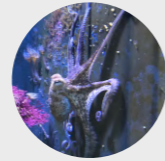
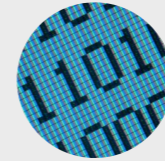




LAST TIME || LETZTES MAL



TERMS || BEGRIFFE



STATISTICS 101



POST/POSITIVISM(US)



ETHICS

POST-HOC

— DUCTIONS || — DUKTIONEN

DEDUCTION

Deduction starts out with a general statement, or hypothesis, and examines the possibilities to reach a specific, logical conclusion.

Deduktion startet mit einem generellen Statement oder einer Hypothese und studiert die Möglichkeiten einen spezifischen logischen Schluss zu finden.

INDCUTION

Inductive reasoning makes broad generalisations from specific observations.

Induktive Argumente resultieren in Generalisierungen von spezifischen Beobachtungen.

ABDUCTION

Abduction starts with an incomplete set of observations and proceeds to the likeliest explanation for the group of observations.

Abduktion startet mit einem unvollständigen Satz an Beobachtungen und führt die wahrscheinlichste Erklärung für die Gruppe an Beobachtungen fort.

TODAY || HEUTE

AGENDA



INTRODUCTION
EINFÜHRUNG



EXAMPLE
BEISPIEL



HANDS-ON
ANWENDUNG

CRITICAL THEORY || KRITISCHE THEORIE

ONTOLOGY || ONTOLOGIE



| SUBJECTIVIST || SUBJEKTIVIERT

What can be known is inextricably tied to the interaction between a particular investigator and a particular object or group.

Was wir wissen können ist uneinholbar verbunden mit der Interaktion zwischen Forscher*innen und einem konkreten Objekt oder einer konkreten Gruppe.

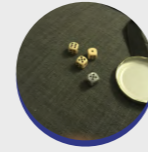
CRITICAL THEORY || KRITISCHE THEORIE

EPISTEMOLOGY || EPISTEMOLOGIE



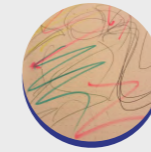
Everything we know we know through language.

Alles was wir wissen, wissen wir in Sprache.



Knowledge production is a process of continuous negotiation.

Wissensproduktion ist ein Prozess kontinuierlicher Verhandlung.



Different languages produce different knowledge.

Unterschiedliche Sprachen produzieren unterschiedliches Wissen.

Bilingual people often have different conceptualisations of gender in different languages according to how language allows them to articulate themselves and their position.

Zweisprachige Menschen haben oft unterschiedliche Konzepte von Geschlecht in unterschiedlichen Sprachen, je nach dem wie ihnen eine Sprache erlaubt sich selbst und ihre Position zu artikulieren.



CRITICAL THEORY || KRITISCHE THEORIE

■ PARADIGM || PARADIGMA

Dissolution of the distinction between subject and object
Auflösung der Differenz zwischen Subjekt und Objekt

Privileging marginalised perspectives
Privilegierung marginalisierter Perspektiven

There is also a constructed value between object/subject difference and 'objective/subjective' methods.

Es gibt zudem auch einen konstruierten Wert zwischen der Objekt/Subjekt Differenz und 'objektiver/subjektiver' Methoden.

CRITICAL THEORY || KRITISCHE THEORIE

METHODOLOGY || METHODOLOGIE



Conversation
Konversation



Reflection
Reflexion



Transformation
Transformation

METHOD(S) || METHOD(EN)

(FEMINIST) CRITICAL DISCOURSE ANALYSIS
(FEMINISTISCHE) KRITISCHE DISKURSANALYSE



1 *Analytical Activism*
2 Gender and Power

1 Analytischer Aktivismus
2 Geschlecht und Macht



3 **Gender as ideological
structure and practice**

3 **Geschlecht als ideolo
-gische Struktur und Praxis**



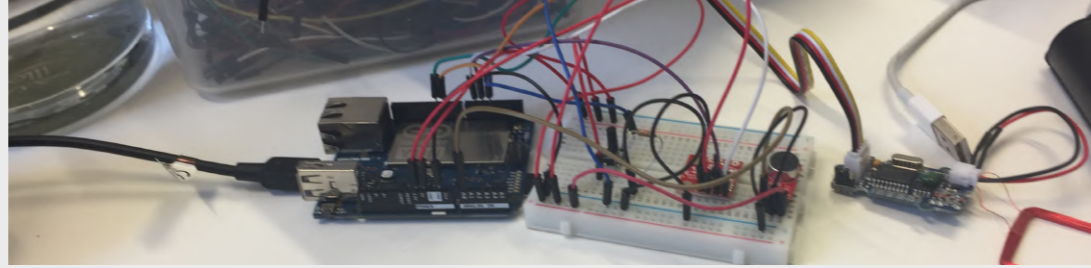
4 Deconstruction
5 Reflexivity

4 Dekonstruktion
5 Reflexivität

Further Reading || Weiterführend:
Fairclough, 1985
Lazar, 2014

we talk about deconstruction next time specifically and analysing gender as ideological structure and practice through feminist critical discourse analysis represents one facet of research engagements that we will then dig deeper into.

Wir sprechen über Dekonstruktion nächstes Mal nochmal spezifischer und analysieren jetzt Geschlecht als ideologische Struktur und Praxis anhand Feministischer Kritischer Diskursanalyse, welche eine Möglichkeit von Forschungsaktivitäten darstellt, die wir uns jetzt genauer anschauen.



EXAMPLE METHOD

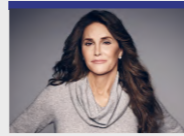
LI, 2019, P. 10

"I employ discourse analysis in order to identify the recurring themes, images, and dominating discourses that guide the media construction of the transitioning featured trans characters, families, and other trans individuals, in relationships to transgender subjectivity. The rationale of choosing this method is 1) "discourse analysis of mediated texts is useful to reveal the larger dynamics behind the production of such texts" discourse is "a system of representation in which shared meanings are produced and exchanged," which emphasizes "relations of power while also attending to relations of meanings and the process of production and exchange are therefore 'materialized' within the text"; 3) intersectionality will be required to analyze the power relations of the salient social elements in these shows, such as race, gender, sexuality, class, family, age, etc."

Paper Title: Transitioning Together: Negotiating Transgender Subjectivity with Family and Other Trans People on Reality Television

EXAMPLE CORPUS || BEISPIEL KORPUS

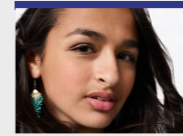
LI, 2019, P.11



I AM CAIT



BECOMING US



I AM JAZZ

EXAMPLE RESULTS || BEISPIEL ERGEBNISSE

LI, 2019, P.12FF.

Class-Specific Casting
Klassenspezifisches Casting

In *Becoming Us*, Carly's ex-wife Suzie challenges her to pay extra child support:

Suzie: Well. You're about to go have a huge operation.

Carlie: Yeah.

Suzie: You can afford that?

Carlie: I'm not paying for that. I have really great health insurance and I switched plans specifically because I was told I could get the surgery covered. I couldn't afford it otherwise. I will pay for it (the extra child support) even though I can't afford it, that's fine. It's fine.

-> great health insurance; risk taking abilities/opportunities

-> super Gesundheitsvorsorge; beeinflusst die Möglichkeiten Risiken zu nehmen

EXAMPLE RESULTS || BEISPIEL ERGEBNISSE

LI, 2019; P.12FF.

Class-Specific Casting
Klassenspezifisches Casting

Cis- & Heteronormativity
Cis- & Heteronormativität

These episodes highlight the moments when the featured trans persons desire for a cisnormative approval of their gender as if their gender is invalid and unauthentic if cisgender males do not approve. Consider the opening scene of the 6th episode of I am Cait:

Candis: Who's more attracted to men? Raise your hand.

Jenny: Is that a hand?

Candis: I ... I don't know. You would feel so much more feminine if you were with a guy, you know?

EXAMPLE RESULTS || BEISPIEL ERGEBNISSE

LI, 2019; P.12FF.

Class-Specific Casting
Klassenspezifisches Casting

Cis- & Heteronormativity
Cis- & Heteronormativität

The "Trap" Narrative
Das "Fallen"-narrativ

The narrative of being trapped in a wrong body is pervasive in these reality programs. These shows cast trans people fitting into the "trap" narrative as the main characters, neglecting other variances on the transgender spectrum. The featured trans characters share common belief about their bodies. Jazz says: "I've always been a girl, but I was trapped in a boy's body at first." "There was just a lot of shame and that largely because of my inability to feel comfortable in the body that I was born into," Carly states.

EXAMPLE RESULTS || BEISPIEL ERGEBNISSE

LI, 2019; P.12FF.

Class-Specific Casting
Klassenspezifisches Casting

Cis- & Heteronormativity
Cis- & Heteronormativität

The "Trap" Narrative
Das "Fallen"-narrativ

Family Responses
Das "Fallen"-narrativ

This construction of the replacement frames in these shows is essentially related to the Presence–Absence, Sameness–Difference, and the Self–Other dialectic spectrums through which cisgender family members make sense of the meaning of transition. The disappearing of an identity that they know about a trans person and the creation of a new identity are connected with their perceived presence and absence of the trans person. Cisgender family members might consider sex change as an extreme indicator of perceived difference, which might consequently make them experience a great sense of loss and absence of their trans loved ones. Trans characters respond with the revision frame to remind the family members that they would still be present and embody the sameness to some extent. As seen in these scenes, most cisgender family members initially choose to prioritize “Self” over “Other,” processing their own emotions and grief.

YOUR TURN || SIE SIND DRAN

HANDS-ON || ANWENDUNG



TEXT AND
IMAGES ON THE
NEXT SLIDE

TEXT UND BILDER
AUF DER
NÄCHSTEN FOLIE

3 MIN



RESEARCH
CONTEXTUAL
INFORMATION

ERUIEREN SIE
KONTEXTUELLE
INFORMATIONEN

3 MIN



ANSWER
QUESTIONS

BEANTWORTEN
SIE FRAGEN

4 MIN

HANDS-ON || ANWENDUNG

DISCOURSIIVE TEXT || DISKURSIVER TEXT

3 MIN

Kate: Have you been dealing well with the freak factor? 'Cause that's a fact – we are freaks to a lot of the world.

Caitlyn: Um, I really feel like what we're really trying to do is to normalize this as much as we possibly can.

Katie: Well, part of the reason you want is 'cause you don't want to be a freak ... and who does? That's what stopped me for years and years from moving forward.

Caitlyn: Um, how I present myself to the world, okay, is important to me. You know? So how do you see a way to get over the freak factor?

Kate: The only way I've gotten through it is to own it. Owning the "freakdom" with heart. And going, "Yeah I'm a freak, and I love you, and I won't hurt you, and I won't be mean to you, and you have my word on that."

TAKEN FROM || ENTNOMMEN AUS: LI, 2019; P.21

HANDS-ON || ANWENDUNG

QUESTIONS || FRAGEN

4 MIN

Kate: Have you been dealing well with the freak factor? 'Cause that's a fact – we are freaks to a lot of the world.

Caitlyn: Um, I really feel like what we're really trying to do is to normalize this as much as we possibly can.

Katie: Well, part of the reason you want is 'cause you don't want to be a freak ... and who does? That's what stopped me for years and years from moving forward.

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WHO SPEAKS? || WER SPRICHT?

HOW? || WIE?

WHY? || WARUM?

**HOW IS POWER DISTRIBUTED? ||
WIE IST MACHT VERTEILT?**

**WHAT DOES THIS MEAN? ||
WAS BEDEUTET DAS?**

**WHAT COULD/SHOULD BE
DIFFERENT AND WHY?**

TAKEN FROM || ENTNOMMEN AUS: LI, 2019; P.21

Any or all questions, but make the choice wisely.



WHAT DO YOU THINK?

How was it? || Wie war's.

Analysis in the paper || Analyse im Paper: Sometimes, the negotiation with other trans people recognizes transgender subjectivity, transcending simply pointing out the problems. These scenes are rare, but they indicate transvaluation (Flax, 1897). Transvaluation in the context of feminist theory and transgender studies refers to redefining the negative meanings associated with the words describing women and trans people. Instead of rejecting these words, women and trans people should embrace them as their characteristics and associate them with positive meanings so as empower themselves. In one scene, long-time trans activist and artist Kate Bornstein encourages Caitlyn to embrace being a freak regardless of society's definition of a freak.

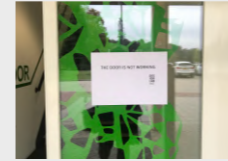
NEXT TIME

FRIDAY NOVEMBER 15TH, 16:45 – 20:00



POST/STRUCTURALISM
DE/CONSTRUCTIVISM

&



REALISM
MATERIALISM

we won't see each other in the next two weeks

wir sehen uns nicht in den nächsten zwei Wochen.

**THANK YOU ||
DANKE**



katta.spiel@univie.ac.at | Office Hours: FR 2-4pm and upon request | | Office: Porzellangasse 4 (1.06)

katta.spiel@univie.ac.at | Sprechstunde: FR 14-16 Uhr und auf Anfrage | | Büro: Porzellangasse 4 (1.06)

Again, Thank you for being here. I hope you have a great weekend.

Noch einmal, Danke dafür, dass Sie hier sind. Ich hoffe, Sie haben ein großartiges Wochenende.