

Spring 2016  
Tu-Th 4:00-5:15  
Bartlett Hall 301

Office Hours: By appointment  
Office: Bartlett 11D (basement)  
Kirsten Leng (kleng@umass.edu)

## WOMENSST 395F: Feminism, Comedy, and Humor

“Comedians who insist that... funny is funny and comedy should be able to challenge anything and be an ‘equal opportunity offender’—sure, but there’s laughter and there’s laughter... If comedy is going to be taken as an art form... it has to be able to be criticized. You can’t just say your reaction as an audience is either to laugh or shut up and that’s the only thing you can do.”

--Glen Weldon, NPR: Pop Culture Happy Hour Podcast, 19 December 2014



The popularity of shows like “Inside Amy Schumer” and “Broad City,” and the clout of performers such as Tina Fey, Amy Poehler, and Wanda Sykes, have arguably put to rest the old stereotype that women aren't funny. More importantly, they have all shown that comedy and humor can be vehicles for feminist messages. In so doing, they have built upon a legacy established by performers, writers, directors, and activists extending back to feminism's "first wave." In this course, we will examine the intersections of feminism, comedy, and humor, and will explore questions such as: Why and how have feminists used humor and comedy for political ends? Why have feminists, and women more generally, been seen as inherently unfunny? In what ways is comedy and humor gendered? What roles do race, class, and sexuality play? Beyond analyzing a wide range of media, genres, and practices, we will create our own forms of feminist comedic interventions.

### **Course Objectives and Goals: Knowledge-Based**

- \*Examine the feminist potential of comedy and humor as modes of activism and as persuasive performances, with a view to their power, danger, and limits
- \*Interrogate what bringing “feminism,” “humor,” and “comedy” together in a common frame does to our understanding of all of these terms and their meanings
- \*Explore and analyze (potential) examples of feminist humor and comedy across different modes, genres and media, including improvisation, stand-up, written and visual satire, television, film, music, cartoons, and zines. Questions asked will include: (How) do they work as humorous texts? What are their effects? How can and do they influence broader conversations? What are their meanings for both performers and audiences?
- \*Examine the effects of race, nationality, ability, and sexuality on feminist humor

### **Course Objectives and Goals: Skills-Based**

- \*Critically and creatively examine media and texts
- \*Engage both critique and creativity to develop our own humorous/comedic feminist interventions
- \*Redefine what it means to “fail” as feminists, scholars, performers, learners: we will focus on exploration and trying out new ideas, rather than just being “right”
- \*Maintain consistent engagement with the course and its material
- \*Engage peers with possibly differing ideas and opinions in respectful dialogue



## **Caveat Emptor!**

1. This is an experimental course. We'll be exploring ideas and texts together for the first time, figuring things out as we go along. I appreciate your patience, and thank you for playing along: we'll be creating something together!
2. Comedy and comedians are some of the fiercest defenders of the First Amendment, and indeed proclaim the comedic space as a privileged zone for all manner of speech and opinions. It is this declaration of freedom that makes comedy so powerful—and dangerous. Performers and authors may express views or opinions (often in explicit language) that may be personally offensive or triggering. However, just because the people we will study use offensive language doesn't give us license to talk to each other in the same manner! Respect for each other will be our classroom's prime directive.

## **Course Structure and Requirements**

Our class meetings will involve a combination of lecture, discussion, small group work, screenings, and, sometimes, games. Everyone is responsible for doing the readings, watching the required videos, and participating in class discussion. **Everyone is expected to participate; please see percentage of grade accorded to participation, below.**

## **Readings and Required Texts**

Readings and screenings for the class are available via Moodle (ereserves), online, and on physical reserves. There are a lot of readings and screenings; however, assignments have been designed in synch with in-class work. Also, please note the distinction between required and recommended readings. Recommended readings/viewings are meant to supplement the required reading, and provide suggestions of places to go if you wish to learn more about the subject under consideration. Completing the readings and screenings is an essential part of the course, and counts considerably towards your participation grade.



## **Grade Breakdown**

**\*Participation: 60%**

**\*Assignments: 40%**

## **What Constitutes Participation? (60%)**

I believe that our class meetings constitute important sites of learning and intellectual development; consequently, I take preparation for class meetings rather seriously!

Attendance will be taken each class; if you have to miss a class, please be sure to email me beforehand. If you miss more than two classes, please arrange to meet with me in order to discuss how to make up the work missed. More than two unexplained absences will negatively affect participation.

## ***The Basics (25%):***

- \*Attend all class meetings with the reading/viewings completed
- \*Participate actively in class discussions as much as possible; if talking is anxiety-producing, please let me know so we can make alternate arrangements
- \*Bring notes on, and questions about, readings/viewings to class
- \*Participation in All Class Workshops

\*Contribute to “Show And Tell” on our last class (see page 10)

*Written Stuff (35%):*

\*Reflection Paper: Are humor and comedy viable feminist practices? – Completed in Class 3x/semester (10%)

\*Class Journal: submit one two-page entry every month (10%). These should be submitted in class on the dates specified in the syllabus.

\*One-page write-ups on all talks, workshops, and out of class events, to be submitted within 24 hours of the event via email (kleng@umass.edu) (5%)

\*Self-grade and rationale (10%): In the last class of term, you will give yourself a grade out of 10, with a paragraph explaining why you gave yourself that grade.



### **Assignments**

\*Media Analysis (15%): This syllabus includes many “recommended” screenings and readings (and ‘listenings’), as there is an incredible amount of great feminist comedy and humor out there—certainly more than we could ever cover in the course. For this assignment, I want you to select one of these recommended readings/screenings/listenings and prepare a 5-page double spaced (1-inch margin, 12 point font) paper that examines whether or not your chosen text/performance is feminist. To this end, you will have to describe both the form and the content of the text/performance, and consider how it works as a feminist piece of work. Here, it is important to consider issues of representation, framing, delivery, substance, emotive force, etc... and its impact upon you as audience member. You should also do a bit of research on the performer and his/her/their background. Don’t worry: we will practice analysis in class, and we will discuss the assignment more as the date approaches. **Due Friday, March 18, 2016 via email to [kleng@umass.edu](mailto:kleng@umass.edu) by 5pm EST.**

\*Final Project: Create a Thing!! (25%): Here is where we move from critical analysis to creative work. For your final project, you will use the skills, modes, and genres we have studied to create a piece of feminist comedy or feminist humorous intervention. Together, over the course of the term, we will decide on the particular parameters of the project (including whether you want to work alone, in pairs, or in groups), as well as the grading rubric. However please note that, on my end, the emphasis in evaluation will be on **effort**, originality, and creativity. **Due Friday, May 6, 2016.**



### **Statement Regarding Pronouns**

There is a long history of dialogue and activism around how we address one another, with respect to both names and pronouns. Students should be referred to by the name they prefer, and with the proper pronunciation, by faculty and other students. I will gladly honor your request to address you by the name you prefer and gender pronouns that correspond to your gender identity. Please advise me of your name’s proper pronunciation, and any name or pronouns not reflected by the record in Spire early in the semester so that I may make appropriate changes to my records.

### **Students with Disabilities**

I will do my best to accommodate specific learning needs. To arrange accommodation, please contact Disability Services: <http://www.umass.edu/disability/index.html>.

### **Academic Dishonesty**

This course follows the university guidelines for academic honesty. According to the Dean of Students Office, academic dishonesty is the attempt to secure unfair advantage for oneself or another in any academic exercise. For our course, this includes plagiarism and facilitating dishonesty. If you have any questions about what constitutes academic dishonesty and require further information regarding the Dean of Students' policy, please see [http://www.umass.edu/dean\\_students/codeofconduct/acadhonesty/#A](http://www.umass.edu/dean_students/codeofconduct/acadhonesty/#A)

### **Course Schedule:**

#### Tuesday, January 19     **First Class!**

- \*Introductions
- \*Why This Course?
- Three Fs: Feminism, Freedom, Funny...
- Performer/Audience relationship and its political possibilities
- Humor and Comedy as Pedagogy?



#### *Recommended Reading*

- \*Linda Zerilli, *Feminism and the Abyss of Freedom* (Chicago: University of Chicago Press, 2005).
- \*Roxanne Gay, *Bad Feminist: Essays* (New York: Harper Perennial, 2014).
- \*Amber Day, *Satire and Dissent: Interventions in Contemporary Political Debate* (Bloomington; Indiana: Indiana University Press, 2011), 1-23
- \*Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture*, Second Edition (New York; London: Routledge, 2013). [available as ebook]
- \* *Fandom: Identities and Communities in a Mediated World*, edited by Jonathan Gray, C. Lee Harrington, and Cornel Sandvoss (New York: New York University Press, 2007) [available as ebook]
- \*Emily R. Douglas, "Foucault, Laughter, and Gendered Normalization," *Foucault Studies* 20 (December 2015): 142-154

#### Thursday, January 21

#### **Quick Dip: Defining terms...**

- \*Andrew Stott, *Comedy* (New York: Routledge, 2005), 1-16
- \*Eric Weitz, *Cambridge Introduction to Comedy*, 171-191

#### Tuesday, January 26

#### **Approaching Women, Gender, Comedy, Humor**

- \*Christopher Hitchens, "Why Women Aren't Funny" *Vanity Fair* (Jan. 2007): <http://www.vanityfair.com/culture/features/2007/01/hitchens200701>
- \*Alessandra Stanley, "Who Says Women Aren't Funny?" *Vanity Fair* (April 2008): [www.vanityfair.com/culture/features/2008/04/funnygirls200804?currentPage=1](http://www.vanityfair.com/culture/features/2008/04/funnygirls200804?currentPage=1)
- \*Stott, *Comedy*, 79-96

\*Linda Mizejewski, "Pretty/Funny women and Comedy's Body Politics: Funniness, Prettiness, and Feminism," *Pretty/Funny: Women Comedians and Body Politics* (Austin: University of Texas Press, 2014), 1-26

Recommended Reading:

\*Sevda Caliskan, "Is There Such a Thing as Women's Humor?" *American Studies International* 33, no. 2 (October 1995), 49-59

\*N. Zack, "Black Female Crossover Comedy: Freedom, Liberty, and Minstrelsy," in S. Crasnow & J. Waugh, eds., *Philosophical feminism and popular culture* (Lanham, Maryland: Lexington Books, 2013), 37-50.

#### Thursday, January 28    **Conceiving Feminism, Humor and Comedy**

\*Kathryn Kein, "Recovering Our Sense of Humor: New Directions in Feminist Humor Studies," *Feminist Studies* 41, no. 3 (2015): 671-681

\*C. Willett, & J. Willett, "The Seriously Erotic Politics of Laughter: Bitches, Whores and Other Fumerists," in S. Crasnow & J. Waugh (Eds.), *Philosophical feminism and popular culture* (Lanham, Maryland: Lexington Books, 2013), 15-36

\*Janet Bing, "Is Feminist Humor an Oxymoron?" *Women and Language* 27, no. 1(Spring 2004): 22-33

\*IN CLASS: WATCH:

Broad City, "Fattest Asses," (2014) <http://www.cc.com/full-episodes/53vmdh/broad-city-fattest-asses-season-1-ep-106>

#### Tuesday, February 2    **"Charged Humor": Comedy, Politics, Controversy**

\*Rebecca Krefting, *All Joking Aside: American Humor and Its Discontents* (Baltimore: Johns Hopkins University Press, 2014), 106-136.

\*A. O Scott, "Adjusting to a World That Won't Laugh With You," *New York Times* (7 June 2015): <http://www.nytimes.com/2015/06/07/movies/adjusting-to-a-world-that-wont-laugh-with-you.html>

\*Lindy West, "How to Make a Rape Joke," *Jezebel* (12 July 2012): <http://jezebel.com/5925186/how-to-make-a-rape-joke>

\*Elise Czajkowski, "In 'Asking for It,' Adrienne Truscott Reappropriates the Rape Joke," *New York Times* (10 April 2015): [http://www.nytimes.com/2015/04/11/arts/in-asking-for-it-adrienne-truscott-reappropriates-the-rape-joke.html?mc=edit\\_tnt\\_20150410&nid=69742765&tntemailo=y](http://www.nytimes.com/2015/04/11/arts/in-asking-for-it-adrienne-truscott-reappropriates-the-rape-joke.html?mc=edit_tnt_20150410&nid=69742765&tntemailo=y)

\*IN CLASS: WATCH:

"Totally Biased with W. Kamau Bell: Extended Talk with Jim Norton and Lindy West ([https://www.youtube.com/watch?v=GtUb\\_E1qUHA](https://www.youtube.com/watch?v=GtUb_E1qUHA))  
<https://www.youtube.com/watch?v=OoaJnEq8yv0>)

Lindy West, "If Comedy Has No Lady Problem, Why Am I Getting So Many Rape Threats?" <http://jezebel.com/if-comedy-has-no-lady-problem-why-am-i-getting-so-many-511214385>

Thursday, February 4  
**hours]**

**Attend Amy Seham event [1-page write up due within 24**

Tuesday, February 9

**Gender, Diversity & Improv**

\*Amy E. Seham, *Whose Improv Is It Anyway? Beyond Second City* (Jackson: University of Mississippi Press, 2001), xvii-xxviii, 188-213

\*Megh Wright, "Why is Diversity Still Such an Issue at Places Like UCB? *Splitsider* (21 September 2015): <http://splitsider.com/2015/09/why-is-diversity-still-such-an-issue-at-places-like-ucb/>

\*Elena Muslar, "Racial and Ethnic Diversity in Arts Management: An Expose and Guide": <http://howlround.com/racial-and-ethnic-diversity-in-arts-management-an-expos-and-guide>

\*Annie Taylor, "Things Need to Change," <http://todayimprov.com/blog/12/things-need-to-change/#.VmWvRUUHTKo.facebook>

\*Geeking Out With... Pam Victor Interviews:

Ms. Jackson: <http://pamvictor.blogspot.com/2012/03/geeking-out-withms-jackson.html>

Keisha Zollar: <http://pamvictor.blogspot.com/2011/11/geeking-out-withkeisha-zollar.html>

Susan Messing, Parts 1 and 2:

<http://pamvictor.blogspot.com/2012/04/geeking-out-withsusan-messing-part-one.html>

<http://pamvictor.blogspot.com/2012/05/geeking-out-withsusan-messing-part-two.html>

Thursday, February 11

### **Gender and Stand-Up**

\* A. Fraiberg, "Between the Laughter: Bridging Feminist Studies through Women's Stand-Up Comedy," in G. Finney, ed., *Look Who's Laughing: Gender and Comedy*, Vol. 1 (Langhorne, Pennsylvania: Gordon and Breach, 1994), 315-334.

\* Joanne Gilbert, "Performing Marginality: Comedy, Identity, and Cultural Critique," *Text and Performance Quarterly* 17 (1997): 317-330.

\* Karen M. Stoddard, "'Women Have No Sense of Humor' and Other Myths: A Consideration of Female Stand-Up Comics, 1960-1976," *American Humor* 4, no. 2 (Fall 1977), 11-14

### **\*Journal Entry Due**

Tuesday, February 16

### **Stand-Up Panel: Kim Shields & Jess Miller**

\*BEFORE CLASS: WATCH: "Why We Laugh: Funny Women" (2013)

Recommended:

\* "Wisecracks" (Documentary, 1992)

\* Yael Cohen, *We Killed: The Rise of Women in American Comedy. A Very Oral History* (2012)

Thursday, February 18

### **Feminism in (Stand-Up) Performance**

\*BEFORE CLASS: WATCH:

-Wanda Sykes, "I'ma Be Me" (2010)

-Hari Kondabalu, "Waiting for 2042" (2014; audio)

Check Out:

<http://disorientedcomedy.weebly.com/>

Recommended: [Frankly, too many to mention, but here are a few... Please note some are available via e-reserves, whereas others are available via Netflix]

-Robin Tyler, "Always a Bridesmaid, Never a Groom" (1979)

-Gilda Radner, "Gilda Live" (1980)

-Whoopi Goldberg, "Whoopi Goldberg: Direct from Broadway" (1985)

-Elayne Boosler (collection of videos):

<https://www.youtube.com/playlist?list=PLdcvKR91mHMxoQKiiiegZw7f8LXcfXn2G6>

-Roseanne Barr, "The Roseanne Barr Show" (1987)

- Sarah Silverman, "Jesus is Magic" (2005)
- Kate Clinton, "Here! Comedy Presents Kate Clinton" (2006)
- Amy Schumer, "Mostly Sex Stuff" (2012)
- Aisha Tyler, "Lit: Live at the Filmore" (2012)
- Maria Bamford, "The Special Special Special!" (2012)
- Cameron Esposito, "Same Sex Symbol" (2014)
- Chelsea Peretti, "One of the Greats" (2014)
- Jen Kirkman, "I'm Going to Die Alone (And I Feel Fine)" (2015)
- Natasha Leggero, "Live at Bimbo's" (2015)
- Tig Notaro, "Boyish Girl Interrupted" (2015)
- Helen Hong: <http://www.laughfactory.com/HelenHong>
- Marga Gomez: <https://www.youtube.com/watch?v=l4l1iAAPIEU>  
[I'll stop myself here...]

Tuesday, February 23

### **The Possibilities and Limitations of Satire**

- \*Amber Day, *Satire and Dissent: Interventions in Contemporary Political Debate* (Bloomington; Indiana: Indiana University Press, 2011), 1-23
- \*Lisa Colletta, "Postmodernity and the Gendered Use of Political Satire," in Dickinson et al, *Women and Comedy: History, Theory, Practice* (Fairleigh Dickinson University Press, 2014), 207-18
- \*IN CLASS: WATCH:  
Kristen Schaal, *Senior Women's Correspondent* (2013):  
<http://thedailyshow.cc.com/videos/5plysu/sexy-halloween-costumes>  
Tina Fey as Sarah Palin on SNL (2008): <https://www.youtube.com/watch?v=IE-OCdEXYrU>

Thursday, February 25

### **Satire Workshop with Sarah Pappalardo, *Reductress***

- \*PERUSE: *The Reductress*: <http://reductress.com/> in advance of class
- \*also look at *Blaria*: <http://blaria.com/> and *The Toast*: <http://the-toast.net/>

Tuesday, March 1

### **Femininity and Subversion**

- \*K. Rowe, "The Unruly Woman: Gender and the Genres of Laughter," in B. Arrighi, ed., *Understanding inequality: The intersection of race/ethnicity, class, and gender* (Lanham, Maryland: Rowman & Littlefield, 2001), 271-285
- \*K. Rowe, "Pig Ladies, Big Ladies, and Ladies with Big Mouths: Feminism and the Carnavalesque," *The Unruly Woman* (Austin: University of Texas Press, 1995), 25-49
- \*BEFORE CLASS: WATCH:  
-*Spy*, dir. Paul Feig (2015)

*Recommended:*

- Rachel Sugar, "2015: The Year Women Took Over the Comedy Box Office" (29 December 2015):  
<http://splitsider.com/2015/12/2015-the-year-women-took-over-the-comedy-box-office/>
- Obvious Child*, dir. Gillian Robespierre (2014)

Thursday, March 3

### **Class Cancelled**

Tuesday, March 8

### **Improv Workshop with Pam Victor**

Thursday, March 10     **Humor, the Body, and Sexuality**

\*Jennifer Reed, "Sexual Outlaws: Queer in a Funny Way," *Women's Studies* 40, no. 6 (2011): 762-777

\*Elly-Jean Nielsen, "Lesbian Camp: An Unearthing," *Journal of Lesbian Studies* 20, no. 1 (2016): 116-135

**\*BEFORE CLASS: WATCH**

-Margaret Cho, "I'm the One that I Want" (2001)

-Peaches, "Dick in the Air" (2015):

[https://www.youtube.com/watch?v=Yh\\_57nQFSEg&index=5&list=PLnbSrVJ4tcDDXaczq\\_URSapnBZSRat\\_bC](https://www.youtube.com/watch?v=Yh_57nQFSEg&index=5&list=PLnbSrVJ4tcDDXaczq_URSapnBZSRat_bC)

- Missy Elliot, "Work It" (2002):

<https://www.youtube.com/watch?v=zm28EEeyLek>

-Lizzo, "Batches and Cookies" (2013): <https://www.youtube.com/watch?v=nQaRQe86suA>

**\*BEFORE CLASS: LISTEN**

-Yeastie Girlz, "You Suck" (1993) <https://www.youtube.com/watch?v=BoyUUu1rPhE>

*Recommended Readings*

\*Susan Sontag, "Notes on Camp" (1964):

<http://faculty.georgetown.edu/irvinem/theory/Sontag-NotesOnCamp-1964.html>

\*Evan J. Peterson, "From Lowbrow to High Art: The Rise and Rise of Peaches: An Interview with the Art Superhero and Feminist Provocateur," *The Stranger* (30 September 2015):

<http://www.thestranger.com/music/feature/2015/09/30/22937617/from-lowbrow-to-high-art-the-rise-and-rise-of-peaches>

\* Sara Warner, "Introduction," *Acts of Gaiety: LGBT Performance and the Politics of Pleasure* (Ann Arbor: University of Michigan, 2012), 1-30

**\*Journal Entry Due**

**\*\*\*\*\*BONUS OPPORTUNITY: For an extra 5% added to your total final grade, attend the "Performing Improv" panel on Friday, March 11 (and submit a one-page report within 24-hours...)\*\*\*\*\***

Tuesday, March 15-Thursday, March 17     **\*\*\*\*\*NO CLASS: SPRING BREAK\*\*\*\*\***

**\*\*Media Analysis Due Friday, March 18!!**

Tuesday, March 22     **Attend Teaching Humor with Dustin Goltz event**

Thursday, March 24     **The Amy Schumer Moment...**

\*Dustin Goltz, "Ironic Performativity: Amy Schumer's Big (White) Balls," *Text and Performance Quarterly* 35, no. 4 (2015): 266-285

Emily Nussbaum, "The Little Tramp: The Raucous Feminist Humor of "Inside Amy Shumer" *New Yorker* (11 May 2015): <http://www.newyorker.com/magazine/2015/05/11/the-little-tramp>

\*"Inside Amy Schumer Writers Explain the Show's Feminist Thinking,"

<http://www.cosmopolitan.com/entertainment/tv/q-and-a/a39362/amy-schumer-writers-explain-feminist-sketches/> [\*watch videos in article!]



\*Brian Moylan, “Meet Jessi Klein, the Other Brain Behind *Inside Amy Schumer*” *Vulture* (6 May 2015): <http://www.vulture.com/2015/05/inside-amy-schumer-the-brains-behind-the-show.html#>

\*BEFORE CLASS: WATCH:

-“Last F\*able Day,” <https://www.youtube.com/watch?v=XPpsl8mWKmg>

-“Girl, You Don’t Need Make-Up”: <https://www.youtube.com/watch?v=fyeTJVU4wVo>

-“Football Town Nights”: <https://www.youtube.com/watch?v=TM2RUVnTlvs>

-“Realistic Military Game”: <https://www.youtube.com/watch?v=BXGJGuH59qW>

-“Milk Milk Lemonade”: <https://www.youtube.com/watch?v=HeiSx5MNDvg>

### Tuesday, March 29      **Feminism and TV [before and beyond Amy Schumer!]**

\*Bonnie J. Dow, *Prime Time Feminism: Television, Media Culture, and the Women’s Movement since 1970* (Philadelphia: University of Pennsylvania Press, 1996), 1-23, 203-218

\*Megh Wright, “Women’s Progress in Primetime TV Has Stalled Since the 2000s, According to Study,” *Splitsider* (15 September 2015): <http://splitsider.com/2015/09/womens-progress-in-primetime-tv-has-stalled-since-the-2000s-according-to-study/>

\*Nell Scovell, “The ‘Golden Age for Women in TV’ Is Actually a Rerun,” *New York Times* (12 September 2015): <http://www.nytimes.com/2015/09/13/opinion/sunday/the-golden-age-for-women-in-tv-is-actually-a-rerun.html?smid=nytcore-iphone-share&smprod=nytcore-iphone>

Recommended:

\*Why TV? Read: Maureen Dowd, “The Women of Hollywood Speak Out,” *New York Times Magazine* (20 November 2015): [http://www.nytimes.com/2015/11/22/magazine/the-women-of-hollywood-speak-out.html?emc=edit\\_th\\_20151122&nl=todaysheadlines&nlid=69742765&\\_r=0](http://www.nytimes.com/2015/11/22/magazine/the-women-of-hollywood-speak-out.html?emc=edit_th_20151122&nl=todaysheadlines&nlid=69742765&_r=0)

\*Martha M. Lauzen, “Boxed In: Portrayals of Female Characters and Employment of Behind-the-Scenes Women in 2014-2015 Prime-time Television” (2015): [http://womenintvfilm.sdsu.edu/files/2014-15\\_Boxed\\_In\\_Report.pdf](http://womenintvfilm.sdsu.edu/files/2014-15_Boxed_In_Report.pdf)

\*BEFORE CLASS, WATCH one episode from two of the following [the others can be counted as recommended; available via e-reserves]:

-Mary Tyler Moore Show (1970)

-Maude (1972)

-Laverne and Shirley (1976)

-Kate and Allie (1984)

-Golden Girls (1985)

-Murphy Brown (1988)

-Roseanne (1988)

-Living Single (1993)

-Girlfriends (2000)

### Thursday, March 31      **Feminism and TV [before and beyond Amy Schumer!]**

\* Lauren Rabinovitz, “Ms.-Representation: The Politics of Feminist Sitcoms,” in M. B Haralovich & L. Rabinovitz, *Television, History, and American Culture: Feminist Critical Essays* (Duke UP, 1999), 144-67

\*Elwood Watson, “Lena Dunham: The Awkward/Ambiguous Politics of White Millennial Feminism,” in Elwood Watson, Jennifer Mitchell, and Marc Edward Shaw, *HBO’s Girls and the Awkward Politics of Gender, Race, and Privilege* (Lanham, Maryland: Lexington Books, 2015), 145-166

\*BEFORE CLASS, WATCH one episode from two of the following shows [the others can be counted as recommended; available via e-reserves]:

- The Comeback (2005; 2014)
- 30 Rock (2006)
- Parks and Recreation (2009)
- Portlandia (2011)
- Girls (2012)
- Broad City (2014)

Tuesday, April 5                    **Feminism, Comics, Cartoons**

- \*Hillary L. Chute, *Graphic Women: Life Narrative and Contemporary Comics* (New York: Columbia University, 2010), 1-27
- \*Deborah Elizabeth Whaley, *Black Women in Sequence: Re-inking Comics, Graphic Novels, and Anime* (Seattle: University of Washington Press, 2016), 3-27

\*IN CLASS: WATCH: *Daria* (1997)

Thursday, April 7                    **(Queer) Feminism, Comics, Cartoons**

- \*Alison Bechdel, selections from *Dykes to Watch Out For*:  
<http://dykestowatchoutfor.com/strip-archive-by-number>
- \*Liz Prince, *Tomboy* (2014)

Recommended:

- \*Alison Bechdel, *Fun Home* (2006)
- \*Alison Bechdel, *Are You My Mother* (2013)
- \*Diana DiMassa, *The Complete Hothead Paisan: Homocidal Lesbian Terrorist* (2009)

Tuesday, April 12                    **Humor, Comedy, and Feminist Activism**

- \*Domnica Radulescu, *Women's Comedic Art as Social Revolution: Five performers and the Lessons of their subversive humor* (Jefferson, North Carolina: McFarland & Company, 2012), 5-26
- \*Carole Roy, "The Irreverent Raging Grannies: Humour as Protest," *Canadian Woman Studies* 25, no. ¾ (Summer 2006), 141-148
- Lady Parts Justice: <http://ladypartsjustice.com/>

Thursday, April 14                    **Humor, Comedy, and Feminist Activism**

- \*Sara Warner, *Acts of Gaiety: LGBT Performance and the Politics of Pleasure*, 72-104
- \*Miss America Protest 1968 (see student film):  
<https://www.youtube.com/watch?v=DT6EvON4HKE>
- \*Guerilla Girls: <https://www.youtube.com/watch?v=EHVBZh5HBgc>
- \*Sisters of Perpetual Indulgence: <https://www.youtube.com/watch?v=l9Er6GiWZkw>
- \*Lesbian Avengers: <https://www.youtube.com/watch?v=dzIbGdP7MDQ>

**\*Journal Entry Due**

Tuesday, April 19                    **Case Study: Tina Fey as (Reluctant) Feminist Icon**

- \*Linda Mizejewski, "Feminism, Postfeminism, Liz Lemonism: Picturing Tina Fey," *Pretty/Funny* (2014), 59-91

- \*Tina Fey, “Bitch is the New Black” (SNL): <https://vimeo.com/108275843>
- \* Tina Fey and Amy Poehler, “Dope Squad” (SNL): <https://www.nbc.com/saturday-night-live/video/tina-amys-dope-squad/2957167>
- \*Tina Fey and Amy Poehler, “Meet Your Second Wife” (SNL): <https://www.youtube.com/watch?v=MJEAGd1bQuc>

Recommended:

- \*30 Rock, “TGS Hates Women” (2012) <https://www.youtube.com/watch?v=6HOTYR3EBYY>
- \*Second to None, 10<sup>th</sup> Anniversary Documentary, 2009
- \*Tina Fey, *Bossypants* (Audiobook, 2011)

Thursday, April 21

**Linda Mizejewski – Talk**

- \*BEFORE CLASS WATCH: *Bridesmaids*, dir. Paul Feig (2011)

Tuesday, April 26

**The Next Wave?**

- \*Misadventures of Awkward Black Girl: <http://awkwardblackgirl.com/> (watch one episode)
- \*2 Dope Queens: <https://vimeo.com/146148768>
- \*Another Round (episode: U Mad with Margaret Cho): <https://soundcloud.com/anotherroundwithhebenandtracy>
- \*Throwing Shade: <http://www.maximumfun.org/shows/throwing-shade> (listen to one episode)

**\*\*\*Bring Something YOU Find to Class For “Show and Tell”!!!**

**\*FINAL PROJECT DUE FRIDAY, MAY 6, 2016**