

Term Information

Effective Term Summer 2021
Previous Value Summer 2015

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Adding a Distance Learning offering for this course.

What is the rationale for the proposed change(s)?

In line with the University's Distance Learning initiatives, we are seeking to increase Distance Learning offerings of WGSST courses.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Women's, Gender&Sexuality Sts
Fiscal Unit/Academic Org Women's, Gender&Sexuality Sts - D0506
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2230
Course Title Gender, Sexuality and Race in Popular Culture
Transcript Abbreviation Gender Pop Culture
Course Description Explores how popular culture generates and articulates our understandings of gender and sexuality and their intersections with race and class.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? Yes
Is any section of the course offered 100% at a distance
Previous Value No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Previous Value

Not open to students with credit for 230.

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

05.0207

Subsidy Level

Baccalaureate Course

Intended Rank

Freshman, Sophomore

Requirement/Elective Designation

General Education course:

Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Course goals remain unchanged.

Content Topic List

- Hegemony and ideology
- Body images
- Sexuality
- Gender, race, and difference
- Masculinity
- Disability studies

Sought Concurrence

No

Attachments

- WGSST 2230 SU20 DL.docx: DL Syllabus
(Syllabus. Owner: Stotlar, Jacqueline Nicole)
- WGSST 2230 ASC Tech Review.docx: ASC Tech Checklist
(Other Supporting Documentation. Owner: Stotlar, Jacqueline Nicole)
- 2230 Lindsey Syllabus (AU19).pdf: Syllabus
(Syllabus. Owner: Stotlar, Jacqueline Nicole)

Comments

- 01/07/21: Please attach the in-person syllabus as well. *(by Haddad, Deborah Moore on 01/07/2021 01:22 PM)*

COURSE CHANGE REQUEST
2230 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
01/21/2021

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stotlar, Jacqueline Nicole	01/07/2021 12:21 PM	Submitted for Approval
Approved	Winnubst, Shannon	01/07/2021 12:42 PM	Unit Approval
Revision Requested	Haddad, Deborah Moore	01/07/2021 01:22 PM	College Approval
Submitted	Stotlar, Jacqueline Nicole	01/07/2021 01:25 PM	Submitted for Approval
Approved	Winnubst, Shannon	01/07/2021 01:27 PM	Unit Approval
Approved	Haddad, Deborah Moore	01/07/2021 03:13 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	01/07/2021 03:13 PM	ASCCAO Approval

WGSST 2230: Gender, Sexuality, and Race in Popular Culture

3 credits

Online

Instructor: Joy Ellison

Email: ellison.1607@buckeyemail.osu.edu

Online Office hours: 3:00 pm – 4:00 pm Eastern Thursdays on CarmenChat

Accommodation for students with disabilities

*The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.*

Additional Notes on Access and Ableism: If there is anything that I can do to facilitate your learning, please feel welcome to email me or speak to me via Skype. I am committed to making this class as accessible for all students as possible. This practice includes addressing ableism: oppression based on disability. We will learn about disability, practice access collectively, and I will do my best to make the materials we use as accessible as possible. I have attempted to implement “universal design” principals in this course as much as I am able. Our readings will be screen-reader accessible pdfs or available on the web. All films will have subtitles. In order to meet these access goals, I will distribute a survey asking if you would prefer to receive video feedback or written feedback. If there are other ways that the content of this course needs to be modified to meet your needs, please contact me and/or disability services immediately.

Course Description

This course explores how popular culture shapes and expresses understandings of gender and sexuality and their intersections with race and class. Our inquiries will be based on the premise that popular culture is never simply diversion or entertainment. Instead, pop culture provides us with the ideas, images, and tropes that enable us to imagine and embody social identities. This course enables student critically examines these images, practices, and tropes. We will study a variety of theories and methods used in contemporary feminist scholarship on

popular culture, and we will examine a number of popular media texts. Students will develop a greater understanding of the history of popular images and how feminists use and subvert them to make social change.

Fulfillment of GE Requirement:

Course Learning Objectives:

This course fulfills the GE requirement for *Visual/Performing Arts*. Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience. At the completion of WGSST 2230, students should be able to:

- Understand the basic concepts of major critical theories used in studies of popular culture.
- Make practical applications of these theories to popular texts.
- Critically analyze a popular text through close attention to structure, imagery, and generic components.
- Locate, through the above, the text's treatment of issues of gender, sexuality, and race.

Expected learning outcomes:

- Students analyze, appreciate, and interpret significant works of art.
- Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

How this Online course works

Mode of delivery: This course is 100% online. There are no required sessions when you must be logged in to Carmen at a scheduled time.

Pace of online activities: This course is divided into weekly modules that are released one week ahead of time. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

Credit hours and work expectations: This is a 3-credit-hour course. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- Participating in online activities: AT LEAST ONCE PER WEEK
You are expected to log in to the course in Carmen every week. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- Office hours and live sessions: OPTIONAL
All live, scheduled events for the course, including my office hours, are optional.

Required Texts/Films

You are required to subscribe to Netflix (\$7.99/Month) and Hulu (\$7.99/Month) in lieu of purchasing books for the semester. You can subscribe to Netflix at www.Netflix.com and Hulu at www.hulu.com A one month free trial of each is available.

All required readings are posted on Carmen.

Online Course description: This course requires no synchronous attendance, although my online office hours are available to you.

A note about technology access: technology problems are not an excuse for failing to complete your assigned films and readings. If you have a technology problem, you must try to solve it yourself. Before contacting me, please ask a peer or contact IT services: <https://osuitsm.service-now.com/selfservice/services.do>. In a course that involves this many films, individual problems are sure to arise and my ability to help you with them is limited.

That said, if you find a technology problem of any sort (Carmen isn't working, a file is missing, etc.), please, please, please let me know about it. While I insist that you must take initiative to solve your own problems, I will do everything in my power to fulfill my own responsibilities as well.

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

You can find support services and privacy statements for Netflix and Hulu at the following links:

- Netflix [privacy policies](#) and [support](#) center.
- Hulu [privacy policies](#) and [support](#) center.

Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools
- Netflix accessibility (<https://help.netflix.com/en/node/116022>)
- Hulu accessibility (https://help.hulu.com/s/article/accessibility-features?language=en_US)

Course Requirements, Assignments, and Evaluation

Analytical Papers – 50% in total

You must write two analytical papers. You may select from the following options:

Option one: Negative Trope Paper: In unit one, we discuss common tropes about gender, race, sexuality, and ability. Chose a movie, single episode of a television show, or a music video that portrays one or more of the tropes we have discussed and shows an oppressed community in a **negative** light. How is the trope portrayed? How does this episode/movie/music video impact the community it portrays? When you describe your trope, please provide examples from other media sources. You can reference examples I cover in class, but you must provide at least one outside example.

Option two: Positive Media Representation Paper: In unit one, we discuss common tropes about gender, race, sexuality, and ability. Chose a movie, single episode of a television show, or a music video that portrays an oppressed community we have discussed in a **positive way** by challenging and subverting common tropes about that community. How does this piece of challenge common representations? Why is the more positive than typical tropes? Does this representation have any limitations, despite being better than typical representation? How does this episode/movie/music video impact the community it portrays? When you describe your trope, please provide examples from other media sources. You can reference examples I cover in class, but you must provide at least one outside example.

Option three: Movie review: In unit two, we discuss how genre conventions provide possibilities and challenges for feminists creating media. In this paper, select a movie identify its genre and how the film conforms to or departs from genre conventions. Does it have a feminist message, or does it have a negative impact? How effectively does the film craft its message? You are welcome to both praise and criticize the film. Please address gender and at least one other identity category (race, class, sexuality, ability, etc.) in your analysis.

Requirements: You must write TWO papers that are 4 to 5 pages double-spaced each

PAPER ONE DUE: 7/13

PAPER TWO DUE: 8/4

Final Exam - 15%

You will take an exam that covers the contents of units 1-3. The exam will involve a mixture of multiple choice, fill in the blank, and short answer questions. I will provide you with more information about the content of the test and its format. **DUE: 8/4**

Participation activities- 35%

Each week, in addition to your readings, assigned media, and lecture videos, you will be assigned short activities that will comprise your participation grade. They will include discussion posts, journals, quizzes and other formats. These activities will engage the readings, lecture videos and popular culture examples we cover in this course. These activities will make up 35% of your total grade.

Grade Break Down

Analytical Paper 1: 25%

Analytical Paper 2: 25%

Final Exam: 15%

Participation: 35%

Grading Scale

A=93-100; A-=90-92.9; B+=87-89.9; B=83-86.9; B-=80-82.9; C+=77-79.9; C=73-76.9; C-=70-72.9; D+=67-69.9; D=63-66.9; D-= 60-62.9; F= Below 60

Extra Credit

I provide extra credit opportunities occasionally, as I see fit.

Writing Guidelines:

All written work should be typed in 11 or 12-point Times New Roman font, have 1" margins, and be double-spaced. Please turn in your papers via Carmen. **DO NOT EMAIL ME YOUR PAPERS UNLESS I EXPLICITLY REQUEST IT.**

Students are required to use a recognized citation system (MLA, Chicago, APA) in all papers. Please use one system and stick to it consistently. I strongly recommend that students use the style appropriate to the major you plan to pursue. For a citation style guide, see: <http://owl.english.purdue.edu/owl/section/2/>

Attendance, Participation, and Discussion Expectations

In this course, we will strive to become a community of learners and colleagues where everyone is respected. While online courses may seem solitary, they actually require an intense commitment to living up to our values.

Students can expect from me:

- Respect
- A commitment to living out the values we identify as shaping our classroom and willingness to be held accountable to doing so
- A commitment to holding all of my students accountable to living out our values
- Explanation for the grades you receive
- Timely responses to emails and papers
- Meaningful and comprehensible feedback on written assignments
- Enthusiasm for our subject and a commitment to teaching it to the best of my ability
- A sense of humor

I expect from my students:

- Respect, including respect for my gender and the genders of our classmates:

I am a non-binary trans person, meaning that my gender identity falls outside of the gender binary of men and women. Please call me by my first name, Joy, and use the gender pronouns they, their, and them to refer to me. I do not expect students to be experts on transgender issues and I am happy to forgive any honest mistakes that students make. However, I require all students to respect me and use the correct pronouns to refer to me. Whether you are already familiar with transgender identities or just learning, I hope that you will be enthusiastic about gaining experience showing respect to all people.

- A commitment to living out the values we identify as shaping our classroom and willingness to be held accountable to doing so
- A commitment to holding fellow students and me, as your instructor, accountable to living out our values
- Robust participation in all discussions and honest effort on all assignments
- Responsibility for understanding all assignments and for asking questions as soon as possible

Regarding respect

Part of the learning process in this class will involve figuring out how best to show respect to others, based on our differences and others' articulations of how they want to be approached and treated. We'll start by checking our assumptions and learning to balance our understanding of structural and systemic harm with the uniqueness of each member of each social group. That said, if I interpret your behavior as disrespectful, or discriminatory toward other students or toward me, it will negatively affect your participation grade. You may be asked to leave while we find a way to hold you accountable for the harm you caused.

Additionally, we will **"assume everyone is always in the (electronic) room."** This means that when we discuss any group of people, we will do so as if we assume there may be members of

that group present, rather than assuming we know for sure that they are absent if we think we haven't noticed them.

On a related note, please refrain from "playing devil's advocate." Instead, take responsibility for positions that you hold or for "thinking out loud," if that is what you wish to do. If you are looking for ways to express that you want to know what the dominant culture thinks about "x" or "y" topic, you may ask it in that way and I can also help with formulating this kind of question.

Online Office Hours

I am available to you via CarmenChat from 3 pm to 4 pm Eastern on Thursday. If you have an urgent question, please ask it then. I am also committed to answering emails I receive from you on Fridays between 10 am and 11 am. While I will do my best to answer emails as quickly as possible, I will not necessarily be available to you at other times.

Email Etiquette

Please check your email daily and reply to emails within 24 hours. Use your best writing and manners. Part of your college education involves knowing how to communicate in a professional manner with your teachers and/or peers. This is especially true in an online course. Emails to me must be addressed to "Joy." **I will NOT respond to messages addressed to Ms. Ellison or Mr. Ellison as I am neither of those people.** If you feel comfortable, I encourage you to leave your Skype handle or phone number in the message so that I can follow up with you on the telephone.

Content Warnings

Some of the materials we will cover in class can be disturbing or upsetting to some people. I will provide a list of content warnings for each text, so that you are able to read around potentially re-traumatizing content. You are also welcome to remain engaged and express your feelings, if that feels like a safe option. It is okay to cry, to be angry, or to be upset. You are not required to be "okay" at all times.

Having said this, do expect to experience discomfort with the class material, as an important goal of a WGSS education is to expose students to histories of gendered oppression, violence and subordination. It is not possible or desirable for me to protect you from upsetting content. I can only encourage you to take care of yourself and work to provide a space of community care.

Late Work

All late work will have 10 percent deducted. Depending on how late the work is received, you may or may not receive feedback on it.

Late Work (The Drama Clause)

Things happen. Students may turn-in **ONE** assignment late, without reason or explanation. The late assignment will be due the following week, Sunday at midnight. Please send me an email

to let me know you will be turning in an assignment late **before the assignment is due. You must also leave a comment in Carmen indicating that you are using the Drama Clause.** There is no need to provide an explanation. **Use your extension wisely; you only have one!** Further extensions will be granted only if truly extenuating circumstances arise, such as prolonged illness or family tragedy (see the personal emergencies policy below).

Personal Emergencies

If you experience a personal emergency during this semester such as a serious illness, death in the family, accidents and/or other unforeseen circumstances that may potentially prevent you from completing coursework in this class, please contact me immediately. We will deal with these emergencies on a case-to-case basis. Note that social events (weddings, *quinceañeras* and bat/bar mitzvahs, graduations, etc.) are not valid excuses for missing assignments.

Academic integrity policy

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university’s *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here:

<https://contactbuckeyelink.osu.edu/>

Advising resources for students are available here:

<http://advising.osu.edu>

Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu. Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit equity.osu.edu or email equity@osu.edu.

Additional guidance for online courses:

- **Quizzes and exams:** You must complete all tests yourself, without any external help or communication.
- **Written assignments:** You are encouraged to ask a trusted person to proofread your assignments before you turn them in and you are encouraged to utilize the university writing center—but no one else should revise or rewrite your work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you have explored in previous courses, please discuss the situation with me.
- **Collaboration and informal peer-review:** The course includes many opportunities for discussion with your classmates. You must write discussion posts that reflect your own thoughts and constitute a unique contribution to the discussion. Remember that comparing answers on a quiz or assignment is not permitted. If you're unsure about a particular situation, please ask ahead of time.

COURSE CALENDAR

Unit One: Tropes and Archetypes			
	Date	Topic	Readings and Assignments

<p>Week 1</p>	<p>6/23</p>	<p>Syllabus Overview</p> <p>Introduction to feminist pop culture analysis</p> <p>Key ideas: feminism, intersectionality, pop culture, tropes, asexuality</p>	<p>Take access needs survey</p> <p>Read Andi Zeisler, “Feminist Pop Culture” and contribute to the discussion board</p> <p>Complete "Crenshaw, “Mapping the Margins” Annotation Exercise</p> <p>Watch "Intersectionality and Pop Culture Lecture" and contribute to discussion board</p> <p>Watch "Introduction to Tropes and Tropes about Asexuals Lecture" and contribute to discussion board.</p> <p>Listen: Kat Chow and Gene Demby, “Rep Sweats, Or, I Don’t Like This but I Need it to Win” [Transcript available] and complete journal exercise</p> <p>Take quiz 1</p>
<p>Week 2</p>	<p>6/29</p>	<p>Tropes about Women of Color</p> <p>Key ideas: Othering, Tropicalism, The Jezebel, The Mamie, Hyper-sexualization</p>	<p>Read Jessica Hagedorn, “Asian Women in Film: No Joy, No Luck”</p> <p>Listen to Still Processing Episode: Asian-Americans Talk about Racism and We Listen -Part 2</p> <p>Watch Fresh off the Boat, season 1, episode 2 [Hulu]</p> <p>Read and annotate Małgorzata Martynuska, “The Exotic Other: Representations of Latina Tropicalism in U.S. Popular Culture”</p> <p>Watch <i>One Day at a Time</i> season 1 episode 9 [Netflix]</p> <p>Watch: “Three Black Female Stereotypes that Need to Die” https://youtu.be/yQO7XoANYb8</p> <p>Watch: Blackish, season 3, episode 21 [Hulu]</p> <p>Complete Trope Analysis Exercise</p> <p>Take Quiz 2</p>

<p>Week 3</p>	<p>7/6</p>	<p>Tropes about trans people</p> <p>Key ideas: Transphobia, Transmisogyny, Transmisognoir</p>	<p>Read: Julia Serano, “Skirt Chasers: Why the Media Depicts the Trans Revolution in Lipstick and Heels”</p> <p>Watch "Pose Lecture" video and complete "Trailer Analysis Activity"</p> <p>Watch Pose, episode 1 [Netflix]</p> <p>Read and annotate Elias Consenza Krell, “Is Transmisogyny Killing Trans Women of Color?”</p> <p>Read Hari Ziyad, “Beyond Representation: Visibility in the Media Won’t Save Us” and contribute to the discussion board</p> <p>Watch Queer Eye, Season 2 Episode 5 [Netflix]</p> <p>Read KC Clements, “‘Queer Eye,’ is Still Failing Trans Men” and Samantha Riedel, "A Review of Queer Eye's Trans Makeover by an Actual Trans Person"</p> <p>Complete the "Analytical Evidence Activity"</p> <p>Take Quiz 3</p>
<p>Week 4</p>	<p>7/13</p>	<p>Disability and Rape Culture</p> <p>Key ideas: Tropes about Disability, Rape Culture, Body Politics</p>	<p>Read Alison Kafer, “A Future for Whom? Passing on Billboard Liberation”</p> <p>Watch Speechless, season 2, episode 15 [Hulu]</p> <p>Watch “Disability Tropes Lecture” video and respond to the discussion board.</p> <p>Watch Cameron Esposito’s “Rape Jokes” Content warning: discussion of sexual violence</p> <p>Watch “Rape Culture and Stand Up Comedy Lecture” video</p> <p>Linda Mizejewski, “Introduction,” Pretty/Funny</p> <p>Due: Analytical Paper 1</p>

Unit Two: Pop Culture and Political Economy

Week 5	7/20	<p>Pop culture and settler colonialism, welfare policy, and the prison system</p> <p>Key ideas: Colonialism, Controlling Images, Anti-Blackness, Moniyham Report, Popular Culture and Public Policy</p>	<p>Watch Reel Injun</p> <p>Read Elissa Washuta, "Violence against Indigenous Women: Fun, Sexy, and No Big Deal on the Big Screen"</p> <p>Watch "Tropes about Native Women" lecture and contribute to the discussion board.</p> <p>Read Patricia Hill Collins, "Mammies, Matriarchs, and other Controlling Images"</p> <p>Watch GLOW, Season 2, Episode 4 [Netflix] and contribute to the discussion board.</p> <p>Read Andrea Ritchie, Joey L. Mogul, and Kay Whitlock, <u>Queer Injustice</u>, Chapter Two</p> <p>Watch: Orange is the New Black, season 1, episode 3 and contribute to the discussion board.</p> <p>Take Quiz 4</p>
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Part two: Genre Conventions and Feminist Counter-Narratives

Week 6	7/27	<p>Horror and Science Fiction</p> <p>Key ideas: Genre Conventions, Feminist Counter-Narratives, Afrofuturism, Afropessimism</p>	<p>Watch "Afrofuturism Lecture" video."</p> <p>Watch either Dirty Computer by Janelle Monae OR Sorry to Bother You [Hulu].</p> <p>If you watched Dirty Computer, read: Leshu Torchin "Alienated Labor's Hybrid Subjects: Sorry to Bother You and the tradition of the economic rights film"</p> <p>If you watched Sorry to Bother You, read: Leshu Torchin "Alienated Labor's Hybrid Subjects: Sorry to Bother You and the tradition of the economic rights film"</p> <p>Contribute to the horror genre conventions brainstorm</p> <p>Watch either In A Quiet Place [Hulu] OR Get Out.</p>
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			Then, contribute to the discussion board
8/3: Second Analytical Paper Due – No late papers accepted			
8/3: Final Exam – No late exams accepted			



SYLLABUS: WGSST 2230 GENDER, SEXUALITY, AND RACE IN POPULAR CULTURE: HIP HOP, GENDER, AND POLITICS AUTUMN 2019

Course overview





“Gender in hip hop proves complicated terrain.”

Imani Perry

“Rap music and hip-hop culture have often been singularly cited for the transmission and reproduction of sexism and misogyny in American society.”

Mark Anthony Neal

“Let me break this down: [feminists can't abandon hip-hop](#), and we're not here to be your fetish.”

Selene San Felice

Truth can't be found in the voice of any one rapper but in the juxtaposition of many. The keys that unlock the riches of contemporary black female identity lie not in choosing Latifah over Lil' Kim, or even Foxy Brown over Salt-N-Pepa. They lie at the magical intersection where those contrary voices meet—the juncture where 'truth' is no longer black and white but subtle, intriguing shades of gray.”

Joan Morgan

Classroom Information

Format of instruction: (Lecture, Recitation)

Meeting Days/Times: (Monday/Wednesday, 9:35AM - 10:55AM)

Location: (123 University Hall)

Instructor

Instructor: Professor Treva B. Lindsey, PhD (Dr. Lindsey, Professor Lindsey, Dr. L, Professor L)

Pronouns: She, Her, Hers

Grading Assistant: Mahaliah Little, ABD

Pronouns: She, Her, Hers

Email address: lindsey.268@osu.edu

Phone number: 614-292-8339

Office hours: Tuesdays 11:00AM-12:00PM

Course description

This course will examine the history and current state of hip hop and “the complicated terrain” of gender and sexuality in hip-hop. The class will focus on the intersections of racial, gender, class, and sexual politics, feminism, globalization and capitalism in hip-hop. Through readings, new and social media, films, lectures, and discussions, we will consider the implications and historical, social, economic, and political contexts of representational and gender and sexual politics espoused within and configured through hip-hop culture.

Course learning outcomes

By the end of this course, students should successfully be able to:

1. To understand the ways in which hip hop wrestles with issues of gender, class, age, race, sexuality, ethnicity, religion/spirituality, and ability
2. To understand and discuss the role of feminism in hip hop
3. To identify the range gender and sexual politics in hip hop
4. To identify hip hop oriented theories, methodologies, and modes of inquiry
5. To explore, interpret, and analyze several hip-hop cultural products and texts.
6. To identify and engage hip hop feminist cultural criticism
7. To comprehend the significance of hip-hop in contemporary social formations of race, gender, class, and sexuality.

General Education

GE Category: Visual and Performing Arts

GE Expected Learning Outcomes: Expected Learning Outcomes

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

WGSS 2230 fulfills the Visual and Performing Arts GE by engaging students in critical listening, reading, seeing, thinking, writing and experiencing cultural production and expressive and aesthetic forms. Students will evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment. Students will analyze, appreciate, and interpret significant hip hop and will produce significant critical analyses of the visual, spatial, and performative dynamics of hip hop.

Course materials

Required (All Available in-print and at the OSU Bookstore)

Murray Forman & Mark Anthony Neal, eds *That's the Joint: The Hip-Hop Studies Reader*, 2nd Edition (TTJ)

Gwendolyn Pough, *Check It While I Wreck It: Black Womanhood, Hip Hop Culture and the Public Sphere* (CIWIWI)

Joan Morgan, *She Begat This: 20 Years of the Miseducation of Lauryn Hill* (SBT)

Readings Available on Carmen

“Necropolis: The Bronx and the Politics of Abandonment,” Jeff Chang

“Sipple Out Deh: Jamaica’s Roots Generation and the Cultural Turn,” Jeff Chang

“B-boys, Players, and Preachers: Reading Masculinity,” Imani Perry

“B-Girls, Femcees, Graf Girls and Lady Deejays: Women Artists in Hip Hop,” Rachel Raimist

“If Women Ran Hip Hop,” Aya de Leon

“for sepia “colored girls” who have considered self/when hip-hop is enuf,”

“Lil’ Kim, Hip Hop Womanhood, and the Naked Turf,” Elaine Richardson

“Performing Venus- From Hottentot to Video Vixen: The Historical Legacy of Black Female Body Commodification,” Kalia Adia Story

Grading and instructor response

Grades

Assignment or category	Points
My Birth Year in Hip Hop	15
Reading Reflections and Questions (3 Reflections)	15
Taking It Back To The Old School Midterm Group Project	30
<i>Now This</i> Mini-Doc Final Project	40
Total	100

See course schedule, below, for due dates

Late assignments

Students are expected to submit work by the deadline for each assignment. Late assignments will be accepted, with a penalty, on a case by case basis. Please contact me as soon as possible if you intend to submit an assignment after the deadline. Communication is KEY!

Grading scale

93–100: A

90–92.9: A-

87–89.9: B+

83–86.9: B

80–82.9: B-
77–79.9: C+
73–76.9: C
70 –72.9: C-
67 –69.9: D+
60 –66.9: D
Below 60: E

Instructor feedback and response time

Office Hours and Meetings

I encourage students to come to my office hours at least once during the semester. If you are unable to come during my office hours, please contact me to schedule an appointment to meet.

Grading and Feedback

For all assignments except for the final paper, you can generally expect feedback within **10-14 days**.

E-mail

I will reply to e-mails within **48 hours Monday through Friday, 9AM-5PM**. Emails sent over the weekend will be responded to no later than **Monday by Noon**.

Attendance, participation, and discussions

Student participation requirements

Over the course of the semester, you are allotted **TWO** unexcused absences. After these absences, students will lose 3 points for each subsequent, unexcused absence. Students will be considered late if they arrive after class commences. For every three times a student is late, an unexcused absence will be noted. Students must also be engaged in class discussions and lectures. Active participation includes contributions based in our course material, external, relevant sources, and class lectures and discussions. Students should complete each week's reading by Tuesday's class. Participation includes active listening skills, respectful engagement with everyone in the classroom, and attending the course on regular basis. Our classroom is a *brave space*, where difficult dialogues will occur. While safety is not a guarantee, respect and thoughtfulness are requirements for all course engagement.

Course schedule (tentative)

Week	Dates	Topics, Readings, Assignments, Deadlines
1	Aug 20/22	<p><i>“Allow Me to Re-Introduce Myself, My Name is... Hip Hop”</i></p> <p>“A Hip Hop Timeline,” Read on the web at http://www.pbs.org/independentlens/hiphop/timeline.htm</p> <p>“Hip Hop Ya Don’t Stop: Hip-Hop History and Historiography,” Murray Forman (TTJ) pp. 9-12</p> <p>“Postindustrial Soul: Black Popular Music at the Crossroads,” Mark Anthony Neal (TTJ) pp. 476-502</p>
2	Aug 27/29	<p><i>“South Bronx, the South South Bronx”</i></p> <p>“Necropolis: The Bronx and the Politics of Abandonment,” Jeff Chang (Carmen) pp. 7-21</p> <p>““Represent”: Race, Space, Place in Rap Music,” Murray Forman (TTJ) pp.347-369</p>
3	Sep 3/5	<p><i>“Here’s How I’m Tellin’ It, All Nine Elements”</i></p> <p>“The Politics of Graffiti,” Craig Castleman (TTJ) pp. 21-30</p> <p>“B-Beats Bombarding Bronx: Mobile DJ Starts Something with Oldie R&B Disks,” Robert Ford, Jr. (TTJ) pp. 40-42</p> <p>“Airshafts, Loudspeakers, and the Hip Hop Sample: Contexts and African American Musical Aesthetics,” Andrew Bartlett (TTJ) pp. 564-578</p> <p>“Sampling Ethics,” Joseph Schloss (TTJ) pp. 609-630</p>
4	Sep 10/12	<p><i>“That’s What She Said...”</i></p> <p>“My Mic Sounds Nice: Art, Community, and Consciousness,” Imani Perry (TTJ) pp. 564-578</p>

		<p>“Introduction,” Gwendolyn Pough (CIWIWI) pp. 3-14</p>
5	<p>Sep 17/19 *My Birth Year in Hip Hop Reflection Due Sept. 19th</p>	<p><i>“Now in This World of Music, There Are Many Different Tones”</i></p> <p>“Rap’s Dirty South: From Subculture to Pop Culture,” Matt Miller (TTJ) pp. 270-293</p> <p>“Global Black Self-Fashionings: Hip Hop As Diasporic Space,” Marc Perry (TTJ) pp. 294-314</p> <p>“Sipple Out Deh: Jamaica’s Roots Generation and the Cultural Turn,” Jeff Chang (Carmen) pp. 21-40.</p> <p>“Native Tongues: A Roundtable on Hip Hop’s Global Indigenous Movement,” (TTJ) pp. 336-344</p>
6	<p>Sept 24/26 ***Group A Reflections Due on Sept 26</p>	<p><i>“She Was Old School, When I Was Just a Shorty”</i></p> <p>“I’ll Be Nina Simone Defecating on Your Microphone: Hip Hop and Gender,” Mark Anthony Neal (TTJ) pp. 345-347</p> <p>“ ‘Cover Your Eyes As I Describe a Scene so Violent’: Violence, Machismo, Sexism, and Homophobia,” Michael Eric Dyson and Byron Hurt (TTJ) pp. 595-608</p> <p>“It’s Family Affair,” Paul Gilroy (TTJ) pp. 92-101</p> <p>“Bringing Wreck: Theorizing Race, Rap, Gender, and the Public Sphere,” Gwendolyn Pough (CIWIWI) pp.15-40</p>
7	<p>Oct 1/3 ***Group B Reflections Due on Oct 3</p>	<p><i>“I’m Like Tyson Icin’ I’m a Soldier at War”</i></p> <p>“B-boys, Players, and Preachers: Reading Masculinity,” Imani Perry (Carmen) pp. 117-154</p> <p>“ ‘The King of the Streets’: Hip-Hop and the Reclaiming of Masculinity in Jerusalem’s Shu’afat Refugee Camp,” Ela Greenberg (TTJ) pp. 370-381</p>

8	Oct 8/10	<p style="text-align: center;">Midterm Preparation 10/8</p> <p style="text-align: center;">Autumn Break 10/10</p>
9	Oct 15/17	<p style="text-align: center;">Midterm Presentations 10/15</p> <p style="text-align: center;">Midterm Presentations 10/17</p>
10	<p style="text-align: center;">Oct 22/24</p> <p style="text-align: center;">***Group A</p> <p style="text-align: center;">Reflections</p> <p style="text-align: center;">Due on Oct 24</p>	<p style="text-align: center;"><i>“The Police Are Gonna Hafta Come and Get Me”</i></p> <p>“An Exploration of Spectacular Consumption: Gangsta Rap as Cultural Commodity,” Eric K. Watts (TTJ) pp. 714-731</p> <p>“Public Enemy: Confrontation,” Mark Dery (TTJ) pp.407-420</p> <p>“Lookin’ for the ‘Real’ Nigga: Social Scientists Construct the Ghetto,” Robin D.G. Kelley (TTJ) pp. 134-152</p>
11	<p style="text-align: center;">Oct 29/31</p> <p style="text-align: center;">***Group B</p> <p style="text-align: center;">Reflections</p> <p style="text-align: center;">Due on Oct 31</p>	<p style="text-align: center;"><i>“Real Hot Girl Shit”</i></p> <p>“B-Girls, Femcees, Graf Girls and Lady Deejays: Women Artists in Hip Hop,” Rachel Raimist (Carmen) pp. 1-4</p> <p>“If Women Ran Hip Hop,” Aya de Leon (Carmen) pp. 185-186</p> <p>“for sepia “colored girls” who have considered self/when hip-hop is enuf,” Chyann Oliver (Carmen) pp. 248-270</p> <p>“I Bring Wreck to Those Who Disrespect Me Like a Dame: Women, Rap, and the Rhetoric of Wreck,” Gwendolyn Pough (CIWIWI) pp. 75-102.</p>
12	Nov 5/7	<p style="text-align: center;"><i>“It’s Ladies’ Night, What...”</i></p> <p>“My Cipher Keeps Movin’ Like a Rollin’ Stone: Black Women’s Expressive Cultures and Black Feminist Legacies,” Gwendolyn Pough (CIWIWI) pp. 41-74</p> <p>“Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance,” Cheryl L. Keyes (TTJ) pp. 399-412.</p>
13	Nov 12/14	<i>“Your Girl Aint a “Freak Like Me” or Adina”</i>

		<p>“Lil’ Kim, Hip Hop Womanhood, and the Naked Turf,” Elaine Richardson (Carmen) pp. 187-201</p> <p>“(Re)reconstructing Womanhood: Black Women’s Narratives in Hip Hop Culture,” Gwendolyn Pough (CIWIWI) pp. 103-126</p> <p>“Performing Venus- From Hottentot to Video Vixen: The Historical Legacy of Black Female Body Commodification,” Kalia Adia Story (Carmen) pp. 235-247</p> <p>“Butta Pecan Mamis,” Raquel Rivera (TTJ) pp. 419-434</p>
14	<p>Nov 19/21</p> <p>***Group A Reflections Due on Nov 19th</p> <p>Group B Reflections Due Nov 21st</p>	<p><i>“I Be Nina Simone and Defecatin’ on Your Microphone”</i></p> <p><i>She Begat This</i>, Joan Morgan</p>
15	Nov 26	<p><i>“Best Beeleevah”</i></p> <p>“Scared Straight: Hip Hop, Outing, and the Pedagogy of Queerness,” Marc Lamont Hill (TTJ) pp. 382-398.</p> <p>“Sista’ Outsider: Queer Women of Color and Hip Hop,” Eric Darnell (Carmen) pp. 19-40.</p> <p>““I used to be scared of the dick”: Queer women of color and hip hop masculinity,” Andreana Clay (TTJ) pp. 348-357.</p>
16	Dec 3	<p>“Conclusion,” Gwendolyn Pough (CIWIWI) pp. 215-260</p> <p>***Final Project Due December 9th by 12:00PM</p>

Course Policies

Academic integrity policy

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 33355487). For additional information, see the [Code of Student Conduct](#).

As defined in 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.” 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 sanctions range 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. 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!**

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity*
(www.northwestern.edu/uacc/8cards.htm)

Accommodations for accessibility

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical

conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Review [additional policies](#) at Office of Undergraduate Education.

Student Support Policies and Resources

Mental Health Services. As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Title IX. Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an instructor. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Ohio State's

campus with the University. Students may speak to someone confidentially by calling 1-866-294-9350 or through the [Ohio State Anonymous Reporting Line](#).

Recovery Support. The Collegiate Recovery Community (CRC) is a supportive peer community on campus for students in recovery from a substance use disorder or who may be currently struggling with substance use. The CRC is located in room 1230 of Lincoln Tower and meets regularly on Wednesdays at 5pm. Stop by or visit go.osu.edu/recovery or email recovery@osu.edu for more information.

Student Advocacy. The Student Advocacy Center can assist students with appeals, petitions and other needs when experiencing hardship during a semester. Learn more at <http://advocacy.osu.edu/>.

Explicit Content Warning

This course will contain some material of an explicit nature. Students should be aware that they will be engaging with material they may find offensive, but will be asked to respectfully engage with the material, their fellow students, and me. If a student is uncomfortable with any particular portion of the material, the student should contact me.

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: WGGST 2230

Instructor: Joy Ellison

Summary: Gender, Sexuality and Race in Popular Culture

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> Carmen Office 365 OSU Secured Media Library
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> Zoom Carmen discussion board postings Netflix Hulu
6.3 Technologies required in the course are readily obtainable.	X			All materials are available free of charge. With the exception of Netflix and Hulu which are available for nominal charge.
6.4 The course technologies are current.	X			All technologies are web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.		X		Include privacy policies for Netflix and Hulu.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.		X		Links to 8HELP are provided. Please include links to Netflix and Hulu support.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.		X		Please include statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.		X		Please include statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.		X		Consider using the ASC Distance Learning Syllabus Template
8.2 Information is provided about the accessibility of all technologies required in the course.		X		Include accessibility policies for Netflix and Hulu.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and

				available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser.

Reviewer Information

- Date reviewed: 12/22/2020
- Reviewed by: Ian Anderson

Notes: Mode of delivery is not stated. Please make sure it is noted if the course is hybrid or 100% DL. Skype is not permitted for use for distance office hours. Please use either Skype for Business, Zoom, or Microsoft Teams for video office hours. Personal accounts should never be used for university business. Statements b & c below are missing. Using the ASC DL Syllabus Template will correct this.

^aThe following statement about disability services (recommended 16 point font):
 The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <https://contactbuckeyelink.osu.edu/>