

**DEPARTMENT OF MODERN LANGUAGES
AND CULTURAL STUDIES**
<https://uofa.ualberta.ca/modern-languages-and-cultural-studies>

2017-2018 MLCS 399-A1: Revolting Bodies
(Fall Term)

Instructor: Dr. Reisa Klein
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Time: T & R 12:30-1:50
Place: HC 3 86
Office Hours: T & R 2:00-3:00 pm,
or by appointment
Course Website: xxx

Course Prerequisite: none

Course-based Ethics Approval in place regarding all research projects that involve human testing, questionnaires, etc.?

Yes No, not needed, no such projects approved.

Community Service Learning component

Required Optional None

Past or Representative Evaluative Course Material Available

- Exam registry – Students' Union
<http://www.su.ualberta.ca/services/infolink/exam/>
- See explanations below
- Document distributed in class
- Other (please specify)
- NA

Additional mandatory Instructional fees (approved by Board of Governors)

Yes No

Course Description and Objectives:

In this course, we will look at 'revolting bodies': bodies that are both considered grotesque, diseased and non-normative as well as those that are rebellious, revolutionary and resistive and the interrelation between them. We will consider the various ways these 'revolting bodies' communicate through body languages, performances, representations, inscriptions, modification and display and how they are implicated in relations of power that intersects with questions of nation, gender, race, ethnicity, sexuality and (dis)ability. We will examine diverse transnational topics including: Femen's disruptive bodies, Muslim women's (un)veiled bodies, breast cancer's 'dis-

eased' and tattooed bodies, German Fascism's body politics, and embodiment practices of striptease and neo-burlesque performance.

At the end of this course successful students will be able to:

- Identify and discuss key concepts and theoretical approaches associated with the study of the body in media and cultural studies scholarship.
- Examine the role of the body within communication and cultural practices within transnational contexts.
- Critically apply class material and concepts to their own contemporary examples.
- Analytically and critically engage with course material in both written and oral forms.

Texts:

Required (These texts will be made available through eclass)

Baer, Hester (2016). Redoing feminism: digital activism, body politics, and neoliberalism. *Feminist Media Studies*. 16 (1): 17-34.

Bartky, S. (1990). Foucault, Femininity, and the Modernization of Patriarchal Power. In *Femininity and Domination*. New York: Routledge, 63-82.

Buszek, M.E. (1999). Representing “Awarishness”: Burlesque, Feminist Transgression, and the 19th-Century Pin-up. *The Drama Review*. 43(4), 141-162.

Butler, J. (1990). Subversive Bodily Acts. In *Gender Trouble: Feminism and the Subversion of Identity*, New York: Routledge, 79-141.

Bloul, R. (2012). Ain't I a woman? Female landmine survivors' beauty pageants and the ethics of staring. *Social Identities*. 18(1): 3-18.

Collins, P.H. (1990). Mammies Matriarchs, and Other Controlling Images. In *Black Feminist Thought*. Boston: Unwin Hyman. 67-90.

Connell, C. (2013). Fashionable Resistance: Queer “Fa(t)shion” Blogging as Counterdiscourse. *Women's Studies Quarterly*. 41 (1&2): 209-224.

Crossley, N. (2006). Reflexive Embodiment In *Contemporary Society: The Body in Late Modern Society*. Maidenhead and New York: Open University Press. Excerpts.

Duits, L. & van Zoonen L. (2006). Headscarves and porno-chic: Disciplining girls' bodies in the European multicultural society. *European Journal of Women's Studies*. 13 (2): 103-117.

Eileraas, K. (2014). Sex(t)ing Revolution: Femen-izing the Public Square Aliaa Magda Elmahdy, Nude Protest and Transnational Feminist Body Politics. *Signs* 40(1): 40-52.

Garioan C.R. & Gaudelius Y.M. (2001). Cyborg Pedagogy: Performing Resistance in the Digital Age. *Studies in Art Education: A Journal of Issues and Research in Art Education*. 42(4): 333-347

Hàjková, A. (2013). Sexual Barter in Times of Genocide: Negotiating the Sexual Economy of the Theresienstadt Ghetto. *Signs: Journal of Women in Culture and Society*. 38 (3):

503-533.

- Hall, S. (1997). The Spectacle of the "Other". In *Representations: Cultural Representations and Signifying Practices*. London: Sage Publications. 225-279.
- Haraway, D. (1991). A Cyborg Manifesto, Science, Technology, and Socialist Feminism in the Late Twentieth Century. In *Simians, Cyborg, and Women: The Reinvention of Nature*. New York: Routledge, p. 149-181.
- Hebdige, D. (1987). Hiding in the Light: on Images and Things. In *Subculture: the Meaning of Style*. London: Routledge.
- Lithgow, M. (2017). Lez Play! An Aesthetic Discourse Analysis of Allyson Mitchell's Ladies Sasquatch. *Topia: Canadian Journal of Cultural Studies*. 37:
- Marvin, C. (2006). Communication as embodiment. In *Communication As...Perspectives on Theory*. (G. J. Shepherd, J. St. John & T. Striphos, Eds.). Thousand Oaks: Sage Publications, pp.67-74.
- McMullin, J. (2016). Cancer and the comics: Graphic narratives and biogitimate lives. *Medical Anthropology Quarterly*. 30(2): 149-167.
- Natalie, Elizabeth J. (2015). Femen and Feminism without Boundaries. *Women's Studies in Communication*. 38(4)380-383.
- Phillips, E.N. (2004). Annie Malone's Poro: Addressing Whiteness and Dressing Black Bodied-Women. *Transforming Anthropology*. 11(2): 4-17.
- Pitts, V. (2001). Popular pedagogies, illness and the gendered body: Reading breast cancer discourse in cyberspace. *Popular Culture Review*, 12(2), 21–36.
- Puar, J. (2012) I would rather be a cyborg than a goddess: Becoming-intersectional in assemblage theory. *PhiloSOPHIA*. 2(1): 49-66.
- Savage, R. (2007). "Disease Incarnate": Biopolitical Discourse and Genocidal Dehumanisation in the Age of Modernity. *Journal of Historical Sociology* 20(3): 405-440.
- Selby, J.A. (2014). Un/veiling women's bodies: secularism and sexuality in full-face veil prohibitions in France and Québec. *Studies in Religion-Sciences Religieuses*. 43 (3): 439-466.

Recommended

- Bakhtin, M. (1984). *Rabelais and his world* (H. Iswolsky, Trans.). Bloomington: Indiana University Press.
- Foucault, M. (1984) *Docile Bodies*. In *The Foucault Reader*. Paul Rabinow (ed.) New York: Pantheon books.
- Halberstam, J. (2012). *Gaga Feminism: Sex, Gender, and the End of Normal*. Boston: Beacon Press. Excerpts
- Harlow, M.J. (2008). Suicide Girls: Tattooing as Radical Feminist Agency. *Contemporary Argumentation and Debate*. 29. 186-196.
- hooks, b. (1992) Selling hot pussy: Representations of black female sexuality in the cultural marketplace. In *Black Looks: race and representation*. Toronto: Between the lines, 61-77.
- McNay, L. (1992). *Foucault and Feminism: Power, gender and the self*. Cambridge: Polity Press.
- Moore, A. (2005). History, Memory and Trauma in Photography of the *Tondue*: Visuality of the Vichy Past through the Silent Image of Women. *Gender & History*. 17(3): 657-681.

- Pedwell, Carolyn (2011). The limits of Cross-Cultural Analogy: Muslim Veiling and 'Western' fashion and beauty practices. In *New Femininities: Post feminism, Neoliberalism and Subjectivity*. 188-199.
- Puar, J. (2015). Bodies with New Organs: Becoming Trans, Becoming Disabled. *Social Text*: 33(3):45-73.
- Wesley, J.K. (2003). Exotic Dancing and the Negotiation of Identity: the Multiple Uses of Body Technologies. *Journal of Contemporary Ethnography*. 32 (6): 643-669.

Grade Distribution (see “Explanatory Notes”):

- Online Responses X 5 = 20%
- Class Attendance and Participation = 10%
- Midterm Exam (October 17) = 20 %
- Final Paper Proposal (due on November 2)= 5%
- Class Presentation (November 30 and December 5)= 20%
- Final Paper due on (December 14)= 25%

Date of Deferred Final Exam (if applicable): N/A

Explanatory Notes on Assignments:

Online Responses

Students are expected to complete FIVE online responses through eclass throughout the semester. These responses must be completed before the beginning of class discussion on the day the readings are due. Material uploaded after the deadline will receive a grade of zero and will be calculated as a submission.

TWO responses MUST be completed before the midterm and THREE after the midterm.

In this assignment you can answer a prompt question and/or respond to another students post. Students are expected to critically engage with the course readings and with their fellow peers. The goal of this assignment is to foster learning and dialogue with other students in the class.

Posts will be one paragraph of no more than 200 words.

Your four best responses will be selected for grading.

Class Attendance and Participation

Students will receive 5% for attendance and 5% for participation.

This class runs partially as a seminar where students are not only expected to attend class but to actively participate in course material. Students are expected to arrive to class on time, having completed the assigned readings and be prepared to engage meaningfully with class concepts, contributing to class discussions.

Midterm Exam

The midterm exam will take place in class on **October 17**. The exam is based on all readings, lectures and discussions in the first half of the course. Questions will be a combination of short answers and essays.

Final Paper Proposal

Students are expected to choose a topic related the themes of the course material and deal with some aspect of revolting bodies, culture and communication. The goal of the proposal is to provide you with feedback in order for you to develop your final paper.

Your proposal should be 2-3 pages double-spaced (12 point font) and will include:

- 1) The working title of your paper
- 2) A one paragraph summary of the topic you choose to undertake
- 3) A one-paragraph explanation of why you think this research project is justified. What kind of new insight will you hope to bring to this topic? Why is it pertinent?
- 4) A thesis statement: The main ARGUMENT that you are going to make.
- 5) 2-3 supporting arguments for your thesis. These do not have to be fully developed but they should demonstrate how you will prove your thesis statement
- 6) An annotated bibliography that includes a minimum of three (3) academic sources that are not on the assigned reading list.

Class Presentation

In groups of 2, students will choose a case study that deals with revolting bodies and critically analyze it using class concepts.

Students will be expected to use at least **6 DIFFERENT READINGS** from different weeks of the course to help analyze/critique their examples.

Students will be expected to give 20-25 minute presentations, plus discussion time. All group members are expected to present and engage in course material.

This is an opportunity for students to be creative and share ideas:
Students are expected to:

- Explain/summarize their case study/cultural example (you will have access to the internet and audio-visual equipment).
- Provide a clear thesis statement
- Use class readings, concepts and discussions to help you develop your analysis and support your thesis
- Analyse how bodies are defined/constructed/used
- Analyse how these bodies are revolting.
- Prepare 2-3 thoughtful questions for class discussion

Final Paper

Your final paper should be between 10 and 12 pages (double spaced, 12 point font) and should be based on the idea that you developed in your proposal, dealing with some aspect of revolting bodies in relation to communication and culture.

You will be expected to develop a strong and original ARGUMENT

In the final essay, students are expected to demonstrate their familiarity with the course material and their ability to apply it to contemporary examples, work with different conceptualizations of children/youth and its relation to communication. Students are also expected to include at least **FIVE CLASS READINGS from different weeks** and **THREE sources** that are not in the assigned list.

Format Guidelines

All written material must respect the following formatting guidelines:
Times New Roman, 12 points font, 1 inch margins, double--spaced.

In addition:

- Insert page numbers
- Include on a separate title page: student name, class number, professor name, date and title
- Follow a recognized in-text citations style (e.g. APA, Chicago) and be consistent throughout

Attach a bibliography in the same style (APA, Chicago etc.)

Required Notes:

“Policy about course outlines can be found in the [Evaluation Procedures and Grading System](#) of the University Calendar.”

Academic Integrity:

“The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding

academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at www.governance.ualberta.ca) and avoid any behaviour that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.”

Learning and Working Environment:

The Faculty of Arts is committed to ensuring all students; faculty and staff are able to study and work in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment. The Department urges anyone who feels that this policy is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department.

For additional advice or assistance regarding this policy you may contact the [Office of the Student Ombuds](#). Information about the [University of Alberta Discrimination and Harassment Policy and Procedures](#) is described in [UAPPOL](#).

Academic Honesty:

All students should consult the information provided by the [Student Conduct & Accountability Office](#) regarding avoiding cheating and plagiarism in particular and academic dishonesty in general (see the [Academic Integrity Undergraduate Handbook](#) and [Information for Students](#)). If in doubt about what is permitted in this class, ask the instructor.

Students involved in language courses and translation courses should be aware that on-line “translation engines” produce very dubious and unreliable “translations.”

Students in languages courses should be aware that, while seeking the advice of native or expert speakers is often helpful, **excessive editorial and creative help** in assignments is considered a form of “cheating” that violates the code of student conduct with dire consequences.

An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. See the [Academic Discipline Process](#).

Recording of Lectures:

Audio or video recording, digital or otherwise, of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the instructor or as a part of an approved accommodation plan. Student or instructor content, digital or otherwise, created and/or used within the context of the course is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the content author(s).

Attendance, Absences, and Missed Grade Components:

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections [Attendance](#) and [Examinations](#) of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

As discussed above, attendance and participation are essential for doing well in this course and is 10 % of your overall grade.

Policy for Late Assignments:

Students who consult **in advance** with an instructor regarding contingencies preventing the timely completion of an assignment may, at the discretion of the instructor, be granted an extension just one time throughout the course with no penalty. However, if a second excuse will be granted for late assignments, half of the mark assigned for this particular work will be deducted. Otherwise, all assignments should be handed in on the stated deadline. Any assignment not handed-in in time or unexcused late assignments will not be given any marks. Late excuses will **not** be accepted for any reason.

Student Accessibility Services:

If you have special needs that could affect your performance in this class, please let me know during the first week of the term so that appropriate arrangements can be made. If you are not already registered with [Student Accessibility Services](#), contact their office immediately (1-80 SUB; Email sasrec@ualberta.ca; Email; phone 780-492-3381).

Grading:

Assessment of the individual course components may be in the form of numerical marks or letter grades. The final letter grade will be based on "a combination of absolute achievement and relative performance in a class" (University Calendar, [Evaluation Procedures and Grading System](#)). The University Grading Procedure mandates that "a student's level of achievement of the goals/outcomes of a course, their grade, and the descriptor of that grade must be aligned" (<https://policiesonline.ualberta.ca/>). The following guidelines have been adopted by the Department of Modern Languages and Cultural Studies:

“MLCS Undergraduate Grading Scale”

Descriptor	Letter Grade	Grade Point Value	%
Excellent. A+, A or A- is earned by work which is superior in content and form and demonstrates an exceptional grasp of the subject matter. The grade of A+ designates work that far exceeds course expectations. Grades in the A range are normally achieved by a small number of students.	A+	4.0	97-100
	A	4.0	93-96
	A-	3.7	90-92
Good. B+, B or B- is earned by work that demonstrates a thorough comprehension of the course material and a good command of relevant skills. Grades in the B range are normally achieved by the largest number of students.	B+	3.3	87-89
	B	3.0	83-86
	B-	2.7	80-82
Satisfactory. C+, C or C- is earned by work that demonstrates an adequate grasp of the course material and relevant skills. Grades in the C range designate work that has met the basic requirements of the course.	C+	2.3	77-79
	C	2.0	73-76
	C-	1.7	70-72
Poor/Minimal Pass. D+ or D is earned by work that demonstrates minimal familiarity with the course material. Grades in the D range generally indicate insufficient preparation for subsequent courses in the subject matter.	D+	1.3	65-69
	D	1.0	60-64
Failure.	F	0.0	0-59