



UNIVERSITY OF CALGARY
FACULTY OF ARTS
Department of Philosophy

WMST 305 Lec 01
Topics in Gender and Sexuality: Gender & Popular Culture
SPRING 2021

COURSE OUTLINE

Instructor Name: Stephanie Patrick
Email: stephanie.patrick@ucalgary.ca
Office Hours: Tuesdays 12:00PM-1:30PM (Virtual)

COURSE DELIVERY INFORMATION

Hybrid Course.
Synchronous Meetings: Tuesdays/Thursdays 9:00AM – 11:45AM

LAND ACKNOWLEDGEMENT

The University of Calgary resides upon the traditional territories of the people of the Treaty 7 region in Southern Alberta, which includes the Blackfoot Confederacy (comprising the Siksika, Piikani, and Kainai First Nations), the Tsuut'ina First Nation, and the Stoney Nakoda (including the Chiniki, Bearspaw, and Wesley First Nations). The City of Calgary is also home to Métis Nation of Alberta, Region III. The University of Calgary is situated on land adjacent to where the Bow River meets the Elbow River; the traditional Blackfoot name of this place is "Moh'kins'tsis", which we now call the City of Calgary.

ii' taa'poh'to'p, the Blackfoot name of the University of Calgary's Indigenous Strategy, was bestowed and transferred in ceremony by Kainai Elder Andy Black Water on June 21, 2017. The name signifies a place to rejuvenate and re-energize while on a journey. Traditionally, these places are recognized as safe, caring, restful – and offer renewed energy for an impending journey. In a traditional naming ceremony, transitioning into the new name is a journey of transformation towards self-actualization.

COURSE INFORMATION

Explores key issues in gender and sexuality studies.

COURSE OBJECTIVES/LEARNING OUTCOMES

This course examines representations of gender, sexuality, race and ability in popular culture and how these various relations of power intersect with one another. We will draw upon theories and concepts from a variety of sub-fields, including feminist theory, cultural

studies, queer theory, critical race theory, critical disability studies, and trans* studies. While focusing on mainstream and dominant cultural representations, we will also be looking at sites of resistance to popular culture: artists, texts, or moments that interrupt or challenge mainstream representations.

Learning Outcomes

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

1. Identify the central theories & principles within Feminist Media Studies
2. Examine gender, identity and representation within feminist theories of intersectionality
3. Examine taken for granted ideas, categories and ways of organizing social life (critical thinking)
4. Compare and evaluate different theories of representation
5. Construct a convincing argument and effectively communicate their ideas and analysis

PARTICIPATORY CLASSROOM PHILOSOPHY

Women's Studies courses (WMST) operate according to a participatory classroom philosophy. Students will be expected to engage with each other and the instructor in a number of ways, both synchronous and asynchronous. No student will be placed in an inappropriate or risky situation, and all students are encouraged to bring their "braver space" intentions.

We recognize that these are extraordinary times, with additional stress upon everyone. Technology helps us stay connected but also adds different pressures and expectations – and new forms of etiquette. When in a synchronous online environment, we encourage students to turn on their video interface. Asynchronous communication must be timely, detailed, and respectful. More details are provided below, including university regulations governing academic and non-academic misconduct. WMST instructors rely on students to follow our guidelines, and respect our policies.

CONTENT WARNING

Some of the materials and topics in this class may include explicit written or audio-visual content (violence, sexuality, objectionable or illegal conduct). If these materials make you uncomfortable, you are encouraged to speak with the instructor. You will not be exempt from any assigned work but we will work together to accommodate your concerns. This class respects difference and diversity while welcoming thoughtful, critical debate and discussion.

REQUIRED/RECOMMENDED TEXTBOOKS, READINGS AND MATERIALS

There is **no** required textbook for this course. All readings will be shared to D2L and are available via the University of Calgary library.

You must check D2L (and/or subscribe via email) for all course communications, announcements, links, assignments, and content (both for synchronous and asynchronous lectures).

COURSE ASSESSMENT AND EVALUATION

Components of Final Mark

| Assessment | Weight | Due Date | Learning Outcome Assessed |
|--------------------------------|--------|-----------------|---------------------------|
| Pop Culture Analysis: Proposal | 10 % | Thursday May 20 | 2, 3, 4 |
| Engagement Part 1 | 10 % | Tuesday May 25 | 1, 2, 3, 4 |
| Pop Culture Analysis | 30 % | Tuesday June 8 | 2, 3, 4, 5 |
| Engagement Part 2 | 10 % | Tuesday June 15 | 1, 2, 3, 4 |
| Final Project | 40 % | Tuesday June 22 | 1, 2, 3, 4, 5 |

Description of Assessments

1. Engagement (worth 20% of Final Grade)

Engaging with course materials, ideas, and peers is key to success in this course. Recognizing that everyone has different ways of engaging (as well as different obligations), students have a variety of ways to earn engagement points. Each engagement is worth **2 points** (or 2% of final grade), and there are **TWO deadlines** for students to complete their engagements: five must be completed by Week 4, Tuesday May 25 (by 11:59PM) and another five must be completed by Week 7, Tuesday June 15 (by 11:59PM).

Under each week of material posted on D2L there will be a submission form where you can submit your engagement(s). You can also earn engagement points by participating in class discussions when prompted. A full list of ways to earn engagement points follows (each engagement is worth **2 points**):

- **Reading Engagement:** Submit a short paragraph response on D2L (min. 200 words) regarding the reading for that week – something you learned, a new idea or theory that struck you, something that resonated with you, or perhaps something you would like to learn more about.
- **Discussion Questions:** Attend synchronous lecture with one prepared discussion question to pose regarding that week’s topic or readings. (You may email me the question at least one hour before class if you are uncomfortable posing the question in class).
- **Synchronous Lecture Engagement:** Answer an engagement question posed by the prof during the synchronous lecture (the engagement question will be posed to the class and responses collected via the “chat” function on Zoom).
- **Asynchronous Lecture Engagement:** Each asynchronous lecture will also offer you a chance to earn engagement points by responding to a specific question (an engagement submission form will be posted with instructions for that week’s lecture on D2L).
- **Online Discussion Engagement:** Provide a thoughtful response (3-4 sentences) to a discussion thread/question posted by the prof in the “Class Discussions”/Engagement section of D2L.
- **Office Hours:** Attend virtual office hours with professor to discuss an idea, a reading, etc. OR to discuss an assignment (can be an upcoming assignment, or to discuss a grade received on a past assignment)

- **Further research:** Do your own research to find a reading related to class, write a short paragraph (min. 200 words) telling me about it. This can be submitted as an engagement, via D2L for the related week.
- **Other:** I may post other ways of earning engagement points during the semester, and please reach out to me if you have suggestions for earning engagement points.

2. Pop Culture Analysis & Proposal (worth 40% of Final Grade: 10% Proposal + 30% Analysis)

CAN BE DONE INDIVIDUALLY OR IN GROUPS OF UP TO THREE STUDENTS (Maximum)

**All group members will receive the same grade

POP CULTURE ANALYSIS (30%) = Due Tuesday June 8 at 11:59PM (via D2L)

Format: Essay (1200-1500 words maximum) **or** Podcast (7 minutes recording maximum)

Students will choose a pop culture text to analyze, using one or more of the theories presented in class and/or the readings. There are no restrictions on what text can be used: it can be a song/video, a game, a film, a commercial, a podcast, a TikTok video, etc. Students are expected to construct an argument about this text, drawing on a minimum of **two class readings** to support their argument. They should outline why they chose this text (why is it important/relevant) and use specific examples from their text in making their argument. They will need to provide enough detail that their reader/listener does not have to know the text to follow their argument.

Students will be marked on the construction of their argument (30%), use of class materials (30%), critical analysis skills (30%), and clarity of argument (10%). More details about the assignment and a marking rubric will be posted on D2L in the coming weeks.

PROPOSAL (10%) = Due Thursday May 20 at 11:59PM (via D2L)

Write a one-page (maximum 250 words) proposal telling me what you will analyze and how. You will need to:

1. Identify the pop culture text you have chosen for analysis and why
2. Outline your main argument/thesis statement (1-2 sentences)
3. Tell me which 2 class readings you will use for your argument and a brief sentence explaining why/how.
4. Provide an outline of your analysis (what are three main points you will make)

** This proposal can be in essay format or in point form.

PLEASE NOTE: Students are expected to incorporate the professor's feedback from the proposal into the final version of their pop culture analysis.

3. Final Take Home Project (worth 40% of final grade)

Working either alone or in small groups (**maximum of three**), students will prepare a final assignment that demonstrates their cumulative learning throughout the course. If working in groups, all students in that group will receive the same grade. The take-home project will be due during the exam period, on **Tuesday June 22**. More details about the format of the take-home and the marking will be posted online in the coming weeks.

Policy on Language and Late Submissions

You will be assessed on your writing abilities. It is recommended to take the appropriate measures to avoid mistakes such as spelling, syntax, punctuation, inappropriate use of terms, etc. You may be penalized up to 10%, to the professor's discretion. If you are concerned about your language and/or writing skills, please advise me so that I can better accommodate your learning and assessment.

Due to the compact nature of the Spring session, late submissions of course work are highly discouraged. If you foresee yourself submitting something late, **please let me know as soon as possible** and I will try to accommodate your situation. Otherwise, there will be a penalty for late submissions of 5% per day.

GRADING SYSTEM:

This course uses a combination of letter and number grades, according to the chart below. The university's Undergraduate Grading System is available here: <https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html>.

In most cases where the final letter grade for the course is less than 1% from the next higher grade, the instructor will round-up. This course does not use a bell curve – whatever mark you get is it.

| Percentage | Letter | Usually Graded | Point | Description |
|-------------|--------|----------------|-------|---------------------------|
| 96 + % | A+ | 97 | 4.0 | Outstanding |
| 90 – 95.9 % | A | 92 | 4.0 | Excellent |
| 85 – 89.9 % | A- | 87 | 3.7 | Approaching Excellent |
| 80 – 84.9 % | B+ | 82 | 3.3 | Exceeding Good |
| 75 – 79.9 % | B | 77 | 3.0 | Good |
| 70 – 74.9 % | B- | 72 | 2.7 | Approaching Good |
| 65 – 69.9 % | C+ | 67 | 2.3 | Exceeding Satisfactory |
| 60 – 64.9 % | C | 62 | 2.0 | Satisfactory |
| 55 – 59.9 % | C- | 57 | 1.7 | Approaching Satisfactory |
| 53 – 54.9 % | D+ | 54 | 1.3 | Marginal Pass |
| 50 – 52.9 % | D | 52 | 1.0 | Minimal Pass |
| 0 – 49.9 % | F | 0 | 0 | Did Not Meet Requirements |

Policy for Synchronous Assessments and Absences

As per the University of Calgary Calendar G.1.1., a student who is absent from an in-person assessment in a course will receive a grade of zero on the assessment. This policy will remain the same for synchronous assessments scheduled to happen during a zoom meeting, such as a class presentation. If a student communicates with the instructor and

explains the circumstances around the absence, the instructor may transfer the percentage weight for the assessment to another component of the course (such as the final examination), set another assessment, or make other alternative arrangements. An instructor will normally make this decision based on the information provided by the student.

If you complete less than 30% of all assignments, you may receive a final grade of F. If you complete all assignments but receive more than two Fs, you may receive a final grade of F.

It is the student's responsibility to keep a copy of all assignments and to follow all instructions for completion and submission in case of loss by any cause.

CLASS SCHEDULE, TOPICS AND READINGS

Please note, this schedule is approximate and may change, as this is a hybrid course. Please monitor/subscribe to D2L Announcements to be informed of any changes.

| Week | Dates and Topics | Assignments Due (11:59PM) | Readings |
|------|--|---------------------------|--|
| 1 | Thursday May 6 Studying Popular Culture & Feminism | | <p>Hall, S. (2019). Notes on Deconstructing the Popular. From <i>Essential Essays</i> (pp. 347-361) Durham: Duke University Press.</p> <p>Lorde, A. (1984). The Master's Tools Will Never Dismantle the Master's House. From <i>Sister Outsider: Essays and Speeches</i>, (pp. 106-109). Trumansburg, NY: Crossing Press.</p> <p>Ahmed, S. (2010). Killing Joy: Feminism and the History of Happiness. <i>Signs</i>, 35(3), pp. 571-594.</p> |
| 2 | Tuesday May 11 The Gaze | | <p>Mulvey, L. (2014). Visual Pleasure and Narrative Cinema. In S. MacKenzie (Ed.), <i>Film Manifestos and Global Cinema Cultures</i> (pp. 359-370). Berkeley: University of California Press.</p> <p>hooks, b. (1993). The Oppositional Gaze: Black female spectators. In M. Diawara (Ed.), <i>Black American Cinema</i> (pp. 294-308). London: Routledge.</p> |
| | Thursday May 13 Hip-Hop Feminism(s) | | <p>Durham, A., Cooper, B. C., & Morris, S. M. (2013). The Stage Hip-hop Feminism Built: A New Directions Essay. <i>Signs: Journal of Women in Culture and Society</i>, 38(3), pp. 712-737.</p> <p>Eltantawy, N. & Isaksen, J. (2019). Mona Haydar: Blending Islamic and Hip-hop Feminisms. <i>Feminist Media Studies</i>, 20(6), pp. 847-862.</p> |

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| 3 | Tuesday May 18 Punk Feminism (Asynchronous) | | Attwood, F. (2007). Sluts and Riots Grrrls: Female Identity and Sexual Agency. <i>Journal of Gender Studies</i> , 16(3), pp. 233-247. |
| | Thursday May 20 Post-feminism & Neoliberalism | Pop Culture Analysis PROPOSAL DUE (worth 10%) | McRobbie, A. (2004). Post-feminism and popular culture. <i>Feminist Media Studies</i> , 4(3), pp. 255-264. |
| 4 | Tuesday May 25 Pop Culture in Canada (Asynchronous) | FIVE ENGAGEMENTS DUE (worth 10%) | Sébastien, J. (2018). Humour in <i>Mohawk Girls</i> : The Deft Interweaving of Gender and Race. <i>International Journal of TV Serial Narratives</i> , 4(1), pp. 31-42. Kalman-Lamb, N. (2018). Whiteness and Hockey in Canada: Lessons from Semi-Structured Interviews with Retired Professional Players. In J. Ellison & J. Anderson (Eds.), <i>Hockey: challenging Canada's game = au-delà du sport national</i> (pp. 287-300) Gatineau: University of Ottawa Press. |
| | Thursday May 27 LGBTQ+ Representation & Fandoms | | Kuo, L., Perez-Garcia, S., Burke, L., Yamasaka, V., & Le, T. (2020). Performance, Fantasy, or Narrative: LGBTQ+ Asian American Identity through Kpop Media and Fandom. <i>Journal of Homosexuality</i> , pp. 1-25 DOI: 10.1080/00918369.2020.1815428 Sandercock, T. (2015). Transing the small screen: loving and hating transgender youth in <i>Glee</i> and <i>Degrassi</i> . <i>Journal of Gender Studies</i> , 24(4), pp. 436-452. |
| 5 | Tuesday June 1 Gender & Drag | | Berbery, L.A. & Johnson, C.W. (2017) En/Activist Drag: Kings Reflect on Queerness, Queens, and Questionable Masculinities. <i>Leisure Sciences</i> , 39(4), pp. 305-318. Goldmark, M. (2015) National Drag: The Language of Inclusion on <i>RuPaul's Drag Race</i> . <i>GLQ</i> , 21(4), pp. 501-520. |
| | Thursday June 3 Bodies & Embodiment | | Mollow, A. (2017). Unvictimized: Toward a Fat Black Disability Studies. <i>African American Review</i> , 50(2), pp. 105-121. Crooks, H.R. & Magnet, S. (2018). Contests for Meaning: Ableist Rhetoric in Video Games Backlash Culture. <i>Disability Studies Quarterly</i> , 38(4). DOI: http://dx.doi.org/10.18061/dsq.v38i4.5991 |

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| 6 | Tuesday June 8 Religion & Sexuality (Asynchronous) | Pop Culture Analysis DUE (worth 30%) | Brehm, S. & Rees, M. (2017). Mirror, Mirror on Ourselves: Disney as a Site of Religio-Cultural Dialogue. In D. B. Forbes & J. H. Mahan (Eds.), <i>Religion and Popular Culture in America, Third Edition</i> (pp. 352-368) Berkeley: University of California Press. |
| | Thursday June 10 Rape Culture & Sexual Violence | | Moloney, M.E., & Love, T.P. (2018). #TheFapping: Virtual Manhood Acts in (Homo)Social Media. <i>Men and Masculinities</i> , 21(5), pp. 603-623. Moeke-Pickering, T. Cote-Meek, S. & Pegoraro, A. (2018). Understanding the ways missing and murdered Indigenous women are framed and handled by social media users. <i>Media International Australia</i> , 169(1), pp. 54-64 |
| 7 | Tuesday June 15 #MeToo & Celebrity Feminism | FIVE ENGAGEMENTS DUE (worth 10%) | Mendes, K., Ringrose, J. & Keller, J. (2018). #MeToo and the promise and pitfalls of challenging rape culture through digital feminist activism. <i>European Journal of Women's Studies</i> , 25(2), pp. 236-246. Kehrer, L. (2019). Who Slays? Queer Resonances in Beyoncé's <i>Lemonade</i> . <i>Popular Music and Society</i> , 42(1), pp. 82-98. |
| | Thursday June 17 OPEN TOPIC & Wrap Up | | No required readings. |

WOMEN'S STUDIES PROGRAM COURSE POLICIES

Student Conduct

A Student Code of Conduct Agreement, available on D2L, is part of this course. It is a required component of the class (see "Engagement"). Expectations for online course engagement are detailed in D2L, which monitors student use.

Responsibility for fulfilling the requirements for all aspects of the course resides with the student. The instructor will not give out lecture notes, repeat information, nor provide replacement copies of material provided during regular class meetings.

Group work is a necessary component of a participatory classroom because it develops critical thinking and social skills. There will be a variety of assignments and engagement requirements that will demand your time and consideration of others.

Students must adhere to the Principles of Conduct, both Academic and Non-Academic, as outlined in the University of Calgary Calendar: ucalgary.ca/pubs/calendar/current/k.html

Course Technology

This course is offered as an online/remote version only. Students are responsible for their own technological equipment (hardware, software, and connectivity) and must feel confident using a variety of programs and portals. The instructor does not provide technical support. If you are experiencing any technical issues, you must go through ucalgary.ca/it. All work must be completed using the online technologies designated by the instructor. Failure to complete any assignments by the deadline and according to the instructions due to technological error on the student's part is not sufficient grounds for an extension or re-take, and may result in a grade of F (0).

Students are eligible for an Office 365 subscription with their U of C IT account/email with which they may install and activate the Microsoft Office program suite on up to 5 devices. They may download the Microsoft Office installation file by signing into their email online at <https://office365.ucalgary.ca> and selecting "Install Office Apps" from their main Office 365 portal page. Once the Microsoft Office suite is installed, they may activate the license by signing in with their @ucalgary.ca email.

A D2L portal has been set up for this course that allows for group correspondence, course announcements, class materials, assignment submissions and grading, and other forms of communication. Students are expected to check D2L at least once a week for any updates. D2L only uses @ucalgary email addresses.

Other platforms, portals, and programs may be required to complete course work. Students must have the capability to stream video.

Students must be able to edit files in Google Docs and Google Slides.

During synchronous meetings, we encourage students to turn on their video interface, and avoid distractions (including technologies and screens that are not relevant to the course) in order to facilitate group connections. At the same time, we are aware that there are circumstances that do not always make this possible. We trust students to make the right decision for themselves in keeping with the Braver Space Guidelines.

Student-Instructor Communication

Appropriate communication procedures are described in detail in the Student Code of Conduct Agreement. The instructor's preferred means of communication is first by scheduled office hours (Zoom), then by a pre-arranged meeting time (only if the professor's office hours conflict with another course), and then by email.

The instructor will endeavor to respond to emails within five business days of receiving the message. *If the student emails a question that is fully addressed by the syllabus, Student Code of Conduct, or posted on D2L, the instructor will not reply.* If you don't receive a response within five business days, it means you can find the answer yourself and are expected to do so.

The instructor may respond to your email query with the request that you meet online synchronously to discuss.

Please note, that the university's regular business hours are 8:30-4:30, Monday through Friday and excludes recognized holidays. See the Academic Schedule for more details: ucalgary.ca/pubs/calendar/current/academic-schedule.html

If you have concerns about a received grade, before contacting the instructor, you must do the following:

- Review all rubrics, assignment instructions, and supporting documentation
- Be prepared to answer why you received the grade you did based on the materials listed above

Unless it is an error of fact by the instructor (not one of analysis or assessment), your grade will not change, nor will you be granted additional work or a re-take. Emails demanding a re-assessment will go unanswered.

Braver Space Guidelines

“Braver Space” principles recognize that everyone brings different resiliencies and capacities to a group setting. We must all bring our personal bravery into the course space, and be mindful of what that means specifically to us. This does not mean sharing or participating in a way that violates personal boundaries (yours or another person's), nor cajoling others into participating in ways that are not conducive to their personal bravery. It means *being respectful, self-aware, and mindful of the classroom dynamic and your place in it.*

Respect difference and diversity while welcoming thoughtful, critical debate and discussion. No one person's right to their beliefs may supersede another person's right to security and dignity.

When in a course dedicated to social justice education, conflict will happen. That is part of a healthy, dynamic, questioning space of learning and discovery. You are encouraged to hold on to your own personal beliefs, but recognize that there will be differences of opinion and experience.

A university course holds high standards of research, evidence, and analytical proof. Students need to engage attentively, respectfully, and critically to the evidence provided in class lectures, readings, discussions, and other materials.

Some of the materials and topics may include explicit content (violence; sexuality; profanity; blasphemy; objectionable or illegal conduct). If you feel any materials may cause you distress or severe discomfort, you are encouraged to speak with the professor and/or to take measures to ensure that you feel braver in the course. You will not be exempt from any assigned work, but we will work together to accommodate your concerns.

Do not make assumptions about other people's identities and life experiences. That includes (but is not limited to) race, gender, sexuality, physical ability, mental and emotional well-being, spirituality or religiosity, age, citizenship status, and reproductive capabilities.

Recognize that language is a powerful tool in social justice education. It also changes as new issues and greater clarity develop. If you need to correct language use, do so respectfully; if you are corrected, accept that correction respectfully.

Becoming self-aware is a continual process, and everyone is at a different point on their personal journey. Individuals make mistakes. Our assumption in this course is that we are all moving forward with our best intentions. If someone says something that may be construed to be problematic, we will raise questions and/or concerns about the language, not about the person.

Make an effort to speak from the position of “I” (not the generalized “you” or “people”) and to clarify any statements you make, using verifiable evidence and experience. Making a sweeping judgment on a class or group of people is unacceptable.

Address people without assuming their gender. Some ways to do this:

- Don't refer to groups as guys, ladies, women, men, etc. Instead, use gender-neutral terms like “folks,” “all,” “everyone,” etc.
- Refer to individuals whose gender has not been disclosed to you in gender-neutral ways such as “the person who said...”

Address people using the gender pronouns they have indicated for themselves. Offer your gender pronouns to others to make it a braver space to talk about gender pronouns. Some gender pronouns include, but are not limited to:

- they/them/theirs
- she/her/hers
- ze/hir/hirs
- he/him/his
- ey/em/eirs

Similarly, if you are unsure about any aspect of a person's identity and how they would prefer to be addressed, ask respectfully. This can apply to Indigeneity, race or ethnicity, faith or spirituality, physical or mental ability, or other vectors of their identity. When speaking in more general terms, if you are corrected, accept the correction graciously. If you are questioned about your choice of general or self-identification, provide a succinct and respectful explanation.

Provide discrete and succinct content warnings if you will be talking about topics that may be traumatic for some and the content is not already apparent. Examples of such topics include abuse, violence, addiction, suicide, mental health, transphobia/homophobia/other forms of discriminatory behaviours. An example of wording could be, “Please note that there will be (x) content in my discussion.”

Respect your own and others' physical, mental, and emotional boundaries. Please speak up in a respectful way if you are uncomfortable, seek support if you want/need it, and engage in self-care as required, while still maintaining your commitment to the participatory classroom.

Review and adhere to guidelines for online communication in both synchronous and asynchronous settings as provided by the instructor.

If you feel that you need more support than can be provided by the course or the instructor, you are encouraged to take advantage of some of these resources:

- *SU Student Wellness Services*
ucalgary.ca/wellnesscentre 403-210-9355 / 403-266-4357
- *Alberta Mental Health Help Line*
albertahealthservices.ca/findhealth/Service.aspx?id=6810&serviceAtFacilityID=1047134 1-877-303-2642
- *Calgary Communities Against Sexual Abuse Hotline*
calgarycasa.com 403-237-5888

Trained peer supporters are also available on campus

- *Women's Resource Centre*
<https://www.ucalgary.ca/student-services/womens-centre/home>
4th Floor, MacEwan Student Centre, in The Loft
- *Q Centre for Gender and Sexual Diversity*
su.ucalgary.ca/programs-services/student-services/the-q-centre
2nd Floor, MacEwan Hall, near The Den
- *Faith and Spirituality Centre*
<https://www.ucalgary.ca/student-services/faith-spirituality>
3rd Floor, MacEwan Student Centre
- *Writing Symbols Lodge*
<https://www.ucalgary.ca/student-services/writing-symbols/home>
3rd Floor, MacEwan Student Centre

For more resources, you are encouraged to consult the Campus Mental Health Strategy:
ucalgary.ca/mentalhealth

If you have a serious concern about the instructor's conduct, you may speak in full confidence to the Department of Philosophy phildept@ucalgary.ca. Please note, the Women's Studies program is administered by the Department of Philosophy.

About the Women's Studies Program

The Women's Studies Program offers Major, Minor, and Honours undergraduate degrees. Housed in the Department of Philosophy, the program is dedicated to offering students a feminist social justice classroom where we can bravely explore issues relating to gender and sexual equity and diversity from many perspectives. For more information, contact the program coordinator (jkadi@ucalgary.ca) and check out our listing on the Faculty of Arts website: arts.ucalgary.ca/womens-studies.

The University of Calgary has a number of student clubs and campus centres dedicated to issues of gender and sexual equity and diversity. Here are links to their Facebook sites (please note that the instructors are often members of these social media sites):

Consent Awareness and Sexual Education Club
Faith and Spirituality Centre
Writing Symbols Lodge
Queers on Campus
Q: The SU Centre for Gender and Sexual Diversity

Women in Leadership Club
Women's Resource Centre
Women's Studies and Feminism Club

The Women's Studies program is administered by the Department of Philosophy. The Women's Studies Program Coordinator is Joe Kadi (jkadi@ucalgary.ca). The Head of the Department of Philosophy is Nicole Wyatt (nicole.wyatt@ucalgary.ca).

Effective July 1, 2021, the program's name will be changed to Gender and Sexuality Studies, under the course designation of GSXS. Over this curricular year, we will be adjusting to this change. It will not affect your degree or course standing. If you have any questions, ask your instructor or the program coordinator.

DEPARTMENTAL, FACULTY, AND UNIVERSITY INFORMATION

Academic Accommodations

It is the student's responsibility to request academic accommodations according to the University policies and procedures. The student accommodation policy can be found at ucalgary.ca/access/accommodations/policy.

Students needing an Accommodation because of a disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities:

ucalgary.ca/policies/files/policies/procedure-for-accommodations-for-students-with-disabilities.pdf. Students needing an Accommodation in relation to their coursework or to fulfil requirements for a graduate degree, based on a protected ground other than disability, should communicate this need, preferably in writing, to their instructor.

Time limit and extended deadline accommodations can be set by D2L. Therefore it is imperative that students provide instructors with the appropriate documentation at the beginning of term.

Absence or Missed Course Assessments

Students who are absent from class assessments (tests, participation activities, or other assignments) should inform their instructors as soon as possible. If the reason provided for the absence is acceptable, instructors may decide that any arrangements made can take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.

Student Support and Resources

Full details and information about the following resources can be found at ucalgary.ca/Registrar/registration/course-outlines

- Wellness and Mental Health Resources
- Student Success Centre
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information

- Emergency Evacuation/Assembly Points
- Safewalk

Academic Advising

If you are a student in the Faculty of Arts, you can speak to an academic advisor in the Arts Students' Centre about course planning, course selection, registration, program progression and more. Visit the Faculty of Arts website at arts.ucalgary.ca/advising for contact details and information regarding common academic concerns.

If you have questions regarding registration, please email phildept@ucalgary.ca.

Writing Assessment and Support

The assessment of all written assignments—and, to a lesser extent, written exam responses—is based in part on writing skills. This includes correctness (grammar, punctuation, sentence structure, etc.), as well as general clarity and organization. Research papers must include a thorough and accurate citation of sources. Students are also encouraged to use Writing Support Services for assistance. For more information, and other services offered by the Student Success Centre, please visit ucalgary.ca/ssc.

Required Technology

In order to successfully engage in their learning experiences at the University of Calgary, students taking online, remote and blended courses are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security, and malware updates;
- A current and updated web browser;
- Webcam (built-in or external);
- Microphone and speaker (built-in or external), or headset with microphone;
- Current antivirus and/or firewall software enabled;
- Broadband internet connection.

Most current laptops will have a built-in webcam, speaker and microphone.

Responsible Use of D2L

Important information and communication about this course will be posted on D2L (Desire2Learn), UCalgary's online learning management system. Visit ucalgary.service-now.com/it for how-to information and technical assistance.

All users of D2L are bound by the guidelines on the responsible use of D2L posted here: <https://elearn.ucalgary.ca/commitment-to-the-responsible-use-of-d2l/>.

The instructor may establish additional specific course policies for D2L, Zoom, and any other technologies used to support remote learning. Instructional materials, including audio or video recordings of lectures, may not be posted outside of the course D2L site. Students violating this policy are subject to discipline under the [University of Calgary's Non-Academic Misconduct policy](#).

Media Recording

Please refer to the following statement on media recording of students:

https://elearn.ucalgary.ca/wp-content/uploads/2020/05/Media-Recording-in-Learning-Environments-OSP_FINAL.pdf

Academic Misconduct/Honesty

Cheating or plagiarism on any assignment or examination is as an extremely serious academic offense, the penalty for which will be an F on the assignment or an F in the course, and possibly a disciplinary sanction such as probation, suspension, or expulsion. For information on academic misconduct and its consequences, please see the University of Calgary Calendar at ucalgary.ca/pubs/calendar/current/k.html.

Intellectual honesty requires that your work include adequate referencing to sources. Plagiarism occurs when you do not acknowledge or correctly reference your sources. If you have questions about referencing, please consult your instructor.

University Policies

The Instructor Intellectual Property Policy is available at ucalgary.ca/policies/files/policies/Intellectual%20Property%20Policy.pdf

The University of Calgary is under the jurisdiction of the provincial Freedom of Information and Protection of Privacy (FOIP) Act, as outlined at ucalgary.ca/legalservices/foip. The instructor (or TA) must return graded assignments *directly* to the student UNLESS written permission to do otherwise has been provided.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright-policy.pdf) and requirements of the copyright act (laws-lois.justice.gc.ca/eng/acts/C-42/index.html).