

Emily Olivarez

Professor Bednar

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On the social media platform TikTok there has been a growing number of young women showcasing themselves choosing to partake in hobbies that return to traditional skills once required by housewives, such as sewing and baking. This showcasing of hobbies became known as ‘grandmacore’ and has been a way for young women to connect with one another and learn these hobbies that had been left behind by an older generation in favor of a chance to enter the workforce and build a career during the rise of feminist thinking. Within this larger trend there is a smaller trend of women using an audio of mega star Taylor Swift speaking about the hobbies she has now had time to do since ending her record breaking tour. While talking about these hobbies she says that she is on her ‘granny shit’, this phrase and audio associated with it has spawned an offshoot of the larger ‘grandmacore’ trend of young women showing off their hobbies under the guise of doing ‘granny shit’. This analysis will focus on three TikTok videos posted by separate young women participating in the trend of doing ‘granny shit’ and will rely on visual rhetoric and feminist theory while doing so. This analysis will aim to answer the following questions:

1. How does this trend function as feminist discourse?
2. How do people connecting themselves to this trend utilize humor around the phrase ‘granny shit’, acknowledging how the phrase can be interpreted as ridicule yet (re)claiming it at the same time.

3. What part of this phenomenon is related to larger cultural discourses surrounding Taylor Swift?

The methodology for doing this analysis will be as follows: Firstly looking at each TikTok video as a standalone video in order to understand how each individual poster engages with the trend.

Second, by analyzing who the person participating in the trend is by comparing and contrasting the differences or similarities in the way the three individuals engaged with the trend, while also doing a brief analysis of their profiles by looking at the video posted before and after their video participating in the trend. The third method of analysis these videos will go under is how they exist as feminist discourse and are representative of the whole ‘granny shit’ trend.

To begin this analysis it is important to analyze each video singularly in order to understand what participation in this trend looks like. The video posted by @kaleykapke on TikTok partaking in this trend is where this analysis will start. An understanding of how specifically this video attached the poster to this trend will be gained through analyzing the visual, auditory, and rhetorical components of the video.

The first clip in this video lasts less than a second and is of a young woman with a hot glue gun in one hand and a wooden bead in the other, her focus is set on the action she is doing and not looking at the camera (Figure 1). This framing positions this woman as the subject of this video yet her gaze directs the viewer to focus on what her hands are doing, establishing the overall focus of this video to be on the actions she is doing rather than the woman herself. The video then cuts to an aisle with embroidery supplies with a hand in frame grabbing a small



embroidery hoop. Then cuts back again to the same woman except this time she is positioned on a couch pushing a needle through fabric, with her gaze once again locked on her hands (Figure 2). This reinforces the focus of the visual narrative by framing the action as being centered around her hands. Although she is the one commanding her hands to do the action the tactile element of doing these crafts is being fixated on.

The video then sequences through more clips of the woman's hands doing various crafts,

this time not showcasing the woman in frame at all and positioning the

view of the camera to be in first person (Figure 3). This first person view

positions the viewer as an active participant in these

crafts by switching the viewer's role as an observer

now into a stand-in for the woman. By eliminating

the woman from the pictorial view the narrative

now swaps from watching the woman focusing on

her hands to the viewer being the one looking

directly at the hand motions happening. This switch

in framing temporarily forces the viewer to assume

the identity of the woman which in turn makes them a participant.

This sequence of third person view continues on through the end of the video with clips showcasing hobbies that match up with the list

Swift is naming in the audio, but this rhythm is interrupted three times.

One of these interruptions is a return to the same visual framing previously seen with the woman focusing on her hands and the embroidery she is doing but this time she is actively walking on a treadmill (Figure 4). This provides a much more casual view into the woman's life and

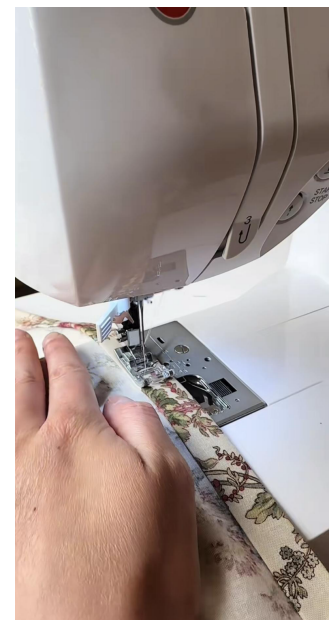


Figure
3

showcases how the crafts being worked on are done as a pleasurable pastime during freetime, such as when she is doing a low impact workout. This interpretation is further supported by the text that is overlaid on the video, “ADHD-approved workout: 3 mph stroll + a casual embroidery session,” with the woman acknowledging that she does embroidery in a casual way giving the reason of ADHD as the need for doing so (@kaleykapke on TikTok).

The other two times the first person view of the woman’s hands is interrupted are two clips of the woman showcasing the things she has made. In the first instance of this happening the woman proudly shows the camera two wooden frames she has glued wooden beads to with a smile on her face. In the visual framing of this clip her hands holding the frames are positioned in front of her face closest to the camera, almost blocking the view of her face entirely (Figure 5). This similar framing is echoed in the second video clip showing off her creations this time having half her face covered by the finished embroidery she is presenting to the camera (Figure 6). Although both of the clips attach the woman to the project by proudly showing off her work, the woman still remains just a background character to the project her hands are holding. Her hands and their relationship to the hobby she does continues to be the focus by taking up the most space of the video framing. The action of covering her face signifies her association to her identity and is reflective of the way she views herself. A person's face is the most recognizable part of their identity and the act of deliberately choosing to portray something blocking it signifies that the person wants to be known for what they deem is important enough as a stand-in for their face. In this video the woman is proudly showing her creations but she is not doing it an

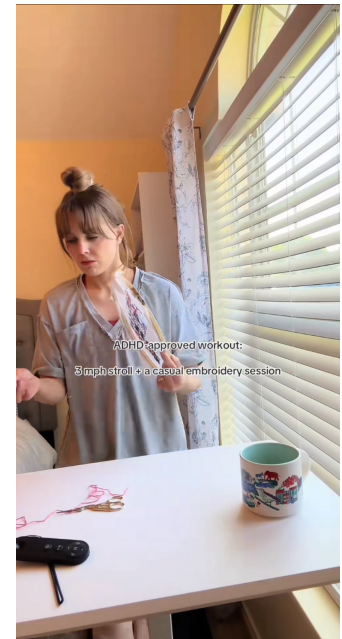


Figure 4

act of ownership, she is showing off her projects because she views them as an extension of her person. Doing these hobbies are not solely a pastime activity for the woman but rather a part of her existence.

This sentiment of assumed identity is further perpetuated by the woman in the video having no identity other than her username attached to the TikTok. The environment this woman

is in very private with the majority of the video happening in her home. This

home space is evident by her wedding photos hanging in the background of the video clips with her on her couch and the granite countertops seen in the background of her showcasing the loaves of bread, with text overtop of this video clip noting that these were for gifts (Figure 7). The only other environment these videos depict is an aisle at a craft store but the woman is never shown during these clips besides a second of her hand grabbing a product.

There is no mention of where in the world this woman lives or who she really is, the only thing she is choosing to show the viewer is that she does these hobbies thus tying her identity to them.

Moving on now to analyzing the second TikTok video by user @magdelyn.rose. This video starts with a first person perspective of a person's hand using an apple pencil to draw digitally on an ipad with the text “Grandma core at 23” (Figure 8). This introductory video clip does not immediately give any information about the person posting this



Figure 5

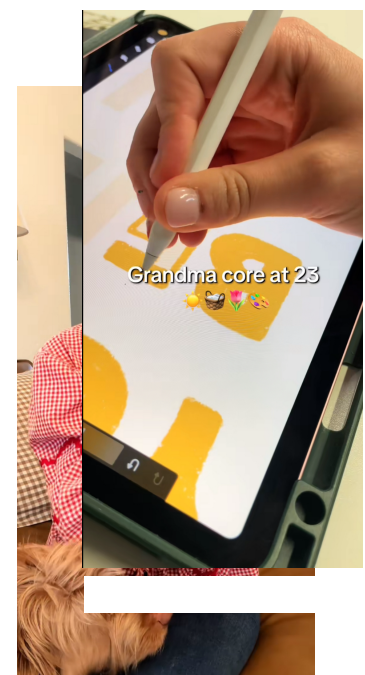


Figure 6

video other than their skin color and presumed age. Although the text placed over top of the video mentions 'grandma core' there are no identifying factors if the person is a woman. What is even more intriguing is intentionally using a video clip of a person using extremely recent technology and associating this action with grandmas, especially with a widely believed cultural stereotype of older generations' battle with misunderstanding technology. This juxtaposition in claiming the grandma identity while existing using a product of modern technology gives off a sense of inauthenticity. The video then cuts to a clip of a pile of embroidery thread in shades of blue and white with a package of plastic floss bobbins next to it, all laying on the seat of a car (Figure 9). This clip has no person in view and is still in motion like the supplies themselves are waiting for something to happen, while still having the same 'grandma core' text on screen. The inclusion of this clip seems very out of place and reads as though the hobby this individual is trying to showcase is buying embroidery supplies. The next video clip features a hobby that has been around for generations in the form of needlepoint. This clip has the same hands seen earlier using a small paintbrush to paint an american flag on a needlepoint canvas (Figure 10). This depiction is the first clip in the video that follows the 'granny shit' trend as it is showcasing a hobby typically done by grandmothers. The rest of the video repeats similar clips of digital drawing on an ipad and odd clips of seemingly random actions such as flipping through a book still with the same text overlay. One clip that is included near the end of the video is a quick clip of a loaf of bread when in the audio Swift mentions her baking obsessions. This clip once again has no view of the person filming and is filmed in the first person point of view. Overall this video has a sense of false identity with the poster not committed to the brief of doing 'granny shit', and instead has chosen to partake in the trend by focusing more as a way to showcase all

of their hobbies not just the ones considered to be traditionally related to grandmothers while still claiming their ‘grandma core at 23’ identity.

The last TikTok video a part of this case study analysis is by the user @viaxuan. This video starts with a woman standing in a store holding a bath and body works shopping bag



standing in front of a display of journals looking in a notebook (Figure 11). The text overlaid on the video is “yes taylor, we’re on our granny shit” and is a direct response to the audio of Swift that is being used (Viaxuan on TikTok). The third person point of view directly centered on the woman sets up the woman as being the subject of this video by showing her whole person doing this activity; where this video clip is taking place is just as important as what she is doing. These ideas of activity and place are connected through her person as neither would matter if she physically wasn't the one doing them thus making her the



subject. The video then cuts to a clip on the same woman in an art studio painting (Figure 12). This format of the same woman in an art studio is later repeated and suggests that painting is a grandma's hobby by tying the text on screen to the video playing behind. But painting itself, especially in the brightly colored

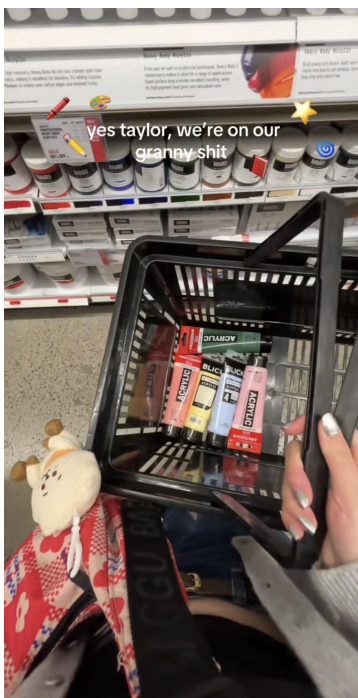


abstract way the woman in the video is painting, is not especially tied to an activity of an older generation. This suggests that the inclusion of these clips is the individual posting the video's way of interjecting their identity onto the trend. Although in the audio Swift does mention painting the environment the woman is in, a full fledged art studio, is evocative of a work environment one that is beyond a simple hobby. The next clip is a first person point of view looking down into a basket of art supplies with the lower half of a woman's body and her hand holding the basket showing (Figure 13). This reinforces the subject as the woman herself doing these actions and not the actions themselves by purposely showing her body holding the basket instead of just showing the items in the basket. Following this is a video of a woman filming herself sitting on a beach with an open watercolor pallet and completed painting laying on a beach towel, this video is in the third person perspective where the viewer can clearly see the woman holding out her open to film her body and surroundings (Figure 14). Similar to before the woman is still the main focus but unlike previously seen this act of painting is done in an act of leisure. Here the environment shift and body pose are key in understanding why although the physical act is the same the intention is different. The beach scene and half laying down position indicate this is no longer the robust environment intended for painting, instead she is at a place intended for relaxation. This is further supported by the quick portable set up of her watercolor paints, all she has is a single fixed pallet, a small cup of water, and three brushes which indicates a premeditated thought of bringing these items to use in her relaxation. None of the activities depicted in this video are closely associated with grandmothers yet the video poster ties herself to the idea of doing 'granny shit' as an identity. This tie to identity is a reflection of how she sees

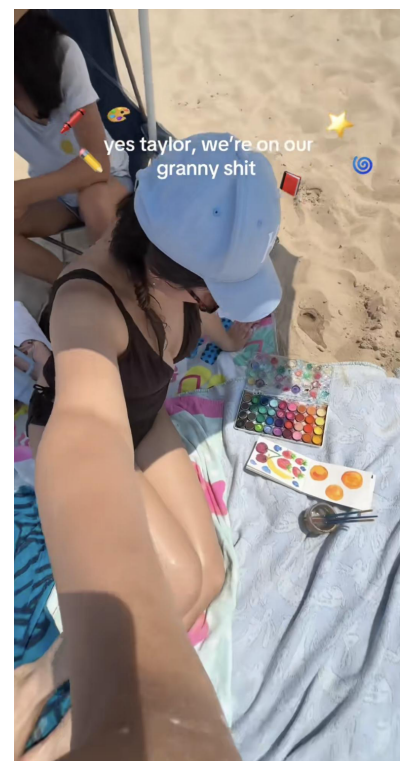
herself and although the video mainly focuses on the daily happenings of her life existing outside of her identity, she still proudly claims the ‘granny shit’ title.

Each of these TikTok videos are vastly different from each other while also being tied together within the context of the trend. The differences in video styles is due to the individuality each person infuses to their own TikTok content. Although they are each participating in the same trend by using the same audio, there is no set format everyone must follow. To better contextualize the specific differences of these videos it is helpful to understand the place the ‘granny shit’ trend fits within their individual TikTok pages.

Starting back with TikTok user @kaleykapke, while looking at her profile the two videos that bookend the ‘granny shit’ trend are of



her arranging decorative plates on her wall and framing stationary from a trip abroad. Both of these videos are similar to her trend video because they are once again focused on her hands creating something. Although neither of these videos are tying herself to the identity of doing ‘granny shit’ they are both reminiscent of a past times grandmothers partake in. This appearance of these ‘granny shit’ hobbies outside the context of the trend correlates



with Kapke's video being the most evocative of what 'granny shit' is. This genuineness evokes the idea that the claiming of this identity is not necessarily for the title itself but because she lives it.

Now looking at user @magdelyn.rose, her two videos before/ after the trend are of the sounds a keyboard makes and a video showcasing 'slow saturday' aesthetics. Both of these videos have limited views of a person and have nothing in common other than the focus on her life. What is not present in these videos is any hobbies or mention of being a grandmother, a self given title in the 'granny shit' video.

The lack of appearance of assumed 'granny shit' does not make her claiming of the title any less meaningful but adds a new perspective of this title being desirable. From all angles of Magdelyn's profile and engagement in the trend none is explicitly 'granny shit' except her painting a needlepoint canvas and baking. This lack of doing 'granny shit' while calling herself a 23 year old grandma shows a desire to be associated with the language of the trend. This desire is reflected in her showcasing of her daily activities in a trend that fits her assumed identity.

Lastly, looking towards @viaxuan's profile who is more typical of a standard influencer. The video posted after her trend participation is over her modeling a matching clothing set, while the video before is her the PR (public relations-free product) sent to her from the nail brand Olive and June, one thing that is interesting to point out is that the audio being used in this video is a song by Taylor Swift and the audio in the background and reason for the naming of the trend is by Taylor Swift. Both of these bookending videos have no overlap with the 'granny shit' trend video but they do correlate with one another. This makes her participation in the trend very similar to @magdelyn.rose, where there was a desire to participate because they see themselves in the granny shit trend despite not having typical grandma hobbies. This is reflected in the video

by @viaxuan ends on the screen of a computer with a photo collage being arranged in a word document, these photos feature a picture of a sunset, a young woman blowing out a candle on a cupcake, and pictures of people's outfits with their face cropped out (Figure 15). This inclusion of the element of photo collage signifies similar techniques of scrapbooking but in a modern way via the use of technology. This updated version of scrapbooking being focused on is a product of the trend doing 'granny shit' itself, as it is a representation of some of the larger abstract ideas that propel this trend. In its literal sense digital collaging has evolved from physical scrapbooking and represents a return to forgotten hobbies but with an updated format to fit the era of today. Similarly the video by @magdelyn.rose shows a modernized version of drawing, an activity that has never been forgotten but this digitized version has improved upon. These users

depicting their use of technology in a trend that ties identity to being a grandma showcases their affection for the 'granny' title, although their actions wouldn't explicitly be called 'granny shit' they still self identify as one.

The trend being centered around a soundbite of Taylor Swift should not go unnoticed. Both @kaleykapke and @viaxuan directly respond to what Swift is saying in the audio. Kapke responds in her video caption saying "On my granny shi*t with you Taylor!!!" and Viaxuan responds with the text overlay on her video, "yes Taylor, we're on our granny shit" (@kaleykapke, @viaxuan on TikTok). Both of these responses use Swift's first name implying a sense of familiarity and intimacy with Swift, despite not knowing her as a person. This

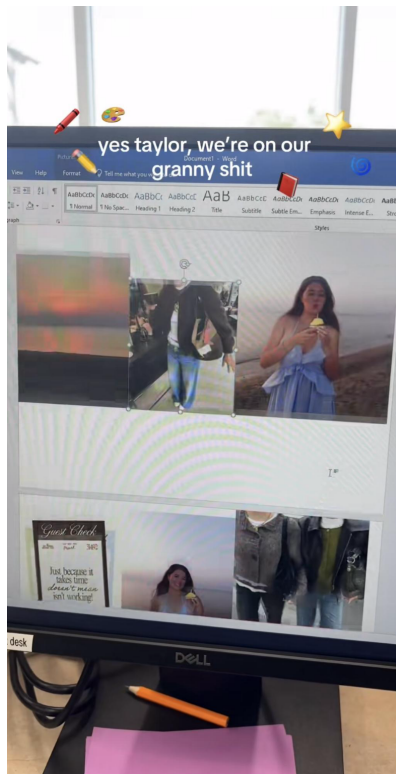


Figure 15

intimacy is also reflected in what Swift is speaking about in the audio. During the New Heights Podcast, where the soundbite came from, Swift metaphorically steps off the stage and allows listeners into her life outside of performing. Letting the audience know what she has been doing after her record breaking tour is what led to the mention of being on her ‘granny shit’, which then led to this trend TikTok users are participating in. Although @magdelyn.rose does not directly respond to Swift in her caption she does make sure to say she proudly claims the ‘granny’ title.

Each of these women choose a different part of the audio clip in their respective TikToks. Each of these choices goes along with what each video’s perceived purpose is. The video by @magdelyn.rose keeps the part where Swift is listing her hobbies because her video is aimed at the aesthetics of grandmacore (the suffix ‘core’ being slang for aesthetics) and showing those aesthetics the same way Swift lists hobbies. User @viaxuan only uses the sentence Swift says ‘granny shit’ because her video is largely aimed at Swift herself, directly responding to Swift via text on screen. Finally @kaleykapke uses the longest form of the audio with dialog both before and after the ‘granny shit’ phrase because she is the one most authentically doing ‘granny shit’ in her day to day life, while also responding to Swift in the caption.

The trend focusing around women implies feminist undertones that become very clear through this analysis. All four of these women (Swift included) are practicing choice feminism through choosing to return to hobbies of a traditional skill set. The phrase choice feminism was coined by Linda Hirshman to give name to the idea that U.S. women have been liberated (Ferguson). This case study is a perfect example of this allowance of choice at work. This online discourse demonstrates how women have reclaimed once lost skill sets and have proudly connected with others of the same interests.

Although the ‘granny shit’ trend itself showcases choice feminism, another phenomenon on TikTok that has been gaining traction with, from an outside view, similar premise is the rise of the ‘trad wife’, otherwise known as the traditional wife. This trend relies on patriarchal rhetoric and beliefs that women belong in the homespace. With every trend there are different levels of commitment with some partaking for aesthetic reasons and others because of their values. Where the ‘granny shit’ trend relies on hobbies reclaiming the skills housewives once possessed, the ‘trad wife’ trend focuses on becoming those housewives under the same patriarchal terrain they were forced to live under.

What makes these trends even more separate is the way these women partaking in the ‘granny shit’ trend incorporate their modern lifestyles while doing traditional hobbies, showing that both can exist in the same context. The video by @magdelyn.rose showcases her using modern technology to draw and in her profile she makes note that she is a graphic designer, which makes her video showcasing her drawing digitally essentially about her job. Similarly in the video by @viaxuan she showcases an art studio and her at her work place painting, this is further proved by her denoting she is an artist in her bio. The most direct reference to her job outside of her granny identity is from @kaleykapke. In her video she uses one clip with text overlay about making a decoration to go in her office, a direct link to her career. These women are not trying to hide their jobs outside their granny identity or discredit the feminist fight for women to enter the workforce; they are just simply doing hobbies they enjoy.

From a glance it might be easy to claim that this trend is refuting feminism by being a step backwards because these women are showing off skills once used to oppress them, but it is not. By these women choosing to learn the skills of housewives past they are reclaiming these skills and contextualizing them for the modern woman. The audio itself is strictly a modernized

view of these hobbies as it is from Taylor Swift, one of the most successful business women in the world, talking about how she can still have these hobbies and a career. In the audio Swift laughs as she mentions being on her ‘granny shit’ because of the ridiculousness of combining the two words not because doing these hobbies is embarrassing, if they were she would not be speaking extensively about them. This humor is reflected in the videos posted by the three TikTok users because by deliberately using the audio they are acknowledging the humorous undertones associated with it.

Categorizing the hobbies seen in these videos under the word ‘granny’ is not because these hobbies are exclusive to grandmothers but because these hobbies have been thought to have fallen out of public favor, being frozen in time like an old photograph of a grandmother when she was young. By tying themselves to a trend of doing ‘granny shit’ these women shift the meaning of granny past a marker of age and into a title of the position they occupy. This position of being the ones to return back to these once favored skills and enjoying them as hobbies while also modernizing them to fit into their lifestyles as young women. This re-contextualizes the word ‘granny’ to be in the same vein as craftsman, or someone who has many skills, and is an ode to the knowledge many grandmothers possess. This reclaiming of the word refutes the literal meaning of a grandma/granny, someone who is the older matriarch of a family, because young women, who by definition are not grandmothers, are the ones claiming it as part of their identity. These women aren’t doing ‘granny shit’ to emulate the lifestyles or aesthetics of grandmas but rather simply picking back up the same projects grannies once left behind. Thus beginning a new generation equipped with these skills and moving them from a forgotten thing of the past to a contemporary movement.

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Image Source

Figure 1-7:

Kapke , Kaley. “On My Granny Sh*t with You Taylor.” *TikTok*, 16 Aug. 2025,
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Figure 8-10:

Rose, Magdelyn. “Magdelyn.Rose.” *TikTok*, 2025,
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Figure 11-15:

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