

**COURSE INFORMATION**

Course Title	Course Code Number	Credit Value
Gender Relations	SOCI 312 – 101	3
Class Location	Days	Time
ANSO 207	Mondays & Wednesdays	14:00-15:30

**ACADEMIC CALENDAR ENTRY**

The nature of gender relations, their social and cultural expression, and theories of gender inequality.

*Prerequisite:* One of SOCI 100, SOCI 101, SOCI 102.

**CONTACTS**

Course Instructor	Contact Details	Office Location	Office Hours
Dr. Craig Meadows, (he/him)	<a href="mailto:craig.meadows@ubc.ca">craig.meadows@ubc.ca</a>	Zoom Link	Wednesdays, 17:00-18:00, or by appointment

**OTHER INSTRUCTIONAL STAFF**

Teaching Assistant	Contact Details	Office Location	Office Hours
Suki Xiao (she/her/them)	<a href="mailto:sxsoci@mail.ubc.ca">sxsoci@mail.ubc.ca</a>	Zoom Link	By appointment

Where possible, communications (such as questions) should be made at the end of lecture or during tutorial. Email communications should be as brief and simple as possible. Note: **complex questions posed in email will not be answered by the TAs or the course director. Instead, you will be asked to visit us in office hours.** Also, please allow a full 24 hours for a response.

Canvas Announcements: Please note that all important communications will be made by announcements. This includes class cancellations due to illness, so please check the announcements prior to leaving for class.

With COVID-19 still posing a serious threat, my goal is to make in-class participation as safe as possible, but also to facilitate virtual methods of accessibility for those feeling ill or who have

concerns about public indoor gatherings. All lectures will be recorded on Panopto. Zoom classrooms will be opened for any group discussions.

I encourage attendance as much as possible. There is a lot of available research and recent evidence showing that completion rates are significantly lower for those who do not attend in person classes.

### **COURSE OVERVIEW**

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There are two primary aspects to this course. The first involves the study of cultural representations as a system of the production of gender, and a means of responding to issues embedded within the structure of society. This means that we will examine:

- a) How cultural products, particularly film narratives, represent gender and gender issues, and
- b) How cultural products are connected to the social, political, and economic structures of society and,
- c) How the different figurations of gender connect to historical transformations of capitalist society, with a focus on the relation of gender identity to histories of settler colonial projects of Canada and the United States.

To this end, we will look at how film and tv operate as *social technologies of gender* produce sexed and gendered subjects, and how these gendered identities form out of interaction with perceived understandings of racialized others.

The second aspect has to do with the problematization of gender as a distinct field of study in the modern university. While many still speak of gender in simple, universal terms (e.g. Hillary Clinton as a representative of all women and their interests when she ran for President of the United States in 2016), categories of class, race, sex, sexuality, and ability all modify simple notions of gender and gender inequality. What this means is that we will not only question the means by which gender is separated from other identity formations, with some attention to the relation of sex and gender in heteropatriarchal society. Further, we will also question some of the perceived approaches to resolving gender issues, particularly notions of diversity, safety, and intersectionality.

### **COURSE STRUCTURE**

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Classes are a combination of lectures, videos and films, and discussions (small and large groups).

The overall purpose of the lectures is to produce understandings of the texts, to understand the basics of sociological approaches to gender and its terminologies, to discuss contemporary issues in gender, and to question both common sense and academic gender politics and methodologies.

### **LEARNING OUTCOMES**

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You should come away from the course with the following:

1. An ability to understand structures of media representation, the role they play in mediating relationships and identities, and their relation to social issues.
2. An ability to critically read contemporary structures and discourses of the state, modernity, and everyday life as they relate to gender.
3. An ability to articulate theoretical frameworks.
4. An improved ability to conceptualize, analyze, and critique everyday gender experience.

**LEARNING MATERIALS**

1. Alexis Boylan, Anna Mae Duane, Michael Gill, and Barbara Gurr. *Furious Feminisms: Alternate Routes on Mad Max: Fury Road*. 2020. Minneapolis, MN: University of Minnesota Press.
  - a. <https://cdcsoppingcart.uchicago.edu/Cart2/Cart?ISBN=9781452963396&PRESS=minnesota&EF=acsmePub>
2. All other readings and course materials will be posted to Canvas.

**ASSESSMENTS OF LEARNING**

Description	Weight	Due Date
Essays: Write a 5-8 page essay for two of the three due dates. Each essay is worth 25 marks	50	3 October: Heteropatriarchy/ Masculinity 24 October: Hegemonic Masculinity 21 November: The Feminine & the Object
Intra-Group Presentation	15	26 September
Final Exam (open laptop, long answer)	25	During the exam period
Participation	10	
Total	100	

Last day to drop without a W standing: 19 September

Last day to drop with a W standing: 28 October

**Late Submissions:**

Please try to submit work on the due dates. Students who submit their work on time will be prioritized for grading and feedback. Students who are unable to complete work on time only need to notify their assigned teaching assistant the following at least 24 hours prior to the due date/time:

- a) an indication that it is not possible to complete the work on time, and
- b) the new due date that you will submit your work by. *You do not need to tell us why you are unable to submit the work*: we are not counselors and you do not need to convince us of your need for extra time. Requests in excess of 3 days will require support from the Centre for Accessibility or other documentation.

Note: if you are unable to meet the due date for one the first essay due day on 3 October then we will not issue extensions and you will be expected to complete the next two essay options.

**Grade Revisions and Petitions:**

There are no re-writes in this course. All submissions are final. Students are welcome to seek additional explanation for their grades from their grader two days after they are returned. If you are unsatisfied with the explanation, a grade petition can be submitted to the teaching assistant no more than 14 days after the grades are released. You must provide a one-page assessment of the strengths and weaknesses of your work with the grade you think it should have received. The TA will forward to the instructor for reassessment. Grades will remain the same, reflect your assessment, or be somewhere in-between.

**Participation:** Active engagement with course materials, peers, and the course director are essential to a successful seminar. To this end, the following factors will be taken into consideration when calculating your grade:

- *Attendance:* It is not possible to participate if not in attendance. Please contact the course director in advance if you are unable to attend class due to health or family issues.
- *Verbal Contributions:* Direct contributions that are related to course materials or engage peers and the course director.
- *Active Listening:* Allowing space for the contributions of other students and paying attention to/engaging with their comments. Domination of the class, refusal to allow others to speak, active disrespect shown to peers or the course director, or a pattern of refusal to stick to course materials will all negatively impact your grade.

Students who are unable to attend lectures will have their participation grade pro-rated based on their overall average on assignments.

**Grading System:**

This course will be graded as follows:

<b>Percentage Grade</b>	<b>Letter Grade</b>	<b>Grade Point Score</b>	<b>Descriptive Term</b>
A+	90 and above	4.33	Excellent
A	85-89	3.95-4.30	Excellent
A-	80-84	3.70-3.90	Very Good
B+	76-79	3.30-3.60	Very Good
B	72-75	2.95-3.20	Good
B-	68-71	2.65-2.90	Good
C+	64-67	2.40-2.60	Satisfactory
C	60-63	2.00-2.30	Satisfactory
C-	55-59	1.50-1.90	Satisfactory
D	50-54	1.00-1.40	Marginal
F(Fail)	49 and below		Unsatisfactory

**SCHEDULE OF TOPICS**

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Note: The course director reserves the right to change the weekly schedule. Students will be advised in advance, and a new outline will be issued.

*Readings can be read before or after lecture. Sometimes it is just easier to delve into these occasionally dense materials once you have a basic understanding of them from lecture.*

**Week 1: Course Introduction**

7 September

- Introduction

**Week 2: Representation & Heteropatriarchy**

12 & 14 September

Video:

- *Stuart Hall: Representation and the Media*. 1997. Sanjay Talreja & Mary Patierno, dirs. 55 mins.
  - <https://www.kanopy.com/en/product/41580?vp=ubc>

Focus Reading:

- Valdes, Francisco. 2013. "Unpacking Hetero-Patriarchy: Tracing the Conflation of Sex, Gender & Sexual Orientation to Its Origins." *Yale Journal of Law & the Humanities*, 8(1): 161-211.

Additional Lecture Sources:

- Walcott, Rinaldo. 2019. "The End of Diversity." *Public Culture*, 31(2) 1 May: 393-408.

**Week 3: Manhood & Masculinity: A Settler-Capitalist Confrontation**

19 & 21 September

Focus Reading:

- Boag, Peter. 2003. "Thinking Like Mount Rushmore: Sexuality and Gender in the Republican Landscape." In Virginia Scharff, ed. *Seeing Nature Through Gender* University Press of Kansas. Pgs. 40-56.

Video:

- *Reel Injun*. 2009. Neil Diamond, Catherine Bainbridge, & Jeremiah Hayes, dirs. 88 mins.
  - [https://www-nfb-ca.eu1.proxy.openathens.net/film/reel\\_injun/?ctlgsrsrc=mr](https://www-nfb-ca.eu1.proxy.openathens.net/film/reel_injun/?ctlgsrsrc=mr)

Additional Lecture Sources:

- Floyd, Kevin. 2009. "Performative Masculinity: Judith Butler and Hemingway's Labor without Capital." *The Reification of Desire: Toward a Queer Marxism*. Minneapolis, MN: University of Minnesota Press. 79-119.

**Week 4: Black & Indigenous Masculinities**

26 & 28 September

Focus Readings:

- McKegney, Sam. 2014. “Into the Full Grace of the Blood of Men: An Introduction.” *MasculIndians: Conversations About Indigenous Manhood*. Ed. Sam McKegney. Winnipeg, MB: University of Manitoba Press, 1-11.
- White, Miles. 2011. “The Fire This Time: Black Masculinity and the Politics of Racial Performance.” *From Jim Crow to Jay-Z: Race, Rap, and the Performance of Masculinity*. Urbana, IL: University of Illinois Press. Pgs. 19-31.

Additional Lecture Sources:

- Lawrence, Bonita. 2013. “Regulating Native Identity by Gender.” In *Gender & Women’s Studies in Canada: Critical Terrain*. Margaret Hobbs & Carla Rice, eds. Toronto, ON: Women’s Press, 285-93.
- Heffernan, James A.W. 1999. “The Simpson Trial and the Forgotten Trauma of Lynching: A Response to Shoshana Felman.” *Critical Inquiry*. 25:4 (Summer). Pgs. 801-806.
- Als, Hilton. 2013. “Philosopher or Dog?” *White Girls*. New York: Penguin. 115-32.
- Baldwin, James. 1955/2020. “Everybody’s Protest Novel.” *Notes of a Native Son*. New York: Random House.

**Week 5: Hegemonic Masculinity? CW: Gender-Based Violence**

3 & 5 October

Focus Readings:

- Breu, Christopher. 2005. “Going Blood Simple in Poisonville.” *Hard-Boiled Masculinities*. Minneapolis, MN: University of Minnesota Press, 23-56.

Video:

- *Fight Club*. 1999. David Fincher, dir. 139 mins.

Additional Lecture Sources:

- Preciado, Paul. 2014. “Manifesto for an Indoor Man: The Awakening of the Playboy’s Domestic Consciousness.” *Pornotopia: An Essay on Playboy’s Architecture & Biopolitics*. Brooklyn, NY: Zone Books. 29-50.

**Week 6: Class, Masculinity, and Fascism**

12 October

- Discussion of *Fight Club* and week 5 readings.

**Week 7: Toxic Masculinity or Fascist Reaction? CW: Gender-Based Violence**

17 & 19 October

Focus Reading:

- Lyons, Matthew N. 2018. “Gender & Sexuality.” *Insurgent Supremacists: The U.S. Far Right’s Challenge to State and Empire*. Montreal, PQ: Kerspledebeeb, 93-122.

Video:

- “Paradise Canada: Toxic Masculinity in Canada.” 2020. Dir. Hans Pool. Perf. Emy Koopman. VPRO Documentary. 10 October. 50 mins.

Additional Lecture Sources:

- Shaw, Devin Zane. 2020. "Fighting White Supremacy: From Antifascism to Decolonization." *Philosophy of Antifascism: Punching Nazis and Fighting White Supremacy*. New York: Rowman & Littlefield, 155-80.

**Week 8: Mad Max: Feminist Trojan Horse or....? CW: Gender-Based Violence**

24 &amp; 26 October

Focus Reading:

- Boylan, Alexis L, Anna Mae Duane, Michael Gill, and Barbara Gurr. 2020. *Furious Feminisms: Alternate Routes on Mad Max: Fury Road*." Minneapolis, MN: University of Minnesota Press.

Video:

- *Mad Max: Fury Road*. 2015. Dir. George Miller.

Additional Lecture Sources:

- Felman, Shoshana. 1993. "Women and Madness: The Critical Phallacy." *What Does a Woman Want? Reading and Sexual Difference*. Baltimore, MD: Johns Hopkins University Press. 20-40.

**Week 9: The Abject Feminine and the Rape Revenge Fantasy. CW: Sexual Violence**

31 October &amp; 2 November

Focus Reading:

- Clover, Carol. 1992. "Getting Even." *Men, Women, and Chainsaws: Gender in the Modern Horror Film*. Princeton, NJ: Princeton University Press, 114-65.

Video:

- *Audition*. 1999. Takashi Miike, dir. 115 mins.

Additional Lecture Sources:

- Solanas, Valerie. 1967/2013. *SCUM Manifesto*. Oakland, CA: AK Press.

**Week 10: The Asian Hyperfeminine**

7 November

Focus Reading:

- Shimizu, Celine Parreñas. 2007. "The Sexual Bonds of Racial Stardom: Asian American Femme Fatales in Hollywood." *The Hypersexuality of Race: Performing Asian/American Women on Screen and Scene*. Durham, NC: Duke University Press. Pgs. Tbd.

Video:

- *M. Butterfly*. 1993. David Cronenberg, dir. David Henry Hwang, screenwriter. 101 mins.

Additional Lecture Sources:

- Lauretis, Teresa de. 1999. "Popular Culture, Public and Private Fantasies: Femininity and Fetishism in David Cronenberg's 'M. Butterfly'." *Signs* 24(2), 303-34.

**Week 11: Liberalism and Oppression CW: Gender-Based Violence**

14 & 16 November

Focus Reading:

- Lewis, Sophie. 2021. "Introduction." *Full Surrogacy Now: Feminism Against Family*. London: Verso, 1-29.

Video:

- Handmaid's Tale. "Offred." (S1, Ep1). *Hulu*, 57 mins, April 26, 2017.

Additional Lecture Sources:

- Fraser, Nancy. 2017. "Crisis of Care? On the Social-Reproductive Contradictions of Contemporary Capitalism." In *Social Reproduction Theory: Remapping Class, Recentering Oppression*. Tithi Bhattacharya, ed. London: Pluto Press, 21-36.

### **Week 12: Queer Horizons in Nature**

21 & 23 November

Focus Readings:

- Sandilands, Cate. 2010. "Melancholy Natures, Queer Ecologies." In *Queer Ecologies: Sex, Nature, Politics, Desire*. Cate Sandilands, ed. Bloomington, IN: Indiana University Press, 331-358.
- Clare, Eli. 1999. "Losing Home." *Exile & Pride: Disability, Queerness, and Liberation*, 31-49.

### **Week 13: Queer/Black/Feminist Futurity**

28 & 30 November

Focus Reading:

- Esteban Muñoz, José. 2009. "Queerness as Horizon: Utopian Hermeneutics in the Face of Gay Pragmatism" & "The Future is Present: Sexual Avant-Gardes and the Performance of Utopia." *Cruising Utopia: The Then and There of Queer Futurity*. New York: New York University Press. 19-32 & 49-64.
- Womack, Ytasha L. 2013. "The Divine Feminine in Space." *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*. Chicago, IL: Lawrence Hill Books, 99-114.

Additional Lecture Sources:

- Pyle, Kai Minosh. 2020. "Reclaiming Traditional Gender Roles: A Two-Spirit Critique." *In Good Relation: History, Gender, and Kinship in Indigenous Feminisms*. Eds. Sarah Nickel & Amanda Fehr. Winnipeg, MB: University of Manitoba Press. 109-21.

Recommended Podcast:

- "Indigiqueer." *All My Relations*. Matika Wilbur, Desi Small-Rodriguez, & Adrienne Keene, hosts. Billy Ray Belcourt & Joshua Whitehead, guests. 3 April 2019. 56 mins.

### **Week 14: Beyond Intersectionality**

5 & 7 December

Focus Readings:



- Nash, Jennifer C. 2019. “A Love Letter from a Critic, or Notes on the Intersectionality Wars.” *Black Feminism Reimagined: After Intersectionality*. Durham, NC: Duke University Press. 33-58.

Additional Lecture Sources:

- McNally, David. 2017. “Intersections & Dialectics: Critical Reconstructions in Social Reproduction Theory.” In *Social Reproduction Theory*, 94-111.
- Hanhardt, Christina B., et al. 2020. “Beyond Trigger Warnings: Safety, Securitization, and Queer Left Critique.” *Social Text* 145 (December 1), 49-76.

## UNIVERSITY POLICIES

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UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions.

Details of the policies and how to access support are available on [the UBC Senate website](#).

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## LEARNING ANALYTICS

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Many of these tools capture data about your activity and provide information that can be used to improve the quality of teaching and learning. In this course, I plan to use analytics data to:

1. Not do anything. Online materials are provided to help you succeed in the course. I will not use analytics to surveil students. You are thus free to learn or not learn.

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## COPYRIGHT

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All materials included in the course pack and any links or readings on Canvas are copyrighted materials and must be cited when used.

You are welcome to record lectures, but these are for personal use only. Under no circumstances can you share lectures with others or post them to the internet.

All lecture slide materials and lectures/discussions are public domain and do not need to be cited.

*Version: March 11, 2019*