

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C2: Humanities

See GE Handbook for information on each section of this form

ABSTRACT

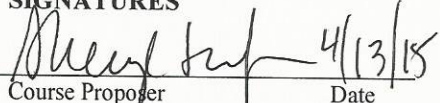
Course Abbreviation and Number: WMST 205	Course Title: Gender and Identity in Pop Culture and the Media	
Number of Units: 3		
College or Program: <input type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	Desired term of implementation: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year 2015	Mode of Delivery: <input checked="" type="checkbox"/> face to face <input checked="" type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Sheryl Lutjens	Email: slutjens@csusm.edu	Submission Date: April 13, 2015

1. Course Catalog Description:

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

<input checked="" type="checkbox"/>	Course description, course title and course number
<input checked="" type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
<input checked="" type="checkbox"/>	Topics or subjects covered in the course
<input checked="" type="checkbox"/>	Registration conditions
<input checked="" type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
<input checked="" type="checkbox"/>	Tentative course schedule including readings
<input checked="" type="checkbox"/>	Grading components including relative weight of assignments

SIGNATURES


4/13/15
 Course Proposer Date

Please note that the department will be required to report assessment data to the GEC annually.

	Support	Do not support*		Support	Do not support*
_____	<input type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>
Library Faculty			Impacted		
Date			Discipline Chair	Date	
<i>DC Initial</i>					
	Support	Do not Support*		Approve	Do not Approve
_____	<input type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>
Impacted Discipline			GEC Chair		
Chair	Date		Date		

*** If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator: Phone: Email:

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C2: Humanities

See GE Handbook for information on each section of this form

Part A: C2 Humanities General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]

Humanities GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.	WMST 205 is designed to provide an understanding of the power of popular culture and the media in the social construction of gender, race, sexual identities, able-bodiedness, and other identities and their intersections in daily life.	Student media presentations and the midterm examination will each be evaluated to determine the extent to which students are able to explain and evaluate theoretical approaches to the cultural politics of identity production (diversity).
C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.	In this course cultural expressions of many kinds will be examined and studied. Students will be encouraged to broaden their understanding and appreciation of varied creative forms, including expressive forms that are often dismissed as commercialized, vernacular, or mass produced. Students in WMST 205 are asked to learn to think critically about their own roles as readers, viewers, listeners, participants, and creators of popular culture.	A variety of different kinds of assignments, course readings and visual and cultural texts permit students in WMST 205 to explore the power of media, popular cultural production, and art expressions. The final research paper, asking students to explain and evaluate competing theoretical perspectives can be evaluated using a rubric that measures ability to understand, critique, and apply prevailing arguments.
C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.	The focus of the course is on gender, race, and identity as produced—and producers—of U.S. popular culture and the mass media. The course materials, classroom activities, and assignments are designed to engage students with competing perspectives and require both interpretation and appreciation of differences in identities in the U.S. context.	This GELO can be assessed with an evaluation of the final research paper that focuses on sites of resistance, dissent, and reclaiming of mediated identities, using a rubric that scores students in terms of cultural intelligence.

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C2: Humanities

See GE Handbook for information on each section of this form

C2.4: Articulate how theoretical approaches come to play in the creation and analysis of works in the humanities. [Methods Courses]		
C2.5: Use accepted research methods to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change. [Methods Courses]		
C2.6: Students will sharpen their understanding of concepts and methods of criticism by creating works that demonstrate facility with the artistic or literary techniques in question. [Creative Activity Courses]		

Part B: General Education Learning Outcomes required of all GE courses related to course content:

GE Outcomes required of all Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
Students will communicate effectively in writing to various audiences. (writing)	Students will write a minimum of 10 pages during the semester. Basic writing guidelines inform assignment-based instructions.	A writing rubric will be used to evaluate students' final paper assignment, focusing on basic skills, organization, and argumentation.
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	The course design requires critical thinking about issues, ideas, and problems in all activities and assignments throughout the semester—from reading and discussing to writing.	A "critical thinking" rubric will be developed and used to score students' final papers.
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Students have two research-based assignments, the media presentation (group) project and the final resistance and dissent paper. As such, the search for, evaluation, and use of information is integral to successful completion of the assignments. Students will be directed to the library.	This GELO will be assessed by an evaluation of the research conducted by students in completing the two assignments. A rubric will be developed.

Part C: GE Programmatic Goals: The GE program aligns with CSUSM specific and LEAP Goals. All C2 courses must meet at least one of the LEAP Goals.

GE Programmatic Goals	Course addresses this LEAP goal:
------------------------------	---

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C2: Humanities

See GE Handbook for information on each section of this form

LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input type="checkbox"/> Yes
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input type="checkbox"/> Yes (please describe): Diversity is at the core of WMST 205, as the course was created to examine the ways in which popular culture and mass media participate in the social construction of and contestation over individual and group identities: gender (masculinity and femininity), race and ethnicity, class, abilities, sexuality.
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input type="checkbox"/> Yes (please describe): The course readings, visual texts, and design aim to provide students the opportunity to examine critically the pop culture and the media's roles in the construction of individual, group, and national identities.

Part D: Course requirements to be met by the instructor.

Course Requirements:	How will this requirement be met by the instructor?
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses.	Students will write a minimum of ten pages during the semester, including a five-page midterm essay exam and a five-page final paper
Assignments will provide instruction in discipline-specific conventions of writing, research, and reference citation.	The syllabus provides explicit instructions about expectations for student writing and the presentation of student work.
Students will gain practice in appropriate, general or discipline-specific research methods and/or critical techniques, to strengthen the quality of their interpretation and analysis of the cultural works or historical subject matters at hand.	The course readings, lectures, activities, and assignments are all organized to provide students the opportunity to learn competing perspectives, including feminist perspectives, on the production and practices of pop culture and the media.
Students will gain familiarity with information resources and technologies relevant to the discipline, subject matters, and topics of study in question.	Students will do pop culture artifact/media presentation during the semester as well as a final research paper; both assignments ask that they seek information resources and use technology.
Assessment of student learning will take various forms, through multiple kinds of assignments that are appropriate to the methods of the discipline and the topics being studied.	While a traditional midterm essay exam and reading quizzes will be used, the group presentations and the final, theoretically-driven research paper focusing on resistance

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C2: Humanities

See GE Handbook for information on each section of this form

	and dissent require use and/or development of a different set of skills, including opportunities for creativity and imagination.
--	--

**WMST 205:
Gender and Identity in Popular Culture and the Media**

SAMPLE SYLLABUS

Course Description

Popular culture and the mass media imbue our daily existence. This course offers students an opportunity to reflect upon the ways that these forces influence—and are influenced by—our lives. Throughout the course we will examine the relationship between popular media and people’s sense of gender and identity, keeping in mind that media messages can be quite diverse and contradictory. We will consider the ways in which markers of difference—including gender, race, class, and sexuality—have been shaped and expressed by and through popular culture and the mass media in the contemporary United States.

We will begin by considering the importance of studying gender in popular culture and the media, and we will examine some theories and methods for analysis in this field. We will then explore representations of gender, and will pay particular attention to theoretical approaches for studying gender and identity construction in relation to the media/popular culture. Focusing on magazines and television, we will move on to analyze popular representations of gender, race, class and sexuality, thinking about the ways that dominant ideas, ideologies, and messages are *encoded* within media texts and *decoded* by audiences. Next, we will explore representations of bodies, particularly as those representations relate to constructions of masculinity, femininity, and sexual identity. Finally, we will explore possibilities for resistance and dissent—especially in relation to the body—as exemplified in subcultures, countercultures, and art forms. Throughout the course we will interrogate popular representations of race, class, gender, and sexuality, so that we may begin to question the political and cultural role of the media in society and on our identities.

Please note that this course is designed to meet the C2 General Education Requirement for undergraduate students.

Student Learning Outcomes

WMST 205 is a General Education C2 course, which means it has the following General Education Learning Outcomes (GELOs):

C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.

C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.

C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.

As a C2 course, the Student Learning Outcomes (SLOs) in WMST 205 will also meet California State University (LEAP Goals), CSUSM General Education Program SLOs (GEP SLOs), and Women’s Studies Department (PSLOs) expectations with regard to Student Learning Outcomes.

At the end of this semester of study and work, students in WMST 205 will be able to:

1. Understand and discuss the major questions addressed in theoretical and empirical work on pop culture and the mass media, both in writing and orally [WMST PSLO 4]
2. Explain and apply feminist and other theoretical frames with which to analyze, interrogate, and critique popular culture and the mass media, in writing and orally [C2.2; WMST PSLO 6];
3. Analyze the ways that gender, race and ethnicity, class, sexual identity, ability and other markers of difference are represented by the media, and how this influences individual lives, identities, and the social context [C2.1; WMST PSLOs 3 and 5];
4. Compare the ways that audiences may receive popular culture and media representations [C2.3];
5. Discuss critically, in writing and orally, the ways that real, material bodies are affected by and represented in popular culture and the media [LEAP 2; C2.3; WMST PSLOs 2 and 6];
6. Evaluate different forms of resistance and dissent to popular culture and construct an argument about the emancipatory potential of these forms [LEAP 4; C2.2; WMST PSLO 7];

Required Texts

Douglas, Susan. 2010. *Enlightened Sexism: How Pop Culture Took Us from Girl Power to Girls Gone Wild*. St. Martin's Griffin Press.

Gil, Rosalind. 2007. *Gender and the Media*. Cambridge: Polity Press.

Pitts, Victoria. 2003. *In the Flesh: The Cultural Politics of Body Modification*. New York: Palgrave Macmillan.

Recommended Text

Northey, Margot. *Making Sense: A Student's Guide to Research and Writing*. Sixth Edition. Don Mills, Ontario: Oxford University Press, 2010. (An earlier edition is acceptable).

***Books can be purchased at the campus bookstore.

Other Reading

There are additional readings required for this class, which include classic articles and book chapters that have been published in the area of popular culture, cultural studies, and media studies. For your convenience, these have been scanned and can be found on the class Cougar site, under "Additional Readings;" They are organized according to week. If you choose not to print them and bring them to class, which is perfectly fine, please take notes so that we may discuss them in class. The citations for these additional readings, by week, are:

Week 4:

Gauntlett, David. 2008. *Media, Gender, and Identity: An Introduction*. 2nd edition. New York: Oxford.

Levy, Ariel. 2006. *Female Chauvinist Pigs: Women and the Rise of Raunch Culture*. New York: Free Press.

Week 5:

Nakano Glenn, Evelyn. 2008. "Yearning for Lightness: Transnational Circuits in the Marketing and Consumption of Skin Lighteners." *Gender & Society* 22: 281 – 302.

Week 6:

Perry, Imani. 2003. "Who am I? The Identity and Image of Women in Hip Hop." Pp. 136 – 148 in *Gender, Race and Class in Media: A Text Reader*, edited by Gail Dines and Jean Humez. Thousand Oaks: Sage.

Dines, Gail. 2003. "King Kong and the White Woman: *Hustler* Magazine and the Demonization of Black Masculinity." Pp. 451 – 460 in *Gender, Race and Class in Media: A Text Reader*, edited by Gail Dines and Jean Humez. Thousand Oaks: Sage.

Emerson, Rana. 2002. "'Where My Girls At? Negotiating Black Womanhood in Music Videos.'" *Gender & Society* 16(1): 115 – 135.

Week 7:

Milkie, Melissa A. 2002. "Contested Images of Femininity: An Analysis of Cultural Gatekeepers' Struggles with the 'Real Girl' Critique." *Gender & Society* 16: 839 – 859.

Week 12:

Langman, Lauren. 2008. "Punk, Porn, and Resistance: Carnivalization and The Body in Popular Culture." *Current Sociology* 56(4): 657 – 677.

Week 14:

Weitz, Rose. 2001. "Women and their Hair: Seeking Power Through Resistance and Accommodation." *Gender & Society* 15: 667 – 686.

Class Requirements

There is an estimated minimum of 10 pages of writing in WMST 205, which satisfies the university-wide writing requirement.

Student learning will be assessed according to the following list of expectations and assignments, each of which is associated with specific course (and department, CSUSM, and CSU) SLOs as noted.

Participation, Attendance and Lateness (20 total points possible)

Class participation is imperative—it gives students more of a voice in the learning process, allows more than one perspective on a topic to be explored, and allows our learning and thinking to progress through ongoing dialogue and conversation. It is important that you come to class prepared to participate so that we all benefit from informed discussions. As a result, in order to receive full credit for participation, you may miss no more than 2 classes, you must arrive on time for each class (no more than 5 minutes late without prior clearance by me), and you must regularly engage in class discussions. Two "tardies" (being more than 5 minutes late, twice) equals one absence. I will send a sign in sheet around during the first 5 or 10 minutes of each class, and you are responsible for signing that sheet. If you do not sign in, that is an absence.

Throughout the class there will be ample opportunity for participation. If you are on the quieter side or are afraid of speaking in large groups, you'll need to push yourself to speak in class. There will also be opportunities for small group work, where you participate with your peers. I suggest coming to class with some questions or thoughts on the readings, to share with the class. This way, you'll be able to participate without having to do so on the spur of the moment.

Please note that regularly engaging in class discussions does not include talking "off the cuff" or simply agreeing with statements made. Rather, you must show me and the class that you have critically engaged with the readings. Simply saying "I liked the readings" or "I agree" is not considered participation.

The following guidelines are used when assigning participation grades:

18 – 20 points, A Range: Attends class regularly (2 or fewer absences), engages with the professor when questions are asked, engages with other students in large-class and small group discussions, asks critical questions and provides critical insight on the topics under study, makes statements that shows that course material has been read carefully.

16 – 17.9 points, B Range: Has more than 2 absences, engages with the professor when questions are asked, engages with other students in small group discussions and large groups, may make statements that may or may not tie into larger topics under study, sometimes makes statements that show that class material has been read carefully.

14 – 15.9 points, C Range: Attends class regularly or has more than 2 absences, engages with students in small-group discussions but is generally less engaging with the professor and larger class, does not make statements that show that class material has been read carefully. This grade can also be given to students who rarely attend class but when they attend, they actively engage with the class. This grade is also given to students who come to class and never or rarely contribute to class discussions (simply attending class does not equate to "A" level participation).

12 – 13.9 points, D Range: Does not attend class regularly (2 or more absences), makes general comments that have little to do with class material or does not comment at all when in class. Statements are not made which would show that course material has been read thoroughly. Does little in the way of critical analysis in small groups.

< 12 points, F: Does not attend class regularly (2 or more absences), does not engage with other students or the professor in class, makes broad generalizations that have little to do with the topics under study, and may or may not create a hostile classroom environment.

Please note: If you suddenly disappear from class do not expect to pass this course.

"Popular Representations in Media Texts" Group Presentation (15 total points possible)

We are regularly inundated with a media and popular culture that represents race, class, gender, and sexual identity, but we don't always have the time or the tools to critically analyze them. In what ways does the media and popular culture represent race, class, gender, and sexual identity? Given these representations, what is the political or cultural role of the media in society? How might popular culture and the media influence our understanding of the world?

For this assignment, you will be working in small groups to critically analyze the ways in which race, class, gender, or sexual identity are represented by popular culture and/or the media. Since there is no way we can cover all forms of popular culture in fifteen weeks, this is an opportunity for you and your group to find a form of popular culture that interests you, and to share it with the class. I'll send a sign up

sheet around in the first week or two of class so that your group may sign up for a presentation date. You may choose your group. This assignment will be used to meet course SLOs 1, 2, and 3.

You will bring an example of a media text to present to the class, and you will connect your example to class readings. Your example could come from a magazine, YouTube, music videos, television, film, the internet, etc. The steps are as follows:

(1) **Choose** ONE media text such as a film, internet site, television program, magazine advertisement, music video, etc. that is representing race, class, gender, and/or sexual identity in some way (**3 points**). Some examples include:

- A reality television show
- A cartoon or comic strip
- A magazine ad
- A magazine article
- An internet site
- A film or documentary
- A Hollywood site (TMZ, E!)

(2) **Analyze** the way(s) in which race, class, gender, and/or sexual identity are represented, using a theoretical concept or concepts from at least one course reading. Be sure to reference the course reading during your presentation, and clearly explain how the concept relates to your example. What can that concept tell us about how race, class, gender, and/or sexual identity are represented in popular culture?

(3) **Present**. Once you have chosen your media text and have analyzed it using course material, you will present it to the class in a 20 – 25 minute presentation. (**10 points**) In this presentation you must:

Describe your media text (for example, if you are analyzing “Jersey Shore,” tell us about the show, and perhaps show a clip)

Using a class reading, answer the following four questions:

How are race, class, gender, and/or sexual identity represented in your example?

What dominant ideas are encoded in this media text?

How may audiences receive, or decode, this text? In other words, what message(s) might audiences take away from this text?

What political or cultural role may this media text play in shaping our understanding of race, class, gender, and/or sexual identity?

Now, here is the key: in developing your presentation, ask yourself, “if you were a student in a classroom, learning about these concepts, how would I like the class session to go?” What would intrigue you and get you thinking? Please, please, keep the presentation interesting and lively! Simply standing and lecturing at students will not keep them engaged. You may want to use visual or audio media that will interest your classmates. Do not use Power Point simply to display an outline or text, and then just read it aloud. If you use Power Point, don’t turn and read it on the screen; look at the class when you are speaking, pointing to important points periodically on the power point screen. The idea is to find engaging ways to think and talk about gender, race, class, and sexual identity in popular culture and the media, and this can take many varied forms. Try to involve the class in your topic, using short video or DVD clips, music, or other media that will bring the topic to life. Also, pose questions to the class, to get them talking about the topic. I highly suggest that if you are analyzing a television show or film, bring clips to share; if a magazine ad, bring copies for the class or display it on the classroom projector screen.

Make sure to work with your group well before your presentation date. You can do much of your organizational work as a group via email, but you will need to meet together outside of class at least once

or twice, in order to work out the details. Members of your group will need to divide up the work in designing your presentation. I expect each member of the group to work on this; how you choose to divide the work is up to you, as long as it is divided evenly and is agreed upon by group members.

(4) **Hand in** a summary of what each person in the group contributed to this project. The summary should include details of what each of you did, including research, powerpoint, talking points, speaking to the class, etc. This will be handed to me after your presentation. If I find that someone is not carrying her/his weight for this project, s/he will receive zero points. (2 points)

Please do not go over the 20 – 25 minute time limit; I will deduct a point from your total score if you go over your allotted time by more than 1 minute (unless you had prior approval by me, or the discussion is very lively!)

I will give you feedback and a grade on your presentation. Use the feedback to help you strengthen your performance the next time you do a presentation.

Reading Quizzes (25 total points possible)

Since this is a university class, it is crucial that you do the readings each week in order to participate in class discussions and more broadly, to get something out of the class! Assigned readings are to be completed on the day they are listed. Reading quizzes will be used to determine if you have done the reading and have understood the main concepts and arguments. These quizzes are important to see if you are prepared to seriously discuss and engage with class material. This assignment will be used to meet course SLOs 1 and 2.

Quizzes will be given in intervals throughout the semester, unannounced. In other words, these are pop quizzes and I will randomly give them throughout the semester. Make sure you do the reading.

Quizzes will generally include 1 to 3 questions on them about the reading, with each question being worth 1 to 6 points. They will be given sometime in the beginning of a class. You will be given approximately 6 to 8 quizzes throughout the semester. If I find that most people are doing the reading, I will give fewer quizzes; if I find that many people are not doing the reading, I'll give more quizzes. It is to your benefit to show me, early on, that you are doing the reading so that you have fewer quizzes. You should take notes about the reading, and may use those notes when you take your quizzes.

Please note that quizzes may not be made up without official written verification that your absence was due to an illness, death of a loved one, or religious observance. If you miss a quiz (or for that matter, any other assignment) due to one of these reasons, it is your responsibility to notify me via email before the absence and to bring in written verification of the reason for your absence. In such cases, it is also your job to talk with me after the next class session about a make-up assignment.

Reading quizzes comprise a significant portion of your semester grade. Keeping up with the readings and doing the weekly assignments are key to your success in the course.

Midterm Exam (20 points possible, October 17 in class)

There will be a midterm essay exam in this class, which will cover material from the first 7 weeks of the course. This material will include readings, discussions, films, and anything else we have covered in class up to the end of week 7. This exam will be an essay exam. This assignment will be used to meet course SLOs 1, 2, and 4.

I will ask 2 to 3 essay questions, which will amount to about 5 pages of writing in class. You are allowed to use your notes, so be sure to bring your notebooks for this exam

Resistance and Dissent Final Paper (20 points possible, 5 pages, DUE Wednesday December 5, in class)

Resistance and dissent are an important part of any society, and come in a variety of forms. Resistance to popular culture and media representations include, but are not limited to, subcultures, countercultures, and certain forms of music, poetry, and art. In this class we considered the potential for resistance in body modification and subcultures, but there are a number of other ways that we may change our relationship to the status quo. This assignment will be used to meet SLO and 1, 3, 4, and 7.

In this assignment, you are asked to do the following:

- (1) Find a contemporary example of resistance or dissent – an example that questions, challenges, or contests popular media images or established ways of “being” or “living.” This example can be an art form, music, poetry, website, or a subculture or counterculture **(2 points)**
- (2) Do research on your example, and write a paper addressing the following questions:
 - a. Explain your example: what kind of media is it (music, poetry, website, or something else)? What is its stated purpose, or how do you interpret its purpose? (You are welcome to attach an example of your media form to your paper.) **(3 points)**
 - b. What aspects of popular culture does your example attempt to contest, respond to, or make a statement about (for example, the beauty industry, militarism, prisons, etc)? In what ways does your example contest, resist, or represent dissent toward popular culture and/or the mainstream media, and how may this be liberating for some, or many, people? Be specific, and use at least 2 class readings to support your argument. **(8 points)**
 - c. Might this example result in the reinforcement of popular culture or hierarchies in any way? Is there anything about the example itself that may be critiqued? Explain. **(3 points)**
- (3) Edit, spellcheck, make sure the paper is at least 5 pages, and make sure there aren't any syntactical or grammar errors. Make sure to cite at least 2 class readings, in MLA format both in the body of the paper and on a reference page. Your reference page does not count as a page of the paper; your paper must be at least 5 full written pages; page 6 or after should be the reference page. I will deduct points for papers that are not 5 pages, but I will not deduct points for papers that are longer than 5 pages. **(4 points)**

Please see the section below on written assignments for format of the paper. I recommend that you purchase the writing guide, *Making Sense*, for help with your writing. For a stronger paper, I also suggest that you visit the writing center.

Grading Breakdown

	Possible Points	Due Date
Participation	20	Throughout Class
Popular Representations Group Presentation	15	Throughout Class
Reading Quizzes	25	Throughout Class
Midterm Exam	20	Wednesday October 17
Resistance & Dissent Paper	20	Wednesday December 5

Course grades are based on 100 points and are assigned as follows:

A	94 and above	B- 80 – 83	D+ 68 – 69
---	--------------	------------	------------

A-	90 – 93	C+	78 – 79	D	64 – 67
B+	88 – 89	C	74 – 77	D-	60 – 63
B	84 – 87	C-	70 – 73	F	59 and below

Important Notes

Email

Please feel free to email me about class questions, absences, or other issues related to the class. I'll get back to you within 24 hours. Please do not email me if you are absent to ask "Did I miss anything in class?" If we have class and you were absent, you missed something. You have the syllabus; if you are absent from class, review the syllabus to see what you missed. In addition, I suggest exchanging your phone number with another student in the class, so the two of you can exchange notes when one of you is absent.

While I answer email relatively quickly, I do not check my email after 5 pm, nor do I check it on weekends.

Professor Conferences

I tend to have to attend academic conferences throughout the semester. If/when this happens I will let you know, and will change the schedule accordingly.

Dialogue in Class

Please be respectful and courteous to your colleagues when engaging in class discussions. Disagreement is inevitable; however, please keep in mind that it can be constructive in that it encourages us to reconsider our own positions or viewpoints. Do not let discussions become personal – avoid "you" comments like "You don't know what you're talking about" in favor of comments like, "I disagree with the position that...." or something along those lines. In other words, stay as objective as possible. In the event that you are participating in an inappropriate way, I will discuss your behavior with you and ask you to stop it. If the behavior continues after the warning you will be referred to the Dean of Students and it will negatively affect your participation grade. I also reserve the right to have you removed from the class.

A Note About Language

This is a women's studies class, so please refrain from using "guys" to refer to women and men, and "girls" to refer to women. "Guys" is not gender neutral, so if you use it I will assume that you mean "men". Similarly, "girls" refers to females under age 18. If you want to use "guys" to refer to people in class, use another phrase, such as "you all." Otherwise, many of us will assume that you only mean to speak to the men in the class. If you want to refer to the women in the class, please refer to them as "women" since the vast majority are over 18. You may also want to ask people what their preferred gender pronoun is, as not everyone identifies with the gender you may assume they are.

Reading

I have organized this class in a way that recognizes that many, if not most or all, of you are taking other classes, have part or full time jobs, and have family responsibilities. With this in mind, while some weeks have more reading and some weeks have less reading (which is necessary due to the nature of the topics we are studying each week), on average you have fewer than 65 pages of reading per week. If you average about 20 pages per hour, this means you have about 3 hours of reading per week outside of the classroom. Please come to class having done all of the reading on the day it is assigned.

Written Work

Writing is an important part of this class, and certainly an important part of the university experience as you learn to express your ideas in scholarly and academic ways. All writing, whether done in class or for formal papers, should be in the form of polished, academic prose.

I expect all of the writing you do for this course to show evidence of serious intellectual endeavor. Further, your final paper should be carefully revised, edited, and polished, virtually free of grammatical, typographical, and syntactical errors. Be sure to use spell check and grammar check, and also proofread your writing before you turn it in. If you turn in a sloppy, unedited assignment, you will receive zero credit for that assignment.

Making Sense: A Student's Guide to Research and Writing is an excellent text that can assist you in developing your writing skills. There are sections on developing your ideas before you write, documenting sources, writing style, grammar, and punctuation. I recommend that you purchase this book, read it thoroughly, and use it to strengthen your writing.

You are also encouraged to take advantage of the Writing Center, or come to see me during my office hours. If you want me to read a draft of your final paper before you hand it in, I will do so, but you must turn in the draft to me at least 7 days before it is due. I will only accept in-person or hard copy drafts. You can then incorporate my comments into your final paper.

The Writing Center is located in Kellogg Library Room 1103, and offers one-on-one tutoring at all stages of the writing process: brainstorming, drafting, revising, and editing. The Writing Center also includes a computer lab where students can work on their projects, and a resource room with books and other materials on writing. The services offered by the Writing Center are free of charge. For information about the Writing Center or to make an appointment, call (760) 750-4168 or look at the website: http://www.csusm.edu/writing_center/.

Please note that all written assignments should be double-spaced, using either Times or Times Roman 12-point font (not a larger font that takes more space), with 1-inch margins on all sides. We will use MLA, Chicago, or APA style for references in this class. See the text, *Making Sense*, for guidelines on these styles. All papers must include your name, course name, my name, and the due date of the assignment, on the first page of the paper; cover sheets are unnecessary. Remember to staple your papers!!

Professor Comments on Papers and Assignments

The comments I provide to you on your assignments and papers should be taken as conversational in tone and not as formal written work, such as what you hand in to me. While I make every effort to review my comments before I hand them back to you, if there is a typo in my commentary and you cannot infer what I am suggesting, please see me so I can explain my comments thoroughly.

Returning Papers

In this class I will grade your papers and get them back to you within 1 week after receiving them. If for any reason grading will take longer, I'll let you know.

Late Work

I do not accept late work, UNLESS you have a valid family or medical emergency. I will need a doctor's note, note from a health clinic, or other official documentation to allow an assignment to be handed in late. Please don't email me to ask if you can hand in a late assignment unless it is for one of these valid reasons.

Extra Credit

I am not a fan of extra credit as it tends to be used to make up for lack of effort in other areas of the class, or failure to fulfill one's due diligence in the class. As this is a university environment, you are

responsible for studying class material, handing assignments in on time, and seeing me at any point if you need extra help or want to discuss your grade. If the opportunity arises for extra credit I will let you know, but do not plan on it to bring up your grade.

Additionally, please do not come to me at the end of the class asking for extra credit if you did not get the grade for which you hoped. You have ample opportunity throughout the course to communicate with me and strengthen your grades. I encourage students to see me during office hours and to maintain contact with me throughout the course.

Academic Dishonesty

Plagiarism is the unauthorized use of the language and thoughts of another author and the representation of them as one's own. Similarly, cheating is to take an examination in a dishonest way, as by having improper access to answers. Any student caught plagiarizing (this includes from Wikipedia and other internet sites) or cheating shall automatically receive a failing grade for the assignment (and possibly the course), and will be reported to the University. If you are having problems understanding the material, writing papers, or feeling under pressure please talk to me. I am always happy to work with you.

Students with Disabilities

Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 5205, and can be contacted by phone at (760) 750-4905, or TDD (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with me during my office hours or in a more private setting in order to ensure your confidentiality.

Cell Phone Policy

Please be courteous and turn cell phones off when class is in session. Please do not text message your friends. This is disrespectful and distracting not only to me, but to your colleagues in the class. I WILL take your phone from you for the duration of the class if I see this happening.

Computer Use in Class

Due to experiences in which students surf the internet during class time instead of taking notes, if you prefer to take notes on your laptop during class, please sit in the front row of the classroom. I will be checking to see if you are online, so please don't make me have to shut your computer down.

Class Schedule

(Note: In the event that we need more time on certain topics, or if there are unforeseen circumstances, this schedule is subject to change. If there are changes, they will be announced in class and posted on our Cougar Course site).

Gender in Popular Culture and the Media

Week 1: Studying Gender in Pop Culture & the Media

M	8/27	Introduction to the course
W	8/29	Reading: Gill, chapter 1

Week 2: Theories, Methods of Study, and Identity

M	9/3	Labor Day, no class
---	-----	---------------------

W 9/5 **Reading:** Gill, chapter 2

Week 3: Representations of Gender

M 9/10 **Reading:** Gill chapter 3 (first half)

W 9/12 **Reading:** Gill chapter 3 (second half)

Theoretical Approaches to Understanding Gender and Identity Construction

Week 4: Structure and Agency

M 9/17 **Reading:** Gauntlett chapter 5 (on cougar course site)

W 9/19 **Reading:** Levy chapter 1 (on Cougar Course site)

Popular Representations of Gender, Race, Class and Sexuality

Week 5: Magazines & Advertising

M 9/24 **Reading:** Gill chapter 6

W 9/26 **Reading:** Nakano Glenn, "Yearning for Lightness"
Film: *Killing Us Softly 4*

Week 6: Music Videos & Pornography

M 10/1 **Reading:** Perry, "Whose Am I?"
Emerson, "Where My Girls At?"

W 10/3 **Reading:** Dines, "King Kong and the White Woman"

Week 7: Responses from Cultural Gatekeepers

M 10/8 **Reading:** Milkie, "Contested Images of Femininity"

W 10/10 **No Reading due**
Film: *Dreamworlds 3*

Week 8: Exam Week

M 10/15 Review for Midterm

W 10/17 Midterm

Enlightened Sexism

Week 9: Enlightened Sexism, Popular Culture, and the Media

M 10/22 **Reading:** Douglas, chapter 1

W 10/24 **Reading:** Douglas, chapter 2

Week 10: Enlightened Sexism, Popular Culture, and the Media cont.

M 10/29 **Reading:** Douglas, chapter 3
Film: *Miss Representation*

W 10/31 **Reading:** Douglas, chapter 4, 5
Film: *Miss Representation*

Week 11: Enlightened Sexism, Popular Culture, and the Media cont.

M 11/5 **Reading:** Douglas, chapter 6, 8

W 11/7 **Reading:** Douglas, chapter 9, epilogue

Resistance, Contestation, and Dissent?

Week 12: Resistance and the Body

M 11/12 **Veterans Day, No Class**

W 11/14 **Reading:** Langman, "Porn, Punk and Resistance"
Pitts, Introduction & chapter 1

Week 13: Resistance and the Body cont.

M 11/19 **Reading:** Pitts chapter 2
Film: *Tough Guise*

W 11/21 **Reading:** Pitts chapter 3
Film: *Tough Guise*

Week 14: Resistance and the Body cont.

M 11/26 **Reading:** Pitts, chapter 4

W 11/28

Reading: Weitz, "Women and their Hair"

Week 15: Summing Up

M 12/3

No Reading

W 12/5

No Reading: Final Paper DUE