



## **SOCIOLOGY 184 – GENDER AND FILM**

**University of California, San Diego**

**Spring 2026**

**Lecture Meetings: Fridays, 5:00pm-7:50pm in PODEM 1A18**

**Instructor:** Pablo Victoria Torres, Ph.D. ([pvictori@ucsd.edu](mailto:pvictori@ucsd.edu))

Office Hours: Fridays, 3:00pm-4:30pm and by appointment in SSB 473

Sociology teaches us many things; above all: empathy

**Teaching Apprentice:** Elizabeth Riley ([elriley@ucsd.edu](mailto:elriley@ucsd.edu))

### **Course Description from the Course Catalog**

This class will examine issues of masculinity and femininity through analysis of films. Emphasis is on contemporary American society and will include varying issues such as race, class, and sexualities; worlds of work; romance, marriage, and family.

### **Learning Objectives**

Upon successful completion of the course, you should be able to

1. Become perceptive to the sociological perspective regarding gender
2. Critically analyze and synthesize academic texts
3. Apply concepts, theories, and ideas discussed in this class to multiple socio-historical contexts, including the present, and to multiple forms of media
4. Trust your own voice while recognizing and respecting others'
5. See why society needs you to be YOU <3

### **Learning Material (Readings and Films)**

Readings: I will provide you with all the readings. You can find these on our Canvas page.

Films: You are responsible for accessing and watching the assigned films before attending class on Fridays (this only applies if you opt for the Regular Class Attendance Path [more on this below]). To the best of my knowledge, every film is available to rent or watch on streaming services online. Rentals on non-subscription platforms like Amazon Prime Video, Apple TV, and YouTube are about \$5. Some films may be available free of charge at <https://www.kanopy.com/en/ucsd> (sign in with your UCSD login credentials). If you have trouble accessing a film, please let me know and I'll figure something out for you.

## **Course Structure: 2 Paths to Course Completion**

### *Path 1: The Seldom Class Attendance Path*

Attendance is NOT mandatory in this path. While you will not be penalized for not attending class, you are responsible for completing all course work on your own which includes:

**Individual Notes:** 3-4 double-spaced typed pages OR 4-5 hand-written pages of notes every week (beginning with Week 2) addressing the following questions: 1) How do the readings for the week relate to each other? (i.e. How are the authors in conversation with each other? How does their research or main point supplement [enhance], parallel, diverge from, or contradict [oppose] one another?) 2) How are the readings and assigned film for the week connected? 3) What policy recommendations would you make based on the readings and film?

Your notes are due on Canvas every Friday (starting Week 2) by 8:00pm.

**Midterm Paper:** A formal essay (5-7 double-spaced pages using 12-point, Times New Roman font and ASA style formatting) fleshing out your individual notes from one or more weeks from Weeks 2-5 into a cohesive piece that addresses a prompt that YOU create based on the individual notes that you took for one or more of those weeks.

**Final Paper:** Same as the Midterm Paper, but for Weeks 6-10.

### *Path 2: The Regular Class Attendance Path*

The Regular Class Attendance Path is for folks who plan to attend class regularly. In this path, you are required to be a part of a 7-9-member-group, and the notes requirement of the course is completed during class-time with your group. Successful completion of the course in this path entails the following:

**Group Notes:** A single set of 3-4 double-spaced typed pages OR 4-5 hand-written pages of notes every week (beginning with Week 2) addressing the following questions: 1) How do the readings for the week relate to each other? (i.e. How are the authors in conversation with each other? How does their research or main point supplement [enhance], parallel, diverge from, or contradict [oppose] one another?) 2) How are the readings and assigned film for the week connected? 3) What policy recommendations would you make based on the readings and film?

Your group's single set of notes is due on Canvas every Friday (starting Week 2) by 8:00pm.

**Attendance:** Attendance in this path is mandatory, but comes with a sweet proviso: at minimum, 4 group members must be present for the entire group to get full attendance credit. But, there is a caveat: if this threshold is not met (meaning, less than 4 members are present), nobody in the group gets attendance points. However, present group members would still be able to earn Group Notes credit (absent members will miss out on this opportunity in addition to not earning attendance points - a double whammy for them).

**Midterm Paper:** A formal essay (5-7 double-spaced pages using 12-point, Times New Roman font and ASA style formatting) fleshing out the group notes from one or more weeks from Weeks 2-5 into a cohesive piece that addresses a prompt that YOU create based on the group notes for one or more of those weeks.

In the Regular Class Attendance Path, each group member is expected to complete their own midterm paper, but collaboration is encouraged- especially as it pertains to the creation of the prompt each individual is addressing.

**Final Paper:** Same as the Midterm Paper, but for Weeks 6-10.

## Late and Incomplete Assignments

You are expected to maintain academic standards that reflect the highest level of honesty and integrity, including turning in your assignments on time.

## Grading Distribution

<b>Requirement</b>	<b>Percentage distribution toward final grade</b>
1. Individual Notes/ Group Notes	50%/ 25%
2. Attendance (only for Regular Class Attendance Path)	25%
3. Midterm Paper	25%
4. Final Paper	25%
Final Grade	100%

# Rubric for Midterm and Final Papers

Criteria	Exceptional (90-100%)	Proficient (80-89%)	Developing (70-79%)	Needs Improvement (<70%)
<b>1. Compare &amp; Contrast 4 Articles</b> (30 pts)	Insightful synthesis of all 4 articles. Identifies subtle similarities and differences in methodology, findings, and theoretical frameworks.	Clear comparison of all 4 articles. Accurately identifies key similarities/differences, but may focus more on one aspect over another.	Identifies some similarities/differences, but analysis is superficial or tends to summarize articles individually rather than compare.	Fails to compare all 4 articles. Largely inaccurate comparison or relies on summary of articles.
<b>2. Compare Articles to Film</b> (30 pts)	Nuanced analysis integrating themes within the film with academic concepts. Critically engages with how the film supports or contradicts the literature.	Good connection between film and articles. Identifies major themes, though integration could be deeper. Accurately uses evidence from both.	Superficial connection between film and articles. Describes the film rather than analyzing it in context with the literature.	Little to no connection between the film and articles. Film analysis is purely descriptive.
<b>3. Policy Recommendations</b> (20 pts)	Recommendations are innovative, directly supported by literature, and feasible. Addresses the complexity of the issues.	Recommendations are sound and based on literature, but could be more specific or innovative.	Recommendations are weak, poorly supported by sources, or not fully addressed.	No policy recommendations made, or recommendations are entirely unsupported by the literature/film.
<b>4. Critical Thinking</b> (10 pts)	Clear, compelling thesis with a coherent, logical argument throughout the paper. Demonstrates high-level analysis.	Thesis is clear and supported. Organization is generally good, with a logical flow of ideas.	Thesis exists but is weak or inconsistent. Some leaps in logic or lack of analytical focus.	No clear thesis. Paper is disorganized or lacks critical analysis.
<b>5. Evidence &amp; Citations</b> (5 pts)	Evidence is well-chosen and perfectly integrated. Follows ASA format flawlessly.	Good evidence used. Mostly accurate citations with minor formatting errors.	Limited evidence or evidence not well-integrated. Several citation errors.	Fails to use proper evidence or citations. Potential plagiarism.
<b>6. Writing Mechanics</b> (5 pts)	Eloquent, professional prose. No grammatical, spelling, or punctuation errors.	Professional prose. Minimal errors that do not distract the reader.	Grammatical errors are noticeable and distracting.	Numerous errors make the paper difficult to understand.

## **UC San Diego Principles of Community**

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UC San Diego community. UC San Diego faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements.

To foster the best possible working and learning environment, UC San Diego strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UC San Diego faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

- We value each member of the UC San Diego community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
- We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
- We value the cultural diversity of UC San Diego because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
- We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
- We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.
- We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and we will confront and appropriately respond to such acts.
- We affirm the right to freedom of expression at UC San Diego. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
- We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
- We are committed to the enforcement of policies that promote the fulfillment of these principles.

We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UC San Diego community, we can enhance the excellence of our institution.

These policies include but are not limited to Academic Personnel M015 – The University of California Policy on Faculty Conduct and the Administration of Discipline; The University of California Personnel Policies for Staff Members and UC San Diego Implementing Procedures, Appendix II – Personnel Policies for Senior Managers; the University of California, San Diego Student Conduct Code; UC San Diego House Officer Policy and Procedure Document; and applicable university collective bargaining agreements. For further information or inquiries, contact the Director of the Office of Academic Diversity and Equal Opportunity, the Director of ACCES and the office of Equal Opportunity/Staff Affirmative Action, and/or the Director of the Office for the Prevention of Harassment and Discrimination. To the extent that any information presented in this document is interpreted as being in conflict with University policies, procedures, or applicable collective bargaining agreements the terms of those University policies, procedures, and agreements shall govern.

## **Disability and Accessibility Accommodations**

The University of California, San Diego is committed to providing a barrier-free environment for learning and an electronic environment that is accessible to everyone, including individuals with disabilities. If you have a disability and feel you need accommodations in this course, please refer to the steps delineated on the Office for Students with Disabilities website:

<https://osd.ucsd.edu/students/registering.html#STEP-1:-Schedule-an-Intake-Appo>

## **Privacy Practices**

As your instructor, I am committed to protecting your privacy by only using university-approved course technologies and adhering to the Family Educational Rights and Privacy Act (FERPA) and Campus Privacy Office guidelines. This includes using your educational data only as allowed by FERPA (for example for legitimate educational purposes such as submitting your final grades to the registrar's office). Communications in this course are subject to the UC Principles of Community

## **UCSD Academic Integrity Policy**

Academic integrity is essential for an academic community, including UC San Diego. Academic integrity is built on a foundation of honest, responsible, fair and trustworthy scholarly activity.<sup>[1]</sup> Without it, the degrees we confer, the research we conduct, and our reputation all diminish in value.

Thus, the University expects that both faculty and students will adhere to its standards of academic integrity. The UC San Diego Academic Integrity Policy (herein the “Policy”) states the general rules associated with student integrity of scholarship. The Procedures for Resolving Alleged Violations of the Policy (herein the “Procedures”) are found at: </media/633239/ai-procedures.pdf> and authorized by the San Diego Division of the Academic Senate's Educational Policy Committee.

The rest of the Policy can be found here: <https://senate.ucsd.edu/Operating-Procedures/Senate-Manual/Appendices/2>.

***\*\*COURSE SCHEDULE BELOW\*\****

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... There you go :)

## Course Schedule

<b>WEEK ONE</b>			
<b>Date</b>	<b>Readings and Film</b>	<b>Topic</b>	<b>Due</b>
<b>Friday, 4/3/26</b>	<p><b>Readings:</b></p> <p>none</p> <p><b>Film:</b></p> <p><i>Booksmart</i> (2019) (only time we'll be screening a film in class)</p>	Introduction and Review of the Course	Nothing
<b>WEEK TWO</b>			
<b>Date</b>	<b>Readings and Film</b>	<b>Topic</b>	<b>Due</b>
<b>Friday, 4/10/26</b>	<p><b>Readings:</b></p> <p>Collins- "Distinguishing Features of Black Feminist Thought" in <i>Black Feminist Thought- Knowledge, Consciousness, and the Politics of Empowerment</i> Second Edition</p> <p>Robinson, et al.- "Intersectional Social Support- Gender, Race, and LGBTQ Youth Friendships"</p> <p>Salinas- "Latinas as carceral collateral: Violence in the lives of Latinas across the carceral community"</p> <p>Duran, et al.- "The Necessity of Intersectionality as a Framework to Explore Queer and Trans Student Retention"</p>	Intersectionality	<p>Watch <i>Hidden Figures</i> (2016) by class start time on Friday, 4/10/26</p> <p>Group or Individual Notes due by Friday, 4/10/26 at 8:00pm</p>

	<b>Film:</b>  <i>Hidden Figures</i> (2016)		
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**WEEK THREE**

<b>Date</b>	<b>Readings and Film</b>	<b>Topic</b>	<b>Due</b>
<b>Friday, 4/17/26</b>	<b>Readings:</b>  Harrington- “‘Toxic Masculinity’ and Why Does it Matter?”  Sunderland- "From ‘Bad Apples’ to ‘Toxic Masculinity’- Framing Blame in Media Narratives of Elite Boy Violence"  Blockett, et al.- “Black Queer Men Transgressing Masculine Normativity”  Singh- “Toxic Masculinity: Masking as Cultural Relevancy: Latino Men Navigating Heteropatriarchal Expectations of Manhood in the Teaching Profession”  <b>Film:</b>  <i>The Iron Claw</i> (2023)	Masculinity & Toxic Masculinity	Watch <i>Iron Claw</i> (2023) by class start time on Friday, 4/17/26  Group or Individual Notes due by Friday, 4/17/26 at 8:00pm

**WEEK FOUR**

<b>Day/Date</b>	<b>Readings and Film</b>	<b>Topic</b>	<b>Due</b>
<b>Friday, 4/24/26</b>	<b>Readings:</b>  Schilt and Lagos- "The Development of Transgender Studies in Sociology"	Trans Studies	Watch <i>Boy Meets Girl</i> (2014) by class start time on Friday, 4/24/26

	<p>Meadow- “Transgender Youth Are Under Attack: The Work of Response”</p> <p>McNamara, et al.- “Scientific Misinformation and Gender Affirming Care: Tools for Providers on the Front Lines”</p> <p>McQuillan and Mayo- “School Leaders and Transphobia: Direct, Facilitative, Accommodative, and Resistant Forms of Gender-Based Bias and Bullying”</p> <p><b>Film:</b></p> <p><i>Boy Meets Girl</i> (2014)</p>		<p>Group or Individual Notes due by Friday, 4/24/26 at 8:00pm</p>
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**WEEK FIVE**

<b>Date</b>	<b>Readings and Film</b>	<b>Topic</b>	<b>Due</b>
<p><b>Friday, 5/1/26</b></p>	<p><b>Readings:</b></p> <p>Quader- “Status of Women in the Politics of Sexuality: A Journey from Feminism to Ecofeminism”</p> <p>Mann- “Pioneers of U.S. Ecofeminism and Environmental Justice”</p> <p>Caretta and Muñoz García- “Ecofeminist-inspired Reflections on Scholarly Reciprocity to Avoid Academic Extractivism”</p> <p>Sze- “Gender and Environmental Justice”</p> <p><b>Film:</b></p> <p><i>The Wild Robot</i> (2024)</p>	<p>Ecofeminism</p>	<p>Watch <i>The Wild Robot</i> (2024) by class start time on Friday, 5/1/26</p> <p>Group or Individual Notes due by Friday, 5/1/26 at 8:00pm</p>

<b>WEEK SIX</b>			
<b>Date</b>	<b>Readings and Film</b>	<b>Topic</b>	<b>Due</b>
<b>Friday, 5/8/26</b>	<p><b>Readings:</b></p> <p>Cech and Waidzunas- “LGBTQ@NASA and Beyond: Work Structure and Workplace Inequality among LGBTQ STEM Professionals”</p> <p>Burke, et al.- “LG but Not T: Opposition to Transgender Rights Amidst Gay and Lesbian Acceptance”</p> <p>Sears, et al.- “Workplace Experiences of LGBTQ Public Sector Employees”</p> <p>Song- “Digital feminism: In the aftermath of #MeToo, what’s next for workplace equity for women?”</p> <p><b>Film:</b></p> <p><i>The Assistant</i> (2019)</p>	Gender and Work	<p>Watch <i>The Assistant</i> (2019) by class start time on Friday, 5/8/26</p> <p>Group or Individual Notes due by Friday, 5/8/26 at 8:00pm</p> <p>Midterm Paper due by Sunday, 5/10/26</p>
<b>WEEK SEVEN</b>			
<b>Date</b>	<b>Readings and Film</b>	<b>Topic</b>	<b>Due</b>
<b>Friday, 5/15/26</b>	<p><b>Readings:</b></p> <p>Shyrokonis, et al.- “Campus Sexual Violence Victimization and Perpetration Experiences in Racial, Gender Identity, and Sexual Orientation Minority Student Subpopulations: A Scoping Review”</p>	Physical and Sexual Violence	<p>Watch <i>Precious</i> (2009) by class start time on Friday, 5/15/26</p> <p>Group or Individuals</p>

	<p>Briere, et al.- “Child and Adolescent Exposure to Sexual Harassment: Relationship to Gender, Contact Sexual Abuse, and Adult Psychological Symptoms”</p> <p>Lucas- “Deepfakes and Domestic Violence: Perpetrating Intimate Partner Abuse Using Video Technology”</p> <p>Bermea and van Eeden-Moorefield- “Conceptualizing Johnson’s Typology of Intimate Partner Violence in Queer Relationships”</p> <p><b>Film:</b></p> <p><i>Precious</i> (2009)</p>		<p>Notes due by Friday, 5/15/26 at 8:00pm</p>
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**WEEK EIGHT**

<b>Date</b>	<b>Readings and Film</b>	<b>Topic</b>	<b>Due</b>
<p><b>Friday, 5/22/26</b></p>	<p><b>Readings:</b></p> <p>Attia, et al.- “The affective toll of COVID-19 on queer joy: A study of young people in Toronto, Melbourne and New York”</p> <p>Keehn- “‘Yeah, I’m Gay’- What Can Queer and Trans Young People Teach Us About Queer Joy Studies in Schools?”</p> <p>Flynn, et al.- “Queer and Transgender Joy: A Daily Diary Qualitative Study of Positive Identity Factors Among Sexual and Gender Minority Adolescents”</p>	<p>Queer Joy</p>	<p>Watch <i>But I’m a Cheerleader</i> (1999) by class start time on Friday, 5/22/26</p> <p>Group or Individual Notes due by Friday, 5/22/26 at 8:00pm</p>

	<p>Pearson- “The Joy of Sociology in an Uncertain Future: What We Can Learn from Queer Joy”</p> <p><b>Film:</b></p> <p><i>But I’m a Cheerleader</i> (1999)</p>		
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**WEEK NINE**

<b>Date</b>	<b>Readings and Film</b>	<b>Topic</b>	<b>Due</b>
<p><b>Friday, 5/29/26</b></p>	<p><b>Readings:</b></p> <p>Armstrong and Crage- “Movements and Memory: The Making of the Stonewall Myth”</p> <p>Siodmak- ““Homosexuals Are Revolting””: Stonewall, 1969”</p> <p>Landers and Kapadia- “50 Years After Stonewall, the LGBTQ Health Movement Embodies Empowerment, Expertise, and Energy”</p> <p>Ashley and Sanchinel- “the Saint of Christopher Street- Marsha P. Johnson and the social life of a heroine”</p> <p><b>Film:</b></p> <p><i>The Death and Life of Marsha P. Johnson</i> (2017)</p>	<p>The Importance of Social Movements: Stonewall and Marsha</p>	<p>Watch <i>The Death and Life of Marsha P. Johnson</i> (2017) by class start time on Friday, 5/29/26</p> <p>Group or Individual Notes due by Friday, 5/29/26 at 8:00pm</p>

**WEEK TEN**

<b>Date</b>	<b>Readings and Film</b>	<b>Topic</b>	<b>Due</b>
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<p><b>Friday, 6/5/26</b></p>	<p><b>Readings:</b></p> <p>Myers- "Ladies First- Race, Class, and the Contradictions of a Powerful Femininity"</p> <p>Iwamoto, et al.- "Why conform?: The implications of conformity to feminine norms on psychological distress among college women"</p> <p>Fine and Soucey- "Joking cultures: Humor themes as social regulation in group life"</p> <p>Wang and Sun- "Embodiment of feminine subjectivity by women of a tourism destination"</p> <p><b>Film:</b></p> <p><i>Girls Trip</i> (2017)</p>	<p>Doing Femininity (and Humor)</p>	<p>Watch <i>Girls Trip</i> (2017) by class start time on Friday, 6/5/26</p> <p>Group or Individual Notes due by Friday, 6/5/26 at 8:00pm</p>
<p><b>FINALS WEEK</b></p>			
<p><b>Date</b></p>	<p><b>Readings</b></p>	<p><b>Topic</b></p>	<p><b>Due</b></p>
<p><b>6/6-12/2026</b></p>	<p>None</p>	<p>Finals Week</p>	<p>Final Paper due by Friday, 6/12/2026</p>

