Course Description

This course will explore issues of gender and sexuality by reading, watching, and listening to contemporary gender- and queer-inspired artistic productions. The main focus will be how the media can be used as a tool to create different, more inclusive discourses on gender and sexuality. As we watch contemporary tv-shows, documentaries, talks, and film screenings, or read fiction and poetry, our focus will be on how each of these “texts” construct in a specific way and thereby negotiate gender and its intersection with other axes of difference such as sexual orientation, gender identities or ethnicity; how they represent the human body; and how they relate multiple forms of sexuality to social categories and hierarchies. The course examines how a fictional story or a dance performance, for example, may supplement, undermine, or complicate the very interpretative categories that we as readers inevitably bring to the object of analysis.

Learning Objectives

By completing this course, students will be able to:

- Learn how conceptions of the relationship between sex, gender, and sexuality vary across time and cultures.
- Be able to compare and contrast essentialist and constructivist conceptions of gender.
- Be able to articulate how class, race, and ethnicity shape the experiences and expressions of gender and sexuality.
- Develop an understanding of intersex, transgender, and queer identities.
- Learn to think critically about the regulation of gender and sexuality within various institutions.

**Course Prerequisites**

Students should have previously completed a course in history or cultural studies.

**Method of Instruction**

Methods of instructions will based upon online lectures, student presentations and weekly online discussions about the texts read, films watched, and art objects or performances observed. The more theoretical parts of class sessions will supported by lectures. The first week of the course will serve to establish a basic repertoire of analytical instruments – based on current cutting-edge research – with which all participants are to familiarize themselves. This repertoire may be widened as the course proceeds, for example in cases where students feel that they need additional tools to be able to analyze more adequately a certain text, film, etc.

**Assessment and Final Grade**

1. Presentation 20%
2. Response Essays (2) 20%
3. Research Project Proposal 10%
4. Annotated Bibliography 10%
5. Research Paper 20%
6. Participation 20%
Course Requirements

Presentation

Students must conduct an individual 15-minute presentation on a text, film, theoretical concept, or author that will be covered in the course. They should provide a brief overview of the text, its connection to relevant literature studied in the course and a critical analysis of its interactions with issues of gender and sexuality as discussed in class. A 375-word summary handout must also be prepared for distribution to the class after the oral presentation.

Response Essays (2)

Students must submit TWO (2) essays of 1500-words each. Each essay must summarize and critically reflect on the content presented at two of the site visits and must connect with the relevant mandatory course readings. Each response essay is due at the beginning of the following week of the site visit.

Research Project

This assignment has three parts being a research paper proposal (10%); an annotated bibliography (10%) and the final research paper submission (20%). The facilitator will guide students through the process. First students must propose a topic as a research project proposal for approval by the instructor by the end of Week 2. This will constitute 10% of the total mark for the course and be 250-words exactly. Secondly, students must submit an annotated bibliography of 750-words summarizing sources that they intend to use for their final paper. At least two readings that are studied in class must be used. This component must be submitted by the end of week three and will constitute 10% of the total mark for the course. The facilitator will provide feedback on these first two components.

The final component requires students to compose a 2000-word research paper that elaborates on the approved research proposal. A student’s work will be graded on their ability to compose a interpretative analysis or theoretical argument related to their approved research topic. At least four scholarly sources must be used, in addition to relevant images or supporting media, at least two of which may not be from the reading list for the course. Students are encouraged to utilize sources from the Annotated Bibliography. A bibliography and proper citations in APA format are required. The research paper is due at the beginning of week 6 and will constitute 20% of the total mark for the course.

Participation

Participation is defined as meaningful contribution in the digital classroom, using the resources and materials presented to students as part of the course. Meaningful contribution requires students to prepare in advance of each recorded session and
regularly engage with the resources, discussions, reflective assignments, and all other online learning activities. Students are required to demonstrate engagement with course materials, for example, through insightful, constructive comments and by using subject-appropriate terminology in: online discussion boards, peer-to-peer feedback (after viewing the presentations of others), interaction with guest speakers, where available, and submissions related to other outside-of-class activities. Students should ensure that submitted commentary balances opinions, general impressions, and specific and thoughtful criticisms or contributions. Grades are based on the content, depth, and quality of the aforementioned types of meaningful contributions as measured per the Participation grading rubric in Canvas.

Students are also expected to use the Canvas inbox for communicating any clarifying questions they may want to ask about assessments or other course requirements.

**Technology Requirements**

Participation requires access to a computer with microphone (a headset and microphone are preferred over built-in sound devices) and webcam; a stable and strong internet connection; and a quiet and well-lit environment.

**Attendance**

**Expectations:** In an asynchronous online learning format, attendance takes the form of active student engagement:

- in instructional activities, course content, course tools
- with the course instructor, other students, and
- by timely completion of all assessments.

“Attendance” is more than just logging into the course on Canvas. Students must establish a record of participation in academically related activities in order to comply with this requirement.

Academically related activities include, but are not limited to:

- submitting an academic assignment;
- taking an exam or quiz;
- attending a study group that is assigned by the instructor;
- participating in an online discussion about academic matters, designed by the instructor; or
• initiating contact in Canvas with the instructor to ask a question about the academic subject studied in the course.

Academically related activities do NOT include activities where a student may be present, but not academically engaged, such as:

• logging into an online class without active participation
• contributing to or engaging in the CIEE Orientation or Community Course(s)

First Week of Class: Online courses officially commence on the first day of the term. Students must demonstrate engagement in class by no later than day 5 of the term, or risk being administratively dropped from the course with no opportunity to re-enroll. Students administratively dropped from the course for failure to engage will be considered withdrawn from the program and subject to CIEE financial withdrawal policies and fees.

Duration of Course: Continued, regular class engagement is required throughout the scheduled duration of the course, and disengagement will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for completing courses online, consistent failure to engage in the course on a weekly basis (defined as failing to engage for two or more weeks of online learning) will result in a formal written warning from the CIEE Center Director.

CIEE instructors/staff will monitor student engagement on a weekly basis. The weekly schedule below outlines due dates for asynchronous learning activities for this course.

N.B. Please note the class schedule is subject to change if opportunities arise to enhance the curriculum.

Weekly Schedule

NOTE: this schedule is subject to change at the discretion of the instructors to take advantage of current experiential learning opportunities.

Week 1
Class 1.1 Introduction to Gender & Sexuality

You will get a short overview of the terms and themes; we’ll be working with within the course.

Readings: There are no readings for this first class.

Class 1.2: Feminist Landscapes in Denmark & Representation

Introduction to the feminist landscapes in Denmark - with a timeline.

Stuart Hall: Representation and the relation between language, discourse and subject - how language shapes our understanding of the world.

Readings:

Hall, Stuart, "Introduction" + parts of chapter one "The Work of Representation": page 1-30 (skip activities and readings), p 30, p 42-46

Newsom, Jennifer Siebel og Acquaro, Kimberlee (2011): Miss Representation, Girls' Club Entertainment (Documentary) - can be found on Netflix

Listen to the podcast with Sofie Hagen & Emma Holten: https://www.madeofhumanpodcast.com/episodes/2017/3/1/28-emma-holten-why-is-this-shameful-for-me?rq=Emma%20Holten

Recommended Readings:

Nordic Women’s Literature #Sexuality (Links to an external site.) Links to an external site.
Class 1.3: Zoom Live Session:

We’ll discuss the questions and topics you’ve worked with within the week

Week 2

Class 2.1: What is feminism?

Taking a closer look at what feminism is and what it can be? Who has the right to say what a feminist or feminism is? For some people feminism is personal. For some it’s political. For some it’s the only way of living. For others it’s the worst thing you could ever be called.

Readings:

Ahmed, Sara: “Living a Feminist Life"

Gay, Roxane: TedTalk, “Confessions of a bad feminist"

Gill, Rosalind "Postfeminist Media Culture" p. 151-158

Class 2.2: Femininity

Societal expectations of how the constructed idea of gender is presented and performed.

Readings:

Gill, Rosalind & Scharff, Christina: New Femininities p. 37-51

Zoom Live Session:
We'll discuss the questions and topics you’ve worked with within the week

* Response Essays I due

**Week 3**

**Class 3.1: Masculinity**

Looking into the trouble of (toxic) masculinity and effemimania and how this affects everyone and not just men.

**Readings:**

Serano, Julia: *Whipping Girl* p. 126-139

Kimmel, Michael "Angry White Boys" p 69-91

**Recommended Readings:**

Kimmel, Michael: “Angry White Men” p. 46-53 + 103-134

Baldoni, Justin et.al.: “We are Man Enough” - *Why don’t men talk*

**Class 3.2: The Queer Gaze**

We will be working with Jill Soloways theory on "The Queer Gaze" (also knows as “The Female Gaze”) as a way of creating new media content that challenges “The Male Gaze”: showing the world from a non-white, non-male perspective. The Queer Gaze will be an ongoing theme throughout this course. We'll be looking at examples of how the Queer Gaze works in theory and its importance to modern culture.
Readings:
Mulvey, Laura: *Visual Pleasure and Narrative Cinema*

Soloway, Jill: The Female Gaze MASTER CLASS - TIFF 2016

* Response Essays II due

Class 3.3: Zoom Live Session:
We’ll discuss the questions and topics you’ve worked with within the week

* Research Project Proposal due

Week 4

Class 4.1: *Sexuality – Breaking with the Heterosexual Matrix*

Introduction to the mother of queer-theory: Judith Butler. We’ll be looking into gender as a construct as well as what Butler calls "The Heterosexual Matrix" as well as other parts of Butler's theory.

Readings:

Butler, Judith: "Gender Trouble", p. 3-44

Recommended Readings:

Trier Bieniek & Householder: “Introduction- Is Orange the New Black?”
Trier Bieniek & Householder: “Jenji Kohan's Trojan Horse - Subversive Use of Whiteness”

**Class 4.2: Working with Queer Theory**

Working with Queer Theory and applying it to Media Analysis of modern tv-shows (The Queer Gaze).

Class 12: Zoom Live Session:

We’ll discuss the questions and topics you’ve worked with within the week

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**Week 5**

**Class 5.1: Trans* Theory - Breaking with the Binary Gender System**

Introduction to trans* studies and where it fits within Queer and Gender Studies - we'll be looking at Queer Theory and Transgender Studies as "fighting twins" and the missing "trans" in studies on men and masculinities.

We will discuss the importance of representation and the problematics when movies about marginalized people are being told through a cis-white-male lense.

**Readings:**

Raun, Tobias: p 89-97 + 108-134 + 330-335

**Recommended Readings:**

**Class 5.2: Working with Trans theory**

Working with trans* theory and applying it to media analysis (“the Queer Gaze”)

Zoom Live Session:

We’ll discuss the questions and topics you’ve worked with within the week

**Class 5.3: Research project feedback**

*Annotated Bibliography due*
Week 6:

Class 6.1: Fatphobia and Racism – the often forgotten Intersections of Feminism

Feminism is about equality for EVERYONE - which is why it is important to become aware of one's privileges in order to give up space and help use one's privileges to raise other people's voices.

We will talk about the privilege of being thin and how to challenge fatphobia by taking up space in a world that wants you to shrink.

Readings:

Hagen, Sofie: *Happy Fat*, 1-13 + 97-108
hooks, bell: "Moving Past Blame: Embracing Diversity" (ch. 3)
Gay, Roxane: *Hunger*, p. 3-44 + 288-293

Recommended Readings:

hooks, bell: "Solidarity: Women and Race Relations" (ch. 4)

Class 6.2: MeToo & Time’s Up

Talking #MeToo in a Danish Context as well as #TimesUp.

Readings:

Andreassen, Rikke: "The sexually aggressive Muslim male"
Jill Soloway: *She Wants It*, "I Want/I Am."
Solnit, Rebecca; The Mother of all Questions - *Further Reports from the Feminist Revolutions*, Haymarket Books, UK, 2017

**Recommended Readings:**

Brooks, Victoria “Sex: Why we need to research it more post #MeToo”
Duncan, Pamela: “And the least feminist nation in the world is… Denmark”
Wilson, Yolanda: Why black women’s experiences of #MeToo are different

**Class 6.3: Zoom Live Session:**

Final class - concluding discussions & overview of research projects.

* Research paper due.
Primary literature


Brooks, Victoria, “Sex: why we need to research it more post #MeToo” in Conversation (online) 7th of September 2018


Gay, Roxane, *Hunger*, 2017


Gill, Rosalind & Scharff, Christina: *New Femininities – Postfeminism, Neoliberalism and Subjectivities*, 2011

Hagen, Sofie: *Happy Fat*, 2019

Hall, Stuart: *Representation*, 2013


Howard, Yolanda: "Why black women's experiences of #MeToo are different in The Conversation, 2018

Kimmel, Michael: *Angry White Men*, 2013


Solnit, Rebecca; The Mother of all Questions - *Further Reports from the Feminist Revolutions*, Haymarket Books, UK, 2017
Soloway, Jill: *She Want’s It – Desire, Power and Toppling the Patriarchy*, 2018

Soloway, Jill: *The Female Gaze / MASTER CLASS / TIFF 2016*

Wilson, Yolander “Why black women’s experiences of #MeToo are different”, *Conversation* (online), 14th of June, 2018.

**Additional Resources & Recommended Readings**


Dvorsky, George, and James Hughes: Postgenderism: Beyond the Gender Binary.


Nordic Women’s Literature #Sexuality, https://nordicwomensliterature.net/category/sexuality/, 2012

"Redefining manhood - one locker room talk at a time":

https://www.ted.com/talks/alexis_jones_redefining_manhood_one_locker_room_talk_at_a_time/transcript?language=en


**Online References**
The Center for Transdisciplinary Gender Studies (ZtG), Humboldt University

Institute for Queer Theory Berlin
http://www.queer-institut.de/en/

The Consortium on Race, Gender and Ethnicity (CRGE) at the University of Maryland:
http://www.crge.umd.edu/

Black German Cultural Society:
http://afrogermans.us

Signs – Journal of Women in Culture and Society
http://signsjournal.org/

difference – A Journal of Feminist Cultural Studies
http://differences.dukejournals.org/

GLQ – A Journal about Lesbian and Gay Studies
http://glq.dukejournals.org/

Journal by and about trans people
http://www.originalplumbing.com/

Nordic Women’s Literature
https://nordicwomensliterature.net

Conversation
theconversation.com