

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Women's Studies		
Academic Unit		
Women's Studies		
Book 3 Listing (e.g., Portuguese)		
2XX	Gender, Sexuality, and Race in Popular Culture	
Number	Title	
200	Gend, Sex, Race in Pop Culture	5
18-Character Title Abbreviation	Level	Credit Hours
Summer	Autumn	Winter
	Spring	X
Year 2007		
Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.		

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (not to exceed 25 words): This course explores how popular culture generates and articulates our understandings of gender and sexuality and their intersections with race and class.

Quarter offered: Fall, Winter, Spring

Distribution of class time/contact hours: Two 2-hour sessions

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): N/A

Exclusion or limiting clause:

Repeatable to a maximum of _____ credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What is course is last in the series?

Honors Statement: Yes No GEC: Yes No Admission

Off-Campus: Yes No EM: Yes No Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code _____ Subsidy Level (V, G, T, B, M, D, or P) _____

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

This course focuses on sex/gender/race issues through the close study of popular texts. It will provide an entry-level course for our Visual and Narrative Culture curriculum and an introduction to Women's Studies issues through popular culture.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

See attached sheet.

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

For our introductory courses, 101 and 110, we currently offer a large lecture each quarter with three recitation sections. We will instead offer two recitation sections of each of these courses, and offer in addition a large lecture of this new course, with two recitation sections.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence:


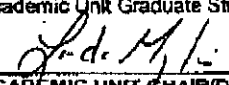
6. Expected section size: 70 Proposed number of sections per year: 3

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):
 Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to ascurofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

- | | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|-----------------|
| 1. 
Academic Unit Undergraduate Studies Committee Chair | Terry Moore
Printed Name | 1-30-06
Date |
| 2. Academic Unit Graduate Studies Committee Chair | Printed Name | Date |
| 3. 
ACADEMIC UNIT CHAIR/DIRECTOR | Linda Mizejewski
Printed Name | 1-30-06
Date |
| 4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17 th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu . The ASC Curriculum Office will forward the request to the appropriate committee. | | |
| 5. COLLEGE CURRICULUM COMMITTEE | Printed Name | Date |
| 6. ARTS AND SCIENCES EXECUTIVE DEAN | Printed Name | Date |
| 7. Graduate School (if appropriate) | Printed Name | Date |
| 8. University Honors Center (if appropriate) | Printed Name | Date |

Addendum:

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s).

X An elective within major(s)/minor(s) X A general elective:

This course can be used within the Women's Studies major as an elective or as a course in the concentration area of Culture and Representation.

This course can be used within the Women's Studies minor as an elective.

9. Office of International Education (if appropriate)	Printed Name	Date
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10. ACADEMIC AFFAIRS	Printed Name	Date
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Colleges of the Arts and Sciences Curriculum Office. 08/09/05

Gender, Sexuality, and Race in Popular Culture
Women's Studies 2XX

Prof. L. Mizejewski
286 University Hall
Office hours: Mon. 2-4, Thurs. 2-4

mizejewski.1@osu.edu
Voicemail: 292-1021

Course description and objectives:

This course explores how popular culture generates and articulates our understandings of gender and sexuality and their intersections with race and class. We will investigate the popular images and stories that shape our gender/sexual identities and standards, paying particular attention to their racial specificity and class markers. We will study a variety of theories and methods used in contemporary gender/sexual scholarship on popular culture, and we will examine a number of popular media texts. By the end of this course, students should have 1) an understanding of the intersectional approaches that allow us to examine texts through the lenses of gender, race, and class, and 2) the skills to do an in-depth analysis of a text on their own.

This course is based on the premise that popular culture is never simply diversion or entertainment. Instead, pop culture provides us with the stories, images, and scripts that enable us to imagine and practice femininities, masculinities, and sexualities. These images and practices, in turn, are imbued with class and racial values and characteristics (i.e. the whiteness of brides in bridal magazines). The sex and gender norms generated by popular culture are evident in the clothes we buy, the "looks" we aspire to, and the ways we think of love and romance. We absorb these norms in the ads we see, the movies/television we watch, and the music we listen to. This course enables us to do critical thinking about these images, practices, and stories.

Fulfillment of GEC requirement: This course fulfills the GEC requirement for Arts and Literature: Visual/Performing Arts. It aims to guide students in the interpretation of a variety of texts, including film, television, music, and advertising. Specifically, it trains students to do close readings of these texts and to understand their cultural significance in terms of gender, race, and class.

Required Text: anthology from COPEZ

Carmen: The syllabus, power point presentations, paper guidelines, corrected quizzes, and related material will be posted on Carmen. At carmen.osu.edu, use your internet username (last name.number) and password to log in.

How to succeed in this course: During class time, we will discuss the texts and readings, but we will not spend class time summarizing every assigned essay. In order to do well on the quizzes and essays, you should prepare for class by using a highlighter to mark significant passages and main ideas in the readings. Also mark sections about which you

have questions, and bring these questions up in class. Bring your anthology to class everyday because we will talk about specific passages in the readings. Take notes during class discussions. Start work on your final paper a few weeks before it is due; I am always happy to review drafts and work on revisions with you.

Requirements and Grading:

--**Attendance is required!** You have two "free" absences that you can use for emergencies or illness before your final grade goes down one-half grade: 3 absences = one-half grade; 4 absences=one full grade, etc. Because you have two "free" absences, this means you cannot use a medical excuse unless a very serious illness keeps you out three classes or more in a row. Also please note that "attendance" means the whole class, not half of it or a portion of it. Half-classes count as absences.

--**Midterm and Final exams, 25% each of final grade.** The exams will cover screenings, readings, and class discussions and will consist of multiple choice questions of the type used for the quizzes, as well as definitions of terms and theories discussed in class.

--**Five quizzes: 25% of final grade.** These multiple-choice quizzes will be given at the beginning of the class on the dates marked in the syllabus. No make-up quizzes will be given. Instead, I will drop the lowest grade, giving everyone one chance to be absent or otherwise incapacitated. There is a sample quiz on Carmen.

--**Course paper, 25% of final grade.** This paper is your opportunity to apply the analytical skills and theoretical approaches we have learned through the quarter. Paper guidelines and choices of texts are posted on Carmen. Length: 4-5 pp. double-spaced. Due date: March 13. Grade goes down one grade for each day late.

Plagiarism: As defined by University Rule 3335-31-02, plagiarism is "the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas." Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, it is the obligation of this department and its instructors to report all cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple. Always cite your sources. Always ask questions before you turn in an assignment if you are uncertain about what constitutes plagiarism. Always see your TA professor if you are having difficulty with an assignment. To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

Accommodation of students with disabilities. Students who have verification from Disability Services are responsible for contacting the professor as soon as possible. The Office for Disability Services (150 Pomerene Hall; 292-3307; 292-0901) verifies the need for accommodations and assists in the development of accommodation strategies.

CLASS SCHEDULE

Note: quizzes cover all readings up to and including the date of the quiz.

- Jan. 3 **Introductions; Sex, Gender, and the Language of Images**
 Screening: clips from Lara Croft: Tomb Raider and Terminator 2
- Jan. 5 Readings: Kaplan, "Is the Gaze Male?"
 Neale, "Masculinity as Spectacle: Reflections on Men and
 Mainstream Cinema"
- Jan. 10: **Audiences and Spectatorship**
 Screening: Clips from Wizard of Oz
 Reading: Doty, "My Beautiful Wickedness": The Wizard of Oz as
 Lesbian Fantasy
 Jenkins, "Reception Theory and Audience Research:
 The Mysteries of the Vampire's Kiss"
- Jan. 12: Screening: Clips from The Color Purple
 Readings: hooks, "The Oppositional Gaze: Black Female
 Spectators"
 Bobo, "The Color Purple: Black Women as Cultural
 Readers."
- Jan. 17: **Television and Serial Fantasies**
 Screening: Episode of Will and Grace
 Readings: Battles and Hilton-Morrow, "Gay Characters in
 Conventional Spaces: Will and Grace and the
 Situation Comedy Genre"
 Fejes, "Making a Gay Masculinity"
- QUIZ ONE**
- Jan. 19: Screening: Episode of Sex and the City
 Readings: Gerhard, "Sex and the City: Carrie Bradshaw's
 Queer Postfeminism"
 Arthurs, "Sex and the City and Consumer Culture:
 Remediating Postfeminist Drama,"

Jan. 24: **Gender, Race, and "Realities" on Television**
 Screenings: Clips from Jerry Springer
 Readings: Squire, "Counter-Narratives of Gender, 'Race,' and the
 Trailer Park in Contemporary Daytime Television
 Talk Shows"

Jan. 26: Screenings: Clips from The Swan, Extreme Makeover
 Readings: Deery, "Trading Faces"
 Bordo, "Never Just Pictures"

QUIZ TWO

Jan. 31: **Stardom and Celebrity**
 Screenings: Clips from Rush Hour and Shanghai Noon
 Readings: Gallagher, "Masculinity in Translation: Jackie Chan's
 Transcultural Star Text."
 Marchetti, "Jackie Chan and the Black Connection."

Feb. 2: Screenings: Clips from Maid in Manhattan, Out of Sight, music videos
 Readings: Beltran, "The Hollywood Latina Body as Site of Social
 Struggle: Media Construction of Stardom and
 Jennifer Lopez's 'Cross-Over Butt.'"
 Negrón-Muntaner, "Jennifer's Butt."

Feb. 7 **MIDTERM EXAM**

Feb. 9 **Gender, Race, and Music Cultures**
 Readings: Mexal, "Consuming Cities: Hip-Hop's Urban
 Wilderness and the Cult of Masculinity."
 Pough, "(Re)reconstructing Womanhood: Black
 Women's Narratives in Hip-Hop Culture"

Feb. 14 Readings: Lewis, "The Color of Country: Black Influence and
 Experience in American Country Music"
 Coates, "Can't We Just Talk About Music? Rock and
 Gender on the Internet"

QUIZ THREE

Feb. 16: **Romance and Popular Culture**
 Readings: Nava, "Diana and Race: Romance and the Reconfiguration
 of the Nation"
 Conrad, "Docile Bodies of (Im)Material Girls: The Fairy-
 Tale Construction of Jon Benet Ramsey and
 Princess Diana"

- Feb. 21: Readings: Ingraham, "Romancing the Clone" (from White Weddings)
Cancian, "The Feminization of Love."
- Feb. 23: Lecture: Romantic Comedy
Screening: Notting Hill (1999)
QUIZ FOUR
- Feb. 28: Readings: Shumway, "Screwball Comedies: Constructing Romance, Mystifying Marriage"
Negra, "Romance and/as Tourism: Heritage Whiteness and the (Inter)National Imaginary in the Woman's Film"
- March 2: **Consuming Cultures**
Readings: Ouellette, "Inventing the Cosmo Girl: Class Identity and Girl-Style American Dreams"
Breazeale, "Esquire Magazine and the Construction of the Male Consumer"
- March 7: Readings: Clark, "Commodity Lesbianism."
Goings, "The Birth and Adolescence of Aunt Jemima and Uncle Mose: Collectibles as Personifications of Stereotypes"
- March 9: Screenings: clips from Queer Eye for the Straight Guy
Readings: Morrish and O'Mara, "Queer Eye for the Straight Guy: Confirming and Confounding Masculinity"
Heller, "Taking the Nation 'From Drab to Fab'"
Meyer and Kelley, "Queering the Eye? The Politics of Gay White Men and Gender (In)Visibility"
Keller, "Does He Think We are Not Watching?": Straight Guys and the Queer Eye Panopticon"

QUIZ FIVE

PAPERS DUE MARCH 13 IN MY MAILBOX.

FINAL EXAM: THURSDAY MARCH 16 at regular class time

Bibliography of readings:

Arthurs, Jane. "Sex and the City and Consumer Culture: Remediating Postfeminist Drama." Feminist Media Studies 3.1 (2003): 87-88.

Battles, Kathleen and Wendy Hilton-Morrow. "Gay Characters in Conventional Spaces: Will and Grace and the Situation Comedy Genre." Critical Studies in Media Communication 19.1 (2002): 87-105.

- Beltran, Mary C. "The Hollywood Latina Body as Site of Social Struggle: Media Construction of Stardom and Jennifer Lopez's 'Cross-Over Butt.'" Quarterly Review of Film and Video 19.1 (2002): 71-86.
- Bobo, Jacqueline. "The Color Purple: Black Women as Cultural Readers." Female Spectators: Looking at Film and Television. Ed. Deidre E. Pribram. London: Verso, 1988.
- Bordo, Susan. "Never Just Pictures." The Feminism and Visual Culture Reader. Ed. Amelia Jones. London and New York: Routledge, 2003. 454-65.
- Breazeale, Kenon. "Esquire Magazine and the Construction of the Male Consumer." The Gender and Consumer Reader. Ed. Jennifer Scanlon. New York and London: New York UP, 2000. 226-44.
- Burley, Stephanie. "Shadows and Silhouettes: The Racial Politics of Category Romance." Paradoxa: Studies in World Literary Genres 5:13-14 (1999- 2000): 324-43.
- Cancian, Francesca M. "The Feminization of Love." Signs 11/4 (1986): 692-709.
- Childress, Cindy. "Glamour's Portrayal of Queen Latifah: Another Unreal Ideal." Feminist Media Studies 5.1 (2005): 84-87.
- Clark, Danae. "Commodity Lesbianism." Camera Obscura 25-26 (1991): 181-201.
- Coates, Norma. "Can't We Just Talk About Music? Rock and Gender on the Internet." Mapping the Beat: Popular Music and Contemporary Theory. Eds. Thomas Swiss et al. Malden, MA: Blackwell Publishers, 1998. 77-99.
- Conrad, Jo Ann. "Docile Bodies of (Im)Material Girls: The Fairy-Tale Construction of Jon Benet Ramsey and Princess Diana." Marvels & Tales: Journal of Fairy Tale Studies 13.2 (1999): 125-69.
- Deery, June. "Trading Faces: The Makeover Show as Prime-Time 'Infomercial.'" Feminist Media Studies 4.2 (2004): 211-14.
- Fejes, S. "Making a Gay Masculinity." Critical Studies in Media Communication 17 (2000): 113-16.
- Gallagher, Mark. "Masculinity in Translation: Jackie Chan's Transcultural Star Text." Velvet Light Trap: a Critical Journal of Film and Television 39(1997): 23-41.
- Gerhard, Jane. "Sex and the City: Carrie Bradshaw's Queer Postfeminism." Feminist Media Studies 5.1 (2005): 37-49.

- Goings, Kenneth. "The Birth and Adolescence of Aunt Jemima and Uncle Mose: Collectibles as Personifications of Stereotypes." Mammy and Uncle Mose: Black Collectibles and American Stereotyping. Bloomington: Indiana UP, 1994. 1-19.
- Heller, Dana. "Taking the Nation 'From Drab to Fab': Queer Eye for the Straight Guy." Feminist Media Studies 4.3 (2004): 347-50.
- Ingraham, Chrys. "Romancing the Clone." White Weddings: Romancing Heterosexuality in Popular Culture. New York: Routledge, 1999. 78-121.
- Jenkins, Henry. "Reception Theory and Audience Research: The Mysteries of the Vampire's Kiss." Reinventing Film Studies. Eds. Christine Gledhill and Linda Williams. London, and New York: Oxford UP, 2001. 165-82.
- Keller, James. "'Does He Think We are Not Watching?': Straight Guys and the Queer Eye Panopticon." Studies in Popular Culture 26.3 (2004): 49-60.
- Lewis, George H. "The Color of Country: Black Influence and Experience in American Country Music." Popular Music and Society 25:3-4 (2001).107-19.
- Kaplan, E. Ann. "Is the Gaze Male?" Feminism and Film. Ed. E. Ann Kaplan. Oxford: University Press, 2000. 119-38.
- Marchetti, Gina. "Jackie Chan and the Black Connection." Keyframes: Popular Cinema and Cultural Studies. Eds. Matthew Tinkcom and Amy Villarejo. London and New York: Routledge, 2001. 72-81.
- Mexal, Stephen J. "Consuming Cities: Hip-Hop's Urban Wilderness and the Cult of Masculinity." Eco-Man: New Perspectives on Masculinity and Nature. Ed. Mark Allister. Charlottesville, VA: UP of Virginia, 2004. 235-47.
- Meyer, Michaela D. and Jennifer M. Kelley. "Queering the Eye? The Politics of Gay White Men and Gender (In)Visibility." Feminist Media Studies 4.2 (2004): 214-17.
- Morrish, Liz and Kathleen O'Mara. "Queer Eye for the Straight Guy: Confirming and Confounding Masculinity." Feminist Media Studies 4.3 (2004): 350-52.
- Nava, Mica. "Diana and Race: Romance and the Reconfiguration of the Nation." Mourning Diana: Nation, Culture, and the Performance of Grief. Ed. Lynn Deborah Steinberg. London: Routledge, 1999. 108-19.
- Neale, Steve. "Masculinity as Spectacle: Reflections on Men and Mainstream Cinema."

- Feminism and Film. Ed. E. Ann Kaplan. Oxford: University Press, 2000. 253-64.
- Negra, Diane. "Romance and/as Tourism: Heritage Whiteness and the (Inter)National Imaginary in the Woman's Film." Keyframes: Popular Cinema and Cultural Studies. Ed. Matthew Tinkcom and Amy Villarejo. London: Routledge, 2001. 82-97.
- Negrón-Muntaner, Frances. "Jennifer's Butt." Aztlán: A Journal of Chicano Studies 22.2 (1997): 181-94.
- Ouellette, Laurie. "Inventing the Cosmo Girl: Class Identity and Girl-Style American Dreams." Media, Culture & Society 21 (1999): 359-83.
- Pough, Gwendolyn. "(Re)reconstructing Womanhood : Black Women's Narratives in Hip-Hop Culture." Check It While I Wreck It: Black Womanhood, Hip Hop Culture, and the Public Sphere. Boston: Northeastern UP, 2004. 103-27.
- Shunway, David. "Screwball Comedies: Constructing Romance, Mystifying Marriage." Film Genre Reader III. Ed. Barry Keith Grant. Austin: U of Texas P, 2003. 396-416.
- Squire, Corinne. "White Trash Pride and the Exemplary Black Citizen: Counter-Narratives of Gender, 'Race,' and the Trailer Park in Contemporary Daytime Television Talk Shows." Narrative Inquiry 12.1 (2002): 155-72.