

## FRAN 6200, 2015 | Embodiment and Bodily difference | Professor Carla Rice

**Course Time:** Thursday 8:30AM - 11:30AM

**Course Location:** MACS 331

**Office Hours:** Thursday: 11:30AM to 2:30PM | By appointment

**Email:** carlar@uoguelph.ca

**Office Location:** Macdonald Institute, MINS 231B | REDLAB, 103 Blackwood Hall

### Course Description

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This course examines theories and experiences of embodiment and bodily difference in westernized science and societies, focusing on understanding and positively intervening in misconceptions and marginalization of people living with differences<sup>1</sup> in social institutions and health care encounters. Drawing on feminist-informed gender, fat, disability, and critical race studies, the course introduces phenomenological, poststructuralist, and new materialist perspectives on the body, and interrogates the implications of diverse embodiments for human subjectivity and social life. Myths and misconceptions of differences that circulate throughout popular and professional cultures, and inform public policies and everyday practices are analyzed. Course readings and audio/visual texts emphasize the problematics of normalcy across the life span and among diverse populations, and reflect on issues of obesity and fatness, disability and difference, illness and disease, aging and racialized bodies, body management practices, eating disorders, cosmetic and plastic surgery, and gender, sex, and sexual variance.

### Course Objectives

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This course has eight objectives:

1. For students and instructor to become familiar with and revisit important questions and concerns surrounding bodies, embodiment, and bodily differences in contemporary science studies and in critical theory and praxis
2. For students and instructor to examine cultural representations, social relations, and lived realities of anomalous bodies and complex embodiments from the perspectives of those who embody difference
3. For students and instructor to understand the inter-subjective dynamics of differences in social and health care interactions between those who perceive themselves to embody and not embody differences
4. For students and instructor to examine the psychological, social, and cultural roots and consequences of bodily norms and exclusionary attitudes and actions, and to identify possible pathways for change with practice implications
5. For students and instructor to examine themes of the body and embodiment across the life span highlighting embodied experiences of children, youth, adults, and elders in social systems and medical encounters and implications of trajectories of complex embodiments for conceptualizations of the life course itself

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<sup>1</sup> This includes people with mobility and sensory disabilities, chronic illness, facial and physical differences such as a birthmark or burn injury, size differences, sex and gender variance, as well as those perceived as racially or ethnically different from the dominant unmarked norm. Because what counts as 'difference' from the culturally idealized or normalized body varies across time and place, broad definition has been adopted.

6. For students and instructor to contribute to a community of learners engaged in critical and respectful dialogue on issues of bodily privilege, marginalization, and exclusion
7. For students and instructor to practice critical self-reflectivity in order to uncover some of the ways that issues of power, identity, and physical difference shape how they think, feel, act, and interact in their bodies and daily lives
8. For students and instructor to develop and hone critical reading, writing, communication, presentation, facilitation, and self-evaluation skills

### **Course Themes and Topics**

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Themes examined in the course include: theories of differences in critical disability, gender, race and fat studies; dynamics of differences and complex embodiments in social institutions and health care and social interactions; making and unmaking differences in cultural and scientific representations and social relations; critical and systematic perspectives on the development of bodies and bodily selves; understanding, experiencing, and responding to differences and complex embodiments; interrogating histories and operations of norms; and re-visioning differences in popular and professional cultures. Throughout readings, visual texts, and classroom discussions, we consider how social institutions and symbolic systems, including science, shape the embodied experiences of diverse subjects across the life span. Also highlighted are some of the ways that individuals and groups resist imposed meanings to create preferred accounts of their identities, selves, and lives. The course is organized into three parts:

#### **Part 1 Histories and Approaches**

Theoretical Frameworks I: In the Shadow of Difference

Theoretical Frameworks II: On the Linguistic Construction Of Gendered and Sexed Bodies

Theoretical Frameworks II: The Lived Body

Theoretical Frameworks III: The Body Becoming: Bringing the Biological Back In

#### **Part 2: Dynamics of Bodily Differences**

Fat or Fiction? Re-thinking Fat

Envisioning and Re-visioning Disability and Physical Difference

Racialized, Ill, and Aging Bodies

Biopedagogies: Regulating and Restraining Unruly Bodies

#### **Part 3: Body Projects**

Body Management Practices: Distressed Eating, Surgery, Body Modification, and Normalization

Beyond the Binaries: Gender, Sex, and Sexual Variance

### **Required Texts**

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We will work with **four** texts and a course kit. The following course readings will be available for purchase from the Bookstore and/or accessed through the library:

Clare, Eli (1999/2009). *Exile and pride: Disability, queerness and liberation*. Brooklyn NY: South End Press.

Rice, Carla (2014). *Becoming women: The embodied self in image culture*. Toronto: UT Press.

Lupton, Deborah (2013). *Fat*. New York: Routledge.

Lorde, Audre, (1980/1997). *The cancer journals (special edition)*. San Francisco: Aunt Lute Books.

*Embodiment and bodily difference* Readings, (2015). Developed by Professor Carla Rice. (To be accessed through the Guelph library system)

*Please note: Students are required to read all books assigned in this course. Student presenters and I will assign additional readings each week from among the articles listed in the “Schedule of Topics and Readings Fall 2015” below. This means that not all articles listed will be assigned; instead, articles will be chosen based on our research interests. **All readings for foundational weeks’ 1 through 4 are required.***

Assignments	Weighting	Due Date
1 <sup>st</sup> Reflection Due	20%	Oct 8 (in class)
2 <sup>nd</sup> Reflection Due	20%	Nov 5 (in class)
Presentation	20% (Self Evaluation)	As assigned
Participation	20%	As assigned
Final Project	20%	Nov 26 (in class)

### Explanation of Assignments

Students are expected to do assignments using interdisciplinary and intersectional approaches in undertaking course work. These involve:

- Understanding theories of **differences** and ability to use social difference variables such as gender, sexuality, disability, race, and bodily difference in analyses.
- Emphasis on **complexity** and **complex embodiments** in analyzing topics, demonstrating proficiency in applying theories introduced in the course.
- Considering **agency, capacity, and creativity** of individuals and groups in responding to social suffering and exclusions and in constituting alternative accounts of themselves.

### Class Presentation (with Self Evaluation)

### Topics assigned in week 2

Choose a topic that engages you. Develop and facilitate a workshop that includes your reflections on the topic and selected readings for the week. Your facilitation should include a brief introduction to the topic, an outline of theoretical/empirical critiques of conventional approaches to the topic, and a discussion starter. You can use visual aids, films or film clips, individual/group exercises, and/or questions to engage the class. Presentations should be well researched and organized. The assignment is intended for you to enter into generative conversations and get valuable feedback about key theoretical issues, empirical questions, and/or practice dilemmas in your area. As such, you are strongly encouraged to present on a topic related to your final project and more broadly, to your research programme. *Self Evaluation: As part of the assignment, you will be asked to submit a one-page written self-evaluation of your presentation along with a letter grade. Along with this, submit an outline of your presentation, a copy of the visuals, discussion questions or exercises you use, and copies of handouts given to the class.*

### Reflection Papers

Write two polished reflections of **4 to 6 pages** each on the readings you completed during the previous section of the course. Choose themes that interest, engage, move, challenge, puzzle, or bother you and/or associations and connections the readings have triggered for you.

Reflections will be graded on *writing quality, originality, synthesis skills, and sensitivity of analyses*. I strongly advise that you draft responses when you are immersed in the readings and then edit and synthesize your reflections before submission. Demonstration of reading comprehension, writing clarity, and consistency of effort is critical to success in this assignment.

### **Final Project**

In this assignment, students are required to create an assignment focused on your area(s) of scholarly interest along with themes introduced the course, bringing together at least one theoretical framework introduced with a topic of your choice. Your assignment could be i) a conventional academic research paper; ii) a creative project; iii) a literature review useful to you in your MSc, MA or PhD work; or iv) another project YOU design. A creative project may be an artistic or activist intervention into a course theme combined with a theoretical case for the proposed intervention. You are encouraged to reflect on issues that engage – or plague – you!; to use your creativity in designing your project; and to come up with an idea that will enable you to advance your research agenda. I highly recommend that you consult with me and class members prior to defining your project.

### **Participation**

Regular attendance is required and students must demonstrate they have done the reading.

### **Commitment to Class Discussions and Course Materials**

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The course is structured as a weekly 3-hour seminar, which works best when students are prepared to participate fully in discussions. Course assignments emphasize student engagement with course material.

### **Note on Difficulty of Course Content**

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In this class, we explore the intellectual, emotional, and social terrain of social constructions of normalcy and anomalous and complex embodiments including weight, physical, mobility, sensory, age, race, sex, gender, and other visible and invisible differences. Some of the readings we take up and films we watch can challenge and evoke strong responses in audiences. You are in the best position to decide whether this is right course at this time. If you have any questions or concerns, please talk to me before deciding on this class.

### **Course Policies on Late Submission of Work**

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Assignments are accepted before or on the due date. Extensions are provided only if you contact me ahead of time or provide documentation of a medical or life emergency. Otherwise, there is a 2% penalty per day for late assignments.

### **Accessibility**

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**The University of Guelph Accessibility Statement:** The University of Guelph is committed to creating a barrier-free environment. Providing services for students is a shared responsibility among students, faculty and administrators. This relationship is based on respect of individual rights, the dignity of the individual and the University community's shared commitment to an open and supportive learning environment. Students requiring service or accommodation,

whether due to an identified, ongoing disability or a short-term disability should contact the Centre for Students with Disabilities (soon to be re-named Student Accessibility Services) as soon as possible. For more information, contact CSD at 519-824-4120 ext. 56208 or email [csd@uoguelph.ca](mailto:csd@uoguelph.ca) or refer to the [CSD website](#).

**Course Accessibility Statement:** I expect that students in this class have many different intellectual, physical, mental, sensorial and emotional ways of being, learning, and engaging in the classroom. I also expect that as a class, we will collectively attend to and respect all of these needs. As such, we will begin this class with a discussion about accessibility and how we can collectively, and perhaps creatively, make the classroom accessible to everyone. If you do not feel comfortable sharing your accessibility needs in class, please talk to me or visit: Centre for Students with Disabilities at 519-824-4120 ext. 56208 or email [csd@uoguelph.ca](mailto:csd@uoguelph.ca) or refer to the [CSD website](#). If you want to pursue the question of access and accommodation more fully please consider checking out “Beyond Compliance” <http://bcccsyracuse.wordpress.com/>, which is a more radical accessibility statement.

### **Timely Feedback on Work**

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Feedback to students on work completed or in progress is an integral part of teaching and learning in that it allows you to measure your understanding of material and your progress on learning objectives. All University of Guelph instructors must provide meaningful and constructive feedback to students prior to the 40th class day.

### **Academic Misconduct**

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It is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection. Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor. The Academic Misconduct Policy is detailed in the Grad Calendar:

<http://www.uoguelph.ca/graduatestudies/gchandbook/academicmisconduct>

### **Email Contacts**

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Every student is expected to have a Guelph email address and to check it regularly. If a class has to be cancelled, or if there is any other matter that you should know about prior to class, you will be sent an email on your Guelph account. It is your responsibility to attend class and if you have missed a class, seek out one of your classmates to inquire about missed course material. Email can be used to set up appointments with me, or to ask practical questions that require

brief answers. You are welcome to ask questions requiring detailed responses during class or office hours.

### **Recording of Materials**

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Presentations which are made in relation to course work—including lectures—cannot be recorded in any electronic media without the permission of the presenter, whether the instructor, a classmate or guest lecturer.

### **Resources**

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The Graduate Calendar is the source of information about the University of Guelph's procedures, policies and regulations which apply to graduate programs:

<http://www.uoguelph.ca/registrar/calendars/graduate/current/>

### **Classroom Interactions**

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This is a feminist and social justice classroom, where we engage with each other in respectful and thoughtful conversations about social differences and the problematics of norms. Because a significant part of the course will be classroom discussion, a major assignment is keeping up with readings, participating in dialogue an informed way, and providing ethical feedback to other students. Your responses to other students should not be negative. As an engaged participant, your job is to enter into conversations about what was read/heard, and your responses to the ideas presented. You are asked to structure your responses along the following:<sup>2</sup>

**Identifying the ideas that engage you:** As you read texts or listen to the lectures, presentations, and discussions which ideas caught your attention or captured your imagination? Which ones stuck a chord for you?

**Describing the intentions of the writer:** What values and principles regarding people, their differences, identities, selves, actions and interactions, and the social world more generally do these ideas evoke? What do the ideas suggest to you about the writers' purposes and commitments?

**Situating your responses:** What is it about your own life experiences or interests that account for why these ideas caught your attention? Do you have a sense of which aspects of you own experiences resonated with these ideas?

**Identifying gaps and spaces:** What are some gaps and spaces that you notice in each reading? What areas do you think need further exploration in this topic area? What remains confusing, unclear, or underdeveloped? What suggestions in the form of other authors and ideas can you offer to help the analysis along?

**Recognizing your movement:** How have you been moved on account of engaging with these ideas? Where have these ideas taken you? How have you shifted as a result of listening to and participating in the development of these ideas?

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<sup>2</sup> Adapted from Michael White (2002). Outsider Witness Responses. In *Narrative Therapy*. Toronto: Gail Appel Institute.

# Embodiment and Bodily Difference

## Schedule of Topics and Readings Fall 2015<sup>3</sup>

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### Part 1: Histories and Approaches

#### SEPT 10

##### Introductory class

*Review of course syllabus, grading system, and major assignments for course*

#### SEPT 17: Theoretical Frameworks I –

##### In the Shadow of Difference

*Gives a short history of the construction of bodily normalcy and difference in westernized science and societies*

1. Davis, Lennard (2013). Introduction: Normality, power and culture. In Lennard Davis (Ed.), *The Disability Studies Reader* (pp. 1-14). New York: Routledge. (ARES)
2. Shildrick, Margrit (1997). Fabrications: On the construction of the human body. In *Leaky bodies and boundaries: Feminism, postmodernism and (bio)ethics* (pp. 13-61). London: Routledge. (ARES)
3. Hobson, Janell (2005). Re-presenting the black female body: An introduction. In *Venus in the dark: Blackness and beauty in popular culture* (pp. 1-16). New York: Routledge. (ARES)
4. Baynton, Douglas. (2013) Disability and the justification of inequality in American history. In Lennard Davis (Ed.), *The Disability Studies Reader* (pp. 17-33). New York: Routledge. (ARES)
5. Rice, Carla (2014). "Introduction" and "Chapter 1: In the Shadow of Difference." *Becoming women: The embodied self in image culture*, (pp. 3-60.) Toronto: UT Press.

**Optional Film Resources:** Directed by Peter Cohen *Homo Sapiens 1900*, (First Run Features, 1999), 85 mins

Directed by Eric Neudal and Alison Gilkey, *Lives Worth Living*, (US, Storyline Pictures, 2011)

#### SEPT 24: Theoretical Frameworks II –

##### On the Linguistic Construction Of Gendered and Sexed Bodies

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<sup>3</sup> Please note: Students are required to read all books assigned in this course. Student presenters and I will assign additional readings each week from among the articles listed in the "Schedule of Topics and Readings Fall 2015" below. This means that not all articles listed will be assigned; instead, these will be chosen based on student research interests. All readings for foundational weeks' 1 through 4 are required.

*Introduces the paradigm changing work of poststructuralist feminist philosopher Judith Butler and considers the implications of her scholarship for gender theory.*

6. Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. New York and London: Routledge. Preface, pp. ix-xiv; Chapter 1: Subjects of Sex/Gender/Desire pp. 1-9

7. Butler, J. (1993). *Bodies that matter: On the discursive limits of "sex."* New York and London: Routledge. Preface, pp. ix-xiv; Introduction, 1-23

8. Reeser, T. W. (2009). *Masculinities in theory: An introduction*. John Wiley & Sons. Introduction, 1-16; Chapter 1: Theorizing Masculinity, 17-54

Directed by Paul Zajdermann *Judith Butler, philosophe en tout genre* (Arte, 2006), 58 mins.  
Directed by Astra Taylor, *Judith Butler and Sunaura Taylor. Examined Life*. (2008). 14 mins.

### **OCT 1 Theoretical Frameworks III –**

#### **The Lived Body**

*Introduces phenomenological, gender and disability studies scholarship on the lived body as well as Julia Kristeva's concept of abjection and its implications for understanding embodiment and bodily difference.*

9. Krieger, Nancy (2005). Embodiment: a conceptual glossary for epidemiology. *Journal of Epidemiology and Community Health*, 59(5), 350-355. (ARES)

10. Battersby, Christine (1998). "Her Body, Her Boundaries" and "Coda." In *The phenomenal woman: Feminist metaphysics and the patterns of identity* (pp. 38-60 and pp. 198-210). New York: Routledge. (ARES)

11. Weiss, G. (2015). The normal, the natural, and the normative: A Merleau-Pontian legacy to feminist theory, critical race theory, and disability studies. *Continental Philosophy Review*, 48(1), 77-93.

12. Berggren, K. (2014). Sticky masculinity post-structuralism, phenomenology and subjectivity in critical studies on men. *Men and Masculinities*, 17(3), 231-252.

13. Rice, Carla (2014). "Chapter 2: In a Girl's Body" and "Chapter 3: Invisible in Full View" *Becoming women: The embodied self in image culture*, (pp. 61-120.) Toronto: UT Press.

14. Stacey, Jackie (1997). Monsters. In *Teratologies: A cultural study of cancer* (pp. 65-96). London: Routledge. (ARES)

#### **Assignment of topics and texts for student presentations**

#### **Optional Film Resources:**



Directed by Jonathan Karsh, *My Flesh and Blood* (Docurama), 83 mins.

Directed by Ngozi Onwurah, *Body Beautiful*, (Women Make Movies, 1991), 23 mins.

Directed by Kim Farrant, *Naked on the Inside* (Australia, Madma. Mad for Entertainment, 2006), 82 mins.

### **OCT 8: Theoretical Frameworks IV –**

#### **The Body Becoming: Bringing the Biological Back In**

15. Fausto-Sterling, Anne (2000). Gender systems: Toward a theory of human sexuality. In *Sexing the body: Gender politics and the construction of sexuality* (pp. 233-255). New York: Basic Book (ARES)

16. Fausto-Sterling, A. (2012). Chapter 2, 3 and 4. *Sex/gender: Biology in a social world* (pp. 3-42). Toronto: Routledge.

17. Hird, Myra (2003). Thinking about 'sex' in education. *Sex Education*, 3, (3), 187-200. (ARES)

18. Åsberg, C., & Birke, Lynda (2010). Biology is a feminist issue: Interview with Lynda Birke. *European Journal of Women's Studies*, 17(4), 413-423. (ARES)

19. Alaimo, S., & Hekman, S. (Eds.). (2007). Introduction: Emerging models of materiality in feminist theory. *Material Feminisms*. (1-22). Bloomington: Indiana University Press.

#### **Optional Film Resources:**

Directed by Roz Mortimer, *Gender Trouble*. (Seventh Art Releasing, 2002), 24 mins

Directed by Lucía Puenzo. *XXY* (Historias Cinematograficas Cinemania, Wanda Visión S.A., Pyramide Films 2007), 86 mins.

*Orchids: My Intersex Adventure* (Directed by Phoebe Hart, New York: Women Make Movies, 2010), 60 mins

#### **1<sup>st</sup> Reflections Due (including current week)**

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## **Part 2: Dynamics of Bodily Differences**

### **OCT 15 Fat or Fiction?**

#### **Re-thinking Fat**

*Introduces diverse perspectives on 'the obesity epidemic' and considers their ethical consequences, and examines how critical obesity and fat studies shift the focus from obesity/overweight as a medical condition to fatness as a cultural and political identity*

20. Lupton, Deborah (2013). *Fat*. New York: Routledge. (Assigned Text, 1-105)

21. Rice, Carla (2014). Chapter 4: The student body. *Becoming women: The embodied self in image culture* (pp. 121-158.) Toronto: UT Press.

22. Boisvert, J. A. (2012). Native American Indian women, fat studies and feminism. *Somatechnics*, 2(1), 84-92.

23. Norman, M. E. (2013). "Dere's Not Just One Kind of Fat" Embodying the "skinny"-self through constructions of the fat masculine other. *Men and Masculinities*, 16(4), 407-431.

24. Cooper, C. (2012). A queer and trans fat activist timeline: Queering fat activist nationality and cultural imperialism. *Fat Studies*, 1(1), 61-74. Plus Cooper's zine "A queer and trans fat activist timeline" 2011.

### **Optional Film Resources:**

Directed by Julie Wyman, *Bouyant* (Women Make Movies, 2004), 28 mins

Directed by Betty Ann McPherson and Beth Mairs *Does This Canoe Make Me Look Fat?* (BAM North Productions, 2011), 53 mins.

## **OCT 22**

### **Envisioning and Revisioning Disability and Difference**

*Introduces critical disability studies and examines cultural constructions of disability as a moral problem, medical condition, embodied difference and political and social identity*

25. Clare, Eli (1999/2009). *Exile and pride: Disability, queerness and liberation*. Brooklyn NY: South End Press. (Assigned Text, 1-160)

26. Price, Margaret (2013). Defining mental disability. In Lennard Davis (Ed.), *The Disability Studies Reader* (pp. 298-307). New York: Routledge. (ARES)

27. Rice, C., Chandler, E., Harrison, E., Liddiard, K., & Ferrari, M. (2015). Project Re• Vision: Disability at the edges of representation. *Disability & Society*, 30(4), 513-527.

28. Inckle, K. (2014). A lame argument: Profoundly disabled embodiment as critical gender politics. *Disability & Society*, 29(3), 388-401.

### **Optional Film Resources:**

Directed by Josh Aronson *Sound and Fury*, (Santa Monica, CA: Next Wave Films, 2000), 55 mins.

Directed by Josh Aronson, *Sound and Fury, 6 Years Later* (Santa Monica, CA: Next Wave Films, 2006), 29 mins.

Directed by Pratibha Parmar, *Double the Trouble, Twice the Fun*. (London: Channel Four Television, 1992), 25 mins.

Directed by Bonnie Sherr Klein, *Shameless: The ART of Disability* (Montreal: National Film Board of Canada, 2006), 70 mins.

Directed by various, *Project Revision Films* (Toronto, Peterborough and Sudbury, 2012 and 2013), 3 mins. Each.

Directed by Catherine Scott, *Scarlet Road* (Australia, 2011), 70 mins.

Directed by Allie Light, *Dialogues with Mad Women* (US, 1993), 90 mins.

Directed by William Whiteford, *King Gimp: Long Live the King* (2012), 15 mins

*Tying Your Own Shoes* (Directed by Shira Avni, Montreal: National Film Board of Canada, 2010), 16 mins

Directed by Sins Invalid, *Sins Invalid: An Unashamed Claim to Beauty* (New Day Films) 32 mins.

## **OCT 29**

### **Racializing Bodies and Boundaries**

*Theorizes the racialization of bodies and identities in white colonial societies, and analyzes the intersections of racialization and disablement*

29. Deliovsky, Katerina. (2002). Transgressive whiteness: The social construction of white women involved in interracial relationships with Black men. In Njoki Nathani Wane, Katerina Deliovsky & Erica Lawson (Eds.), *Back to the drawing board: African-Canadian feminisms* (pp. 234-259). Toronto: Sumach Press. (ARES)

30. Lawrence, Bonita (2004). Regulating Native identity by gender. In *'Real' indians and others: Mixed-blood urban native peoples and indigenous nationhood* (pp. 45-63). Vancouver: UBC Press. (ARES)

31. Erevelles, Nirmala and Minear, Andrea (2010). Unspeakable offenses: Untangling race and disability in discourses of intersectionality. *Journal of Literary & Cultural Disability Studies*, 4(2), 127-145. (ARES)

32. Mirza, H. (2013). 'A second skin': Embodied intersectionality, transnationalism and narratives of identity and belonging among Muslim women in Britain. *Women's Studies International Forum* 36, pp. 5-15.

33. Roberts, R. A. (2013). How do we quote black and brown bodies? Critical reflections on theorizing and analyzing embodiments. *Qualitative Inquiry*, 19(4), 280-287.

### **Optional Film Resources:**

Directed by Tracy Deer, *Club Native* (National Film Board of Canada, 2008), 78 mins.

Directed by Kiri Davis, *A Girl Like Me* (Reel Works Filmmaking, 2005), 10 mins.

Directed by Anne Marie Nakagawa, *Between: Living the Hyphen* (National Film board of Canada, 2006), 42 mins.

Directed by Isaac Julien, *Black Skin, White Mask* (Mark Nash for the Arts Council of England, 1996), 52 mins.

Directed by Mark Sandiford, *Qallunaat: Why white people are funny* (National Film Board and Beachwalker Films, 2006), 50 mins.

Directed by Nadia McLaren, *Muffins for Granny* (Mongrel Media, 2007), 88 mins.

## NOV 5

### Regulating and Restraining Unruly Bodies

*Examines social processes, policies and practices by which fat, trans, disabled and racialized bodies are regulated and confined in westernized contexts.*

34. Valerie Harwood (2009). Theorizing Biopedagogies. Jan Wright & Valerie Harwood, (Eds.) *Biopolitics and the Obesity Epidemic: Governing Bodies*, (pp. 15-30). New York: Routledge. (ARES)

35. Wright, Jan, Burrows, Lisette, & Rich, Emma (2012). Health imperatives in primary schools across three countries: Intersections of class, culture and subjectivity. *Discourse: Studies in the Cultural Politics of Education*, 33(5), 673-691. (ARES)

36. Nelson, Alison. (2012). 'You don't have to be black skinned to be black': Indigenous young people's bodily practices. *Sport, Education and Society*, 17(1), 57-75. (ARES)

37. Rice, Carla (2014). Chapter 5: Puberty as sexual spectacle" and Chapter 6: The body that looks, and feels, like a woman. *Becoming women: The embodied self in image culture* (pp. 159-233.) Toronto: UT Press.

### Optional Film Resources:

Directed by Sam Gregory, *Forgotten People* (Mental Disability Rights International/ WITNESS, 2012) 10 mins

## NOV 12

### Dominant and Counter-Stories of Ill and Aging Bodies

*Considers the politics and poetics of ill and aging bodies*

38. Lorde, Audre, (1980/1997). *The cancer journals (special edition)*. San Francisco: Aunt Lute Books. (p 1-79).

39. Frank, A. W. (1995/2013). "Chapter 2: The body's problem with illness." Chapter 3: Illness as a call for stories. *The wounded storyteller: Body, illness, and ethics* (2<sup>nd</sup> Edition, pp. 27-73). Chicago: University of Chicago Press.

40. Weingarten, Kathe (1999). The politics of illness narratives: Who tells, who listens, and who cares? In Dulwich Centre Publications, *Narrative therapy and community work: A conference collection* (pp. 13-26). Adelaide, Australia: Dulwich Centre Publications. (ARES)

41. King, Samantha (2006). The culture of survivorship and tyranny of cheerfulness. In *Pink ribbons, inc: Breast cancer and the politics of philanthropy* (pp. 101-115). Minneapolis: University of Minnesota Press. (ARES)

42. Kontos, Pia & Martin, Wendy (2013). Embodiment and dementia: Exploring critical narratives of selfhood, surveillance, and dementia care, *Dementia*, 12 (3), 288-302. (ARES)

**Optional Film Resources:**

Directed by Mike Nichols, *Wit* (HBO Films and Avenue Pictures Production, 2001), 99 mins.

Directed by and featuring Gerry Rogers, *My Left Breast: An Unusual Film about Cancer*. (Toronto: CBC Newsworld and Pope Productions, 2001). 57 mins.

Directed by Barri Cohen, *Not Yet Diagnosed*. (Montreal: National Film Board of Canada, 1997), 47 mins.

Directed by Deborah Hoffmann *Complaints Of A Dutiful Daughter* (New York: Women Make Movies, 1996), 44 mins.

Directed by Jennifer Abod, *Look Us in the Eye: The Old Women's Project*, (Frameline Films, 2006), 27 mins.

Directed by Cynthia Scott, *Company of Strangers*. (Montreal: National Film Board of Canada, 1990), 100 mins.

A film by S Casper Wong, *The LuLu Sessions* (US, 2011), 86 minutes, Color

Directed by Kim Longinotto, *Rough Aunties*, (US/South Africa, 2008), 103 mins.

*Pink Ribbons, Inc* (Directed by Lea Pool, Montreal: National Film Board of Canada), 98 mins

**2<sup>nd</sup> Reflections Due (including current week)**

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**Part 3: Body Projects**

**Nov 19**

**Body Modification and Normalization**

*Examines feminist debates on body modification practices as acts of conformity or agency*

*Explores how gendered power relations structure treatment regimes in hospital-based eating disorder treatment programs, and reveals the ways in which these “feed” anorexia and bulimia*

43. Rice, Carla (2014). “Chapter 7: In the mirror of beauty culture” and “Conclusion.” *Becoming women: The embodied self in image culture* (pp. 234-288). Toronto: UT Press.

44. Hunter, Margaret (2011). Buying racial capital: Skin-bleaching and cosmetic surgery in a globalized world. *Journal of Pan African Studies*, 4(4), 142-162. (ARES)

45. Mire, A. (2014). ‘Skin Trade’: Genealogy of anti-ageing ‘whiteness therapy’ in colonial medicine. *Medicine studies*, 4(1-4), 119-129.

46. Afshar, Haleh (2008). Can I see your hair? Choice, agency and attitudes: the dilemma of faith and feminism for Muslim women who cover. *Ethnic and Racial Studies*, 31(2), 411-427. (ARES)

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48. Braun, Virginia (2010). Female genital cosmetic surgery: A critical review of current knowledge and contemporary debates. *Journal of Women's Health, 19*(7), 1393-1407. (ARES)
49. Gulbas, L. E. (2013). Embodying racism: Race, rhinoplasty, and self-esteem in Venezuela. *Qualitative health research, 23*(3), 326-335.
50. Gremillion, Helen (2003). "Introduction: In fitness and in health" and "Chapter 1: Crafting resourceful bodies and achieving identities." *Feeding anorexia: Gender and power at a treatment centre*. (pp. 1-72) Durham, NC: Duke University Press.
51. Warin, M. (2010). *Abject relations: Everyday worlds of anorexia*. (pp. 128-151) New Brunswick, NJ: Rutgers University Press.

### **Optional Film Resources:**

- Directed by Anne Shin, *Western Eyes* (Montreal: National Film Board of Canada, 2000), 40 mins.
- Directed by Regina Park, *Never Perfect* (New York: The Cinema Guild, 2007), 56 mins.
- Directed by Spohie Bissonnette, *Sexy Inc, Our Children Under the Influence* (National Film Board of Canada), 35 mins.
- Directed by Maria Yatskova, *Miss Gulag* (Neihausen-Yatskova & Vodar Films, 2007), 62 minutes
- Directed by Inez Hofmann Kanna, *(Un)veiled: Muslim Women Talk About Hijab* (DER Documentary, 2007), 36 mins
- Excerpts from Directed by Lauren Greenfield, *Thin: Death By Eating Disorder* (HBO Documentary Films, 2004), 103 mins.
- Directed by Andrea Levy, *This is My Body: A Film by High School Girls*, (National Film Board of Canada and TRUE Power Media, 2006), 34 mins.
- Directed by Jesse Epstein, *Wet Dreams and False Images* (New Day Films, 2007), 12 mins.
- Directed by James Mangold, *Girl, Interrupted* (3 Art Entertainment, Columbia Pictures Corporation, Global Entertainment Productions GmbH & Company Medien KG, 1999), 127 mins.
- Directed by Lucie Schwartz, *Arresting Ana*, (US/France, 2009), 25 mins.

### **Nov 26**

#### **Beyond the Binaries: Gender, Sex, and Sexual Variance**

*Explores the pathologization of gender, sex, and sexual diversity within dualistic systems and moves beyond binaries by centering the embodied experiences of people with gender and sex variance*

52. Roen, Katrina. (2008). 'But we have to *do something*': Surgical 'correction' of atypical genitalia, *Body & Society, 14*(1): 47–66. (ARES)

53. Kraus, C. (2013). Hypospadias surgery in a West African context: The surgical (re-) construction of what? *Feminist Theory*, 14(1), 83-103.
54. Lane, Riki (2009). Trans as bodily becoming: Rethinking the biological as diversity, not dichotomy. *Hypatia*, 24(3), 136-157. (ARES)
55. Connell, R. (2012). Transsexual women and feminist thought: Toward new understanding and new politics. *Signs*, 37(4), 857-881.

### **Optional Film Resources**

- Excerpt from Directed by Alain Berliner, *Ma Vie En Rose (My Life in Pink)*, (Haut et Court, 1997), From "Start" to "Snow White" 46 mins.
- Written by Karleen Pendleton Jimenez, *Tomboy* (Toronto: Coyle Productions, 2008), 15 mins.
- Directed by Jeremy Simmons, *Transgeneration, Episodes 7 & 8* (A World of Wonder Productions, 2006), Episode 7: 25 min; Episode 8: 50 mins.
- Directed by Brooke Sebold, Benita Sills & Todd Sills, *Red Without Blue* (Indiepix & Cinema Libre), 74 mins.
- Directed by Julie Wyman, *Boy Named Sue* (New York: Women Make Movies, 2000), 57 mins.
- Directed by Kate Davis, *Southern Comfort*. (Santa Monica: Next Wave Films, 2003), 90 mins.
- Directed by Tom Murrar, *Fish Can't Fly, Conversations about God and struggling to be gay*, (T. Joe Murray Productions, 2005), 83 mins.
- Directed by Peter Barbosa, *I Exist: Voices from the Lesbian and Gay Middle Eastern Community in the US* (Arab Film Distribution and Eye Bite, 2004), 90 mins.
- Directed by Annie Goldson and Peter Wells, *Georgie Girl* (New Zealand, 2001), 70 minutes
- Directed by Spohie Bissonnette, *Sexy Inc, Our Children Under the Influence* (National Film Board of Canada), 35 mins.
- Directed by Liz Canner, *Orgasm Inc: The Strange Science of Female Pleasure* (First Run Features, 2009), 80 mins
- Directed by Grant Lahood, *Intersexion* (Ponsonby Productions, NZ, 2012), 68 mins
- Sexual Madness* (1938) and *Historic Venereal Disease Films* (1944) (Quality Information Publishers, 2006), 30 mins.
- Directed by Wendy Slick & Emiko Omori, *Passion & Power: The Technology of the Orgasm* (First Run Features, 2008), 74 mins

### **Final Project Due**