

**The Department of Gender, Sexuality, and Women's Studies
Western University
GSWS 2167: Queer(ing) Popular Culture**

Required Texts: Texts available via course OWL site . Films and videos that will be shown during class time are available through various streaming platforms for review. Week 10 requires watching *Hannah Gadsby: Douglas* via Netflix.

Evaluation:

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| 1. Reflection Posts | 15% |
| 2. Mid-Term | 20% |
| 3. Assignment | 30% |
| 4. Exam (Take home) | 35% |

1. Reflection Posts: Ongoing (5x3% = 15%)

Students are required to write five reflection posts on the assigned readings/media prior to lecture throughout the semester. Further information will be provided on the first day of class and will be available through OWL.

2. Midterm (In class): February 13 (20%)

3. Assignment: Due March 20 (30%)

Students will complete an assignment on a piece of 2SLGBTQIA+ pop culture of their choice. In-depth details for this assignment will be made available through OWL.

4. Exam (Take home): During the final exam period (35%)

***Note about class discussion: while participation in class is not necessarily required, it is highly encouraged. This course deeply values the knowledge explored and garnered through conversation between the students, TA(s), and instructor. As such, regular attendance in lecture is crucial to your success.**

Course Website: All course information, including assignments, will be posted on the course website through the Western OWL portal. Go to <https://owl.uwo.ca/portal>.

Course Policies

Formatting Policy: All written assignments must be formatted in a document (PDF or .docx) with 1-inch margins, in 12 point, Times New Roman Font, double-spaced. The date, your name, the course title, and instructor name must be visible on the first page.

Email Policy: The instructor will respond to any emails within 48 hours during regular business hours. Please be aware that emails sent after 5 pm on Friday might not receive a response until Monday at the earliest.

Medical Policy: Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components, and/or assignments worth 10% or more of their final grade must apply to the Academic Counseling office of their home faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. For UWO Policy on Accommodation for Medical Illness see:

<http://www.westerncalendar.uwo.ca/2011/pg1117.html>
[http://studentservices.uwo.ca/secure/index.cfm.](http://studentservices.uwo.ca/secure/index.cfm)

Week 1: January 9, 2024.

Introduction to Queer(ing) Pop Culture

Week 2: January 16, 2024.

2SLGBTQIA+ Identities in North American Pop Culture

Jagose, A. (1996). *Queer theory: An introduction* (pp. 1-6). New York: New York University Press.

Lee, B. (2018). Pop Out! Mass media and popular culture. In M. J. Murphy & B. Bjorngaard (Eds.), *Living Out loud: An Introduction to LGBTQ history, society, and culture* (First, pp. 249–288). Routledge.

Week 3: January 23, 2024.

Queer Coding: Villains, Tragedies, Monsters

Baume, M. [Matt Baume]. (2021, June 20). *What makes Disney villains so gay?* YouTube. <https://www.youtube.com/watch?v=G5WpUSEKSbk>

Benshoff, H. (2020). The Monster and the homosexual. In J. A. Weinstock (Ed.), *The Monster theory reader* (pp. 226–240). University of Minnesota Press.

Machado, C. M. (2020). Dream house as queer villainy. In *In the dream house: A memoir* (pp. 46–48). Graywolf Press.

Week 4: January 30, 2024.

HIV/AIDS Stigma and Media Representation

Calonico, S. (Director). (2015). *When Aids Was Funny* [Video]. YouTube. <https://www.youtube.com/watch?v=yAzDn7tE1IU>

Clarke, J. N. (2006). Homophobia out of the closet in the media portrayal of HIV/AIDS 1991, 1996 and 2001: Celebrity, heterosexism and the silent victims. *Critical Public Health*, 16(4). <https://doi.org/10.1080/09581590601091620>

Week 5: February 6, 2024.

Trans Identities in Pop Culture

Coyote, I. E. (2019). Twelve: Remember that Song? In *Rebent Sinner* (pp. 174–179). Arsenal Pulp Press.

Zamantakis, A., & Sumerau, J. E. (2019). Streaming transgender: Visualizing continuity and change in transgender media representations. In A. Trier-Bieniek (Ed.), *Gender and pop culture* (pp. 25–42). BRILL. <https://doi.org/10.1163/9789004411586>

Week 6: February 13, 2024. In-class Mid-term

Week 7: February 20, 2024. Reading break, no class

Week 8: February 27, 2024.

A Look into Drag's Past, Present, and Future

Feldman, Z., & Hakim, J. (2020). From *Paris is Burning* to #dragrace: social media and the celebrification of drag culture. *Celebrity Studies*, 11(4), 386-401.

<https://doi.org/10.1080/19392397.2020.1765080>

Litwiller, F. (2020). Normative drag culture and the making of precarity. *Leisure Studies*, 39(4).

<https://doi.org/10.1080/02614367.2020.1800798>

Vox. (2022). *Drag Kings, explained by drag kings*. Youtube. <https://youtu.be/IXshUNU65wI>

Week 9: March 5, 2024.

Magnet, S. (2005). Erasing queerness/constraining disability: Filmic representations of queers with disabilities in *Frida* and *Double the Trouble, Twice the Fun*. *Canadian Woman Studies*, 24(2-3)

Week 12: March 26, 2024.

Queerbaiting and Mainstreaming Queerness

Whitney, E. (2006). Capitalizing on camp: Greed and the queer marketplace. *Text and Performance Quarterly*, 26(1), 36-46.

experiences of queerbaiting. *Psychology & Sexuality*, 1 13.

<https://doi.org/10.1080/19419899.2021.1892808>

Week 13: April 2, 2024.

Queer(ing) Futures: Youth Media and Contemporary Pop Culture