "Can the subaltern speak?." *Imperialism*. Routledge, 2023. pp. 171-219.

Cultural Text: CBC News Footage; Dirs. Emad Burnat & Guy Davidi, *5 Broken Cameras*, (2011), (to be screened in class)

June 19 – FINAL DATE to withdraw without academic penalty from courses in the 8 week term which begin on May 6, 2024 and end on July 4th 2024.

Week 8

Monday June 24: Keywords: Crip, Revolutions, Poetics and Palestine

- Jasbir K. Puar, “Spatial Debilities: Slow Life and Carceral Capitalism in Palestine” *South Atlantic Quarterly* 1 April 2021; 120 (2) pp. 393–414.
- Jin Lee; Crystal Abidin, “Introduction to the Special Issue of TikTok and Social Movements” *Social Media + Society*, 9(1) 2023 <https://doi.org/10.1177/20563051231157452>

Wednesday June 26

- Alison Kafer, *Feminist, Queer, Crip* - Introduction: Imagined Futures
- Kafer, Alison. “Introduction: Imagined Futures.” *Feminist, Queer, Crip*, Indiana University Press, 2013, pp. 1–24. *JSTOR*, <http://www.jstor.org/stable/j.ctt16gz79x.5>.
- Piepzna-Samarasinha, Leah Lakshmi. “Crippling the Resistance: No Revolution Without Us.” *Disability Visibility Project*, 10 Jan. 2021, disabilityvisibilityproject.com/2020/08/24/cripping-the-resistance-no-revolution-without-us/.
- Zidani, Sulafa. “Untitled (Discourse).” *Social Text*, 8 Apr. 2024, socialtextjournal.org/periscope_article/untitled-discourse/.

Cultural Text: Tik toks

July 3rd Lectures end for 8 week classes which begin on May 6, 2024.