



## CIEE Global Institute in Copenhagen, Denmark

<b>Course Name:</b>	Gender and Sexuality
<b>Course number:</b>	(GI) SOCI 3001 CPDK / GEND 3001 CPDK
<b>Program offering course:</b>	Open Campus (Language, Literature and Culture Track)
<b>Language of instruction:</b>	English
<b>U.S. semester credits:</b>	3
<b>Contact hours:</b>	45
<b>Term:</b>	January 2020

### Course Description

This course will explore issues of gender and sexuality by reading, watching, and listening to contemporary gender- and queer-inspired artistic productions. As we attend a variety of exhibitions, artist 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 ethnicity, sexual orientation, or class; 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 the end of the course, students will:

- 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

There are no prerequisites. However, it is recommended that students who plan to enroll, have a look at the section on “Mind/Body/Gender/Identity” in Gregory Castle’s *The Literary Theory Handbook*, which is also assigned for the fourth class session. Participants in this course will become familiar with the basic theoretical vocabulary of gender studies, feminist theory, and queer theory, i.e. the sex/gender distinction, essentialism vs. social constructionism, the central theorems of psychoanalysis and deconstruction, and the Foucauldian concept of power. While the focus will clearly be on interpretative work and cultural analysis, the course includes a revision of key concepts of textual interpretation.



### Methods of Instruction

The methodology will be based on interpretative group work in the form of discussions about the texts read, films watched, and art objects or performances observed. The more theoretical parts of class sessions will sometimes consist of lectures as well. 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

Evaluation will be based on conceptual clarity, self-critical skills, and the ability to relate disparate concepts, but equally to creative thinking and original critique. This applies to written- as well as oral-based components of the grade.

Presentation	20%
Response essays + annotated bibliography	20%
Research paper	30% [Proposal 10%; Final version 20%]
Make a small video or photo shooting about gender and sexuality in CPH on your smartphone during your stay	10%
Class participation:	20%

### Course Requirements

#### **Presentation**

Students must conduct a 20-minute presentation on a text, film, theoretical concept, or author covered in the course. A summary handout must also be prepared for distribution to the class.

#### **Response Essays**

Short essay topics or summary of arguments based on the readings. Assignments will also include observations about site visits. These weekly one-page assignments are shared with everyone in the class and must be submitted at the start of every week, beginning in the second week of class meetings.

#### **Research Paper**

Each student is required to write an 8-10 page research paper consisting of an interpretative analysis or a theoretical argument related to topics covered in the course. The topic must be approved by the instructor. At least four scholarly sources must be used, in addition to relevant



images or supporting media. A bibliography and proper citations are required. A critique of the proposal and an annotated bibliography will guide students through the process.

### **Class Participation**

Film screenings and visits to cultural events will be obligatory for all participants. Reacting to, understanding, and interpreting the various texts that we encounter will be the central focus of the class. Students will be asked to take notes during visits or screenings.

### **Class Attendance**

Regular class attendance is required throughout the program. Students must notify their instructor via Canvas, beforehand, if possible, if they will miss class for any reason. Students are responsible for any materials covered in class in their absence. Students who miss class for medical reasons must inform the instructor and the Academic Director (or a designated staff member) and provide appropriate documentation as noted below. A make-up opportunity will be provided to the extent this is feasible.

Due to the intensive nature of the block schedule, all unexcused absences will result in a lower final grade for the course. Each unexcused absence will cause 3 percentage points to be dropped from the final grade. For example, a student with an 88% final grade (B+) and 1 unexcused absence will see it reduced to 85% (B).

Students who transfer from one class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

CIEE program minimum class attendance standards are as outlined below. Center-specific attendance policies may be more stringent than the policies stated below. The Center / Resident Director sets the specific attendance policy for each location, including how absences impact final grades. Such policies are communicated to students during orientation and via Study Center documents. In the event that the attendance policy for host institution courses differs from CIEE's policy, the more stringent policy will apply.

- Excessively tardy (over 20 minutes late) students will be marked absent.
- Students who miss class for personal travel will be marked as absent and unexcused. No make-up opportunity will be provided.

An absence will only be considered excused if:

- A doctor's note is provided.
- A CIEE staff member verifies that the student was too ill to attend class.
- Evidence is provided of a family emergency.
- Attendance policies also apply to any required co-curricular class excursion or event.
- Persistent absenteeism (students approaching 20% or more of total course hours missed, or violations of the attendance policies in more than one class) may lead to a written warning



from the Academic Director or Resident Director, notification to the student's home school, and/or dismissal from the program in addition to a reduction in class grade(s).



## Weekly Schedule

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

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### **Week 1**

#### ***Sex, Gender, and Sexuality – An Overview***

**Class 1:1:** Introduction to the course and the feministic landscapes in Denmark with a timeline Foucauldian Concepts of Power

Readings: Foucault 1983, 208–226  
Friday night: SKAM season 1

### **Week 2**

#### ***Back to the future and her (his)story of sexuality in the Nordic Countries***

**Class 2:1:** “Femininity is wearing shoes that make it difficult to run, skirts that inhibit movement, and underclothes that interfere with blood circulation. It can hardly be coincidental that the clothes men find most flattering on a woman are precisely those that make it most difficult for her to defend herself against aggression.”

— Suzanne Brøgger, one of Denmark’s most important female writers.

Readings: Deliver Us From Love by Suzanne Brøgger, 1977(1973)

Readings: [Nordic Women’s Literature #Sexuality \(Links to an external site.\)](#)[Links to an external site.](#)

Readings: [Burlesque Style and Performative Aesthetics: On Body, Gender and Normality? \(Links to an external site.\)](#)[Links to an external site.](#) By Anne Scott-Sørensen, 2016

**Class 2:2 & 2:3:** A visit to Aarhus seeing an exhibition about gender and sexuality at Women’s Museum (they are now focusing on gender and not just women).

From Cph to Aarhus: We work in groups and discuss Rebecca Solnit and prepare two questions each for the exhibition at Women’s Museum on the train/bus.

Readings: Rebecca Solnit; The Mother of all Questions, 2017 p.17-38

From Aarhus to CPH: We work in groups on the train/bus, discuss the exhibition and work with our presentations and discussion papers.



**Class 2:4:** Student Presentations & Discussion

Readings: Roxane Gay: Hunger

Readings: SKAM season 2.

**Class 2:5:** Visit from Jørgen Poulsen - a lecture about the old Danish gay-movement - Bøssernes befrielsesfront and lesbisk front - the time before 1981 and the time of AIDS.

Readings: SKAM season 3

**Week 3**

***Confounding Boundaries now and then***

**Class 3:1:** Class Response on essay

Video screening and discussions: Video blogging as a vehicle of transformation: Exploring the intersection between trans identity and information technology – examples from blogging

Readings: [Tobias Ravn \(2014\) \(Links to an external site.\)](#)[Links to an external site.](#)

**Class 3:2:** Discussion about the Endless Summer and Butler

Readings: Butler 2004, 57–74

Readings: Madame Nielsen The Endless Summer (2018) I

**Class 3:3:** Class discussions

Readings: Butler 2004, 174–203 [Ch. 9: “The End of Sexual Difference”];

Readings: Halberstam 2012, xvii–xxv, 1–29 [Ch. 1: “Gaga Feminism for Beginners”

The day ends with a talk from Dare Gender - prepare two questions for Dare Gender.

**Class 3:4:** Discussion about the Endless Summer II

Readings: Madame Nielsen The Endless Summer (2018)

A walk through CPH with a focus on historical areas in terms of gender and sexuality

**Week 4**

***Intersections and postgender***



**Class 4:1:** Class Response on essay

Reflections on a new report of Danner - and discussions about your experience after the visit.  
Lecture and introduction about the Danish Debate right now – an overview.

Readings: [Rikke Andreassen 2013, p. 191–232 Links to an external site.](#)

[Readings: Why black women’s experiences of #MeToo are differen Links to an external site.](#)by [Yolonda Wilson Links to an external site.](#)

**Class 4:2:**

Student Presentations & Discussion  
Reflections about your visit to Danner.

Readings: Skam 4

Readings: [Sex: why we need to research it more post #MeToo Links to an external site.](#)by [Victoria Brooks Links to an external site.](#)

Readings: Haraway 1991, 149–181;

Final class - concluding discussions & overview of research projects and paper due.

Fourth Response Paper Due

**Readings**

Andreassen, Rikke, *The Sexually Aggressive Muslim Male* p. 191–232 in *The Mass Media’s Construction of Gender, Race, Sexuality and Nationality An Analysis of the Danish News Media’s Communication about Visible Minorities from 1971-2004*, 2013

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

Brøgger, Suzanne, *Deliver Us From Love*, Quartet Books, 1977.

Butler, Judith. *Undoing Gender*. New York and London: Routledge, 2004.

Dean, Mitchell. “Foucault, Government and the Enfolding of Authority”. *Foucault and Political Reason*. Eds. A. Barry, T. Osborne and N. Rose. Chicago: University of Chicago Press, 1996. 209–229.



Dhaenens, F., Van Bauwel, S., and Biltereyst D. "Slashing the Fiction of Queer Theory". *Journal of Communication Inquiry* 32 (4), 2008: 335–347.

Ferber, Abby L., Kimberly Holcomb and Tre Wentling, eds. *Sex, Gender, and Sexuality: The New Basics*. 2nd ed. Oxford: Oxford University Press, 2012.

Foucault, Michel. "The Subject and Power". *Michel Foucault: Beyond Structuralism and Hermeneutics*. Eds. Hubert L. Dreyfus and Paul Rabinow. Chicago: University of Chicago Press, 1983. 208–226.

Halberstam, J. Jack. *Gaga Feminism: Sex, Gender, and the End of Normal*. Boston: Beacon Press, 2012.

Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century". *Simians, Cyborgs and Women: The Reinvention of Nature*. New York: Routledge, 1991. 149–181.

Gay, Roxane, *Hunger*, 2017

Madame Nielsen, *The Endless Summer*, 2018 (first published in Danish in 2014)

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

Ravn, Tobias, "Video blogging as a vehicle of transformation : Exploring the intersection between trans identity and information technology"

in *International Journal of Cultural Studies*, Vol. 18, Nr. 3, p. 365-378, 2015.

Rochlin, Martin. "Heterosexism in Research: The Heterosexual Questionnaire". 398–399.

Salamon, Gayle. *Assuming a Body: Transgender and Rhetorics of Materiality*. New York: Columbia University Press, 2010.



Scott-Sørensen, Anne. *Burlesque Style and Performative Aesthetics: On Body, Gender and Normality?* In *Nordic Women's Literature*, 2016.

SKAM, season 1, 2, 3 & 4, 2016

Solnit, Rebecca; *The Mother of all Questions - Further Reports from the Feminist Revolutions*, Haymarket Books, UK, 2017

Wilson, Yolander "Why black women's experiences of #MeToo are different", *Conversation* (online), 14<sup>th</sup> of June, 2018.

### **Additional Resources & Recommended Readings**

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Beasley, Chris. *Gender and Sexuality: Critical Theories, Critical Thinkers*. London: SAGE, 2005.

Beynon, John. *Masculinities and Culture*. Buckingham: Open University Press, 2002.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.

Erel, Umut. "Gendered and Racialized Experiences of Citizenship in the Life Stories of Women of Turkish Background in Germany". *Gender and Ethnicity in Contemporary Europe*. Ed. Jacqueline Andall. Oxford: Berg, 2003. 155–176.

Halberstam, Judith. *Female Masculinity*, Durham, NC: Duke University Press, 1998.

Harris, Anita. *Future Girl: Young Women in the Twenty-First Century*. New York: Routledge, 2003.

Harris, Anita, ed. *Next Wave Cultures: Feminism, Subcultures, Sctivism*. New York: Routledge, 2008.



Hayes, and Matthew Ball, "Queering Cyberspace: Fan Fiction Communities as Spaces for Expressing and Exploring Sexuality". *Queering Paradigms*. Ed. Burkhard Scherer. Bern: Peter Lang, 2010

Hodges, Carolyn. "[The Private/Plural Selves of Afro-German Women and the Search for a Public Voice \(Links to an external site.\)](#)Links to an external site.". *Journal of Black Studies* 23 (2), Dec. 1992. 219–234.

Jamison, Anne. *Fic: Why Fanfiction Is Taking Over the World*. Dallas: Smart Pop Books, 2013.

Kimmel, Michael, Jeff Hearn, and R. W. Connell. *Handbook of Studies on Men and Masculinities*. London: Sage, 2004.

Lauretis, Teresa de. "Queer Theory: Lesbian and Gay Sexualities. An Introduction". *Differences* 3 (2), 1991. iii–xviii.

Lovell, Terry. "Resisting with Authority: Historical Specificity, Agency and the Performative Self". *Theory, Culture and Society* 20.1, 2003. 1–17.

Mazon, Patricia, and Reinhild Steingrover. *Not So Plain as Black and White: Afro-German Culture and History, 1890-2000*. Rochester, NY: University of Rochester Press, 2005.

Somerville, Siobhan. "Scientific Racism and the Invention of the Homosexual Body". 218–234.

Stryker, Susan, and Stephen Wittle. *The Transgender Studies Reader*. New York: Routledge, 2006.

Stryker, Susan. "The Transgender Issue: An Introduction". *GLQ: A Journal of Lesbian and Gay Studies* 4, no. 2, 1998. 145-158.

### **Online References**

The Center for Transdisciplinary Gender Studies (ZtG), Humboldt University  
[https://www.gender.hu-berlin.de/index-en?set\\_language=en&cl=en](https://www.gender.hu-berlin.de/index-en?set_language=en&cl=en)



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