

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, 6 Week
Previous Value 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 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)

- WGSS 2230 Syllabus 6 weeks.docx: Revised DL Syllabus

(Syllabus. Owner: Stotlar, Jacqueline Nicole)

- note to ASC CC.docx: Note to committee

(Other Supporting Documentation. Owner: Stotlar, Jacqueline Nicole)

COURSE CHANGE REQUEST
2230 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
04/27/2021

Comments

- See 2-8-21 email to M. Thomas, T. Lindsey, and J. Stotlar. *(by Oldroyd, Shelby Quinn on 02/08/2021 05:01 PM)*
- 01/07/21: Please attach the in-person syllabus as well. *(by Haddad, Deborah Moore on 01/07/2021 01:22 PM)*

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
Revision Requested	Oldroyd, Shelby Quinn	02/08/2021 05:01 PM	ASCCAO Approval
Submitted	Stotlar, Jacqueline Nicole	04/27/2021 10:39 AM	Submitted for Approval
Approved	Winnubst, Shannon	04/27/2021 11:02 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/27/2021 04:29 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	04/27/2021 04:29 PM	ASCCAO Approval

Undergraduate Studies Chair Dr. Mary Thomas' note to the committee:

WGSS wishes to thank the ASCC for the careful review of our requests, as always. We especially appreciate the note about summer syllabi and uneven workloads and expectations. The department has initiated a review of summer courses and plans to implement a workshop for GTAs who are assigned summer teaching as a result of this feedback. We will also begin to implement a component in our graduate pedagogy course about how to approach syllabi-creation for different academic schedules.

WGSS 2230 – Gender, Sexuality and Race in Popular Culture Syllabus

Summer 2021

Course Information

- **Course times and location:** No required schedule meetings; all instruction occurs in Carmen each week
- **Credit hours:** 3
- **Mode of delivery:** Distance Learning

Instructor

- **Name:** Guisela Latorre
- **Email:** latorre.13@osu.edu
- **Office location:** Zoom [add invite]
- **Office hours:** Tuesdays and Thursdays from 10:20 a.m.-11:15 a.m.
- **Preferred means of communication:**
 - My preferred method of communication for questions is **email**.
 - My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your [notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to be sure you receive these messages.

Course Prerequisites

No prerequisites

Course Description

This class focuses on numerous representations of gender, sexuality and race in popular culture, a form of cultural expression that is created and consumed by large sectors of the world's population. Even though popular culture can transcend class, gender, race and other categories of difference, it is also affected by power inequalities and oppression. Because of the massive appeal of popular culture, feminist thinkers pay considerable attention to the



constructs, tropes and stereotypes that popular culture promotes. However, feminists also examine how social movements, activism and resistance can play out in popular culture as well. Thus, in this class you will learn about the multiple implications of gender and race behind the mass dissemination of human cultural expressions. Moreover, you will learn that expressions of popular sentiment and feeling are not confined to one medium; instead, these cut across different platforms (film, television, folk legends, social media, etc.) so our course will also traverse those multiple realms. In the process, you will gain critical thinking skills when it comes to analyzing and deconstructing popular culture while imagining yourself as an ethical cultural producer. Though popular culture is replete with fictions, fantasies, misrepresentations and falsehoods about communities across the globe, these images and constructs can have real and material effects on our lived experiences.

Learning Outcomes

By the end of the course, successful students will show achievement of the course goals through their competency in the learning outcomes. Course assignments are designed and evaluated to reflect the following goals and outcomes:

1. Students will understand and be able to articulate the basic concepts of major critical theories used in the analysis of popular culture.
2. Students will be able to make practical applications of these theories to popular texts under consideration in class and in their own media consumption.
3. Students will critically analyze popular texts through close attention to stylistic, structural, imagistic, and generic components and their sociopolitical consequences.
4. Students will be able to critically consider (through their demonstration of the above competencies) a given text's treatment of race, gender, sexuality, and ability.

General Education Expected Learning Outcomes

Visual and Performing Arts GE: 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.

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.

The course will satisfy these outcomes by providing students with the opportunity to view popular media through an anti-racist, anti-heteropatriarchal lens. They will analyze and discuss film, television, and other digital productions in conversation with feminist theory.



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 bylaws on instruction](http://go.osu.edu/credithours) (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: Research shows regular participation is one of the highest predictors of success. With that in mind, I have the following expectations for everyone's participation:

- **Participating in online activities for attendance: multiple times 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*.
- **Zoom meetings and office hours: optional**
All live, scheduled events for the course, including my office hours, are optional. I will post recordings of synchronous sessions for those who cannot attend.
- **Participating in discussion forums: two times per week**
As part of your participation, each week you can expect to post at least twice as part of our substantive class discussion on the week's topics.

Course Technologies

Required Software

Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Visit the [installing Office 365](https://go.osu.edu/office365help) (go.osu.edu/office365help) help article for full instructions.

CarmenCanvas Access

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](https://go.osu.edu/add-device) (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](https://go.osu.edu/install-duo) (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](tel:614-688-4357) and IT support staff will work out a solution with you.

Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- [Navigating CarmenCanvas](https://go.osu.edu/canvasstudent) (go.osu.edu/canvasstudent)
- [CarmenZoom virtual meetings](https://go.osu.edu/zoom-meetings) (go.osu.edu/zoom-meetings)

Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** go.osu.edu/it
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357)
- **Email:** servicedesk@osu.edu



Grading and Faculty Response

How Your Grade is Calculated

Assignment Category	Points
Participation in Discussion Boards	40
Carmen Quizzes	50
Midterm Exam	25
Final Exam	25
Pop Culture Analysis Paper	30
Craftivism Project	30
TOTAL	200

See [Course Schedule](#) for due dates.

Descriptions of Major Course Assignments

Participation in Discussion: Our discussion boards will be mostly dedicated to in-class dialogue. It is thus crucial that you watch the PowerPoint lectures and complete the readings before you participate on these boards. I will post 2 prompts per week. Each prompt will require you to respond to my prompt (500 words minimum) and respond to a classmate's prompt (300 minimum).

Weekly Carmen Quizzes: These will be 12 quizzes (multiple choice and fill-in-the-blank) testing your knowledge of the week's lecture, and readings. I will drop the 2 lowest grades.

Midterm Exam: For the midterm exam, you will be given two essay questions that pertain to the material covered from weeks 1-3. You will select one question and write an extensive essay that brings in material from lecture, readings and discussions. You will have 24 hours to complete this exam. Length: 700-1000 words.

Final Exam: This exam will have the exact same format as the midterm, but will cover weeks 4-6. You will have 24 hours to complete this exam. Length: 700-1000 words.

Pop Culture Analysis Paper: You will select a pop culture event, production or “artifact” and analyze it using the feminist tools introduced in class. Length: 900-1200 words.

Craftivism Project: You will create a craftivist project with my assistance. No arts background necessary! You will upload a photo of your creation to Carmen together with your artist statement. Length: 600-900 words.

Time Commitment

You can expect to devote the following weekly work hours to this class:

Watching lectures + taking notes	Approx. 4.5 hours per week
Completing readings	Approx. 5 hours per week
Completing discussion boards: 6.5 hours	Approx. 6.5 hours per week
Taking weekly quizzes	Approx. 1 hour per week
Working on paper assignments	Approx. 1 hour per week
Preparing for Midterm and Final exams	Approx. 1 hour per week

Late Assignments

Please refer to Carmen for due dates. Due dates are set to help you stay on pace and to allow timely feedback that will help you complete subsequent assignments.

Instructor Feedback and Response Time

- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address. I will do my best to reply to emails within **24 hours on days when class is in session at the university**.
- **Class announcements:** I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check [your notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to ensure you receive these messages.
- **Discussion board:** I will check and reply to messages in the discussion boards once mid-week and once at the end of the week.
- **Grading and feedback:** For assignments submitted before the due date, I will try to provide feedback and grades within **seven days**. Assignments submitted after the due date may have reduced feedback, and grades may take longer to be posted.

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



Other Course Policies

Required Texts and Materials

- 1- Carmen Readings
- 2- Alfred Hitchcock (dir.), *Rear Window* (1954) (film available free to OSU students in the Secure Media Library, drm.osu.edu)
- 3- Art Supplies
 - a. 2-5 sheets of paper no smaller than 8.5 X 11"
 - b. 1 pair of scissors
 - c. 1 pencil and eraser
 - d. Drawing, writing and embellishment tools (TBA)
 - e. Access to a photocopier or scanner/printer device (optional)

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 or attending class, please contact me immediately. I am aware that the pandemic may pose many difficulties in your college career so I will do my best to work with you and support you if you experience hardships and struggles this semester.

Extra Credit

You may earn extra credit in this class by attending one or two events online events that relate to the topic of popular culture and gender. You will then be required to write a 2 to 3-page report on these events. These reports can be submitted at any time during the semester (though no later than the day of the final exam.) In this report, you will need to include a summary of the event you attend and an explanation of how it relates to our class. Possible points: 2-4 points per report. Limit: 2 reports.

Class Discussion Etiquette

As many courses on feminism, gender and ethnic studies do, this class deals with numerous controversial and sensitive issues that often elicit heated discussion. Moreover, this class is taught from a pro-feminist perspective. I expect that a number of you will disagree with the ideas presented to you in lecture, recitation and the course readings. Students will be provided opportunities to express disagreement and differing points views. Nevertheless, all in-class dialogue needs to happen within an atmosphere of civil intellectual exchange and mutual respect. Moreover, I ask that you refrain from using offensive or insensitive language with your professor and fellow students. Personal attacks, heckling, loud speaking and stonewalling will not be permitted.

Teaching and Learning in Difficult Times

It is no secret that we are living in times of heightened racial tension since the murders of George Floyd in Minneapolis, Breonna Taylor in Louisville and, most recently, Casey Goodson



and Andre Hill here in Columbus. Teaching and learning about gender, race and power has become increasingly difficult and even painful; for many of us, these issues hit too close to home. There will be days that our class will feel overwhelming for both students and professor. I hope that we will be able to create a community of support in the classroom where we can develop compassion and deep understanding for each other's experiences.

This is to say that I will not pretend to be “non-partisan” when it comes to the politics of our times. My commitment to gender equality and social justice do not allow me to remain uncritical of the politics associated with the current White House administration. Developing such a critical consciousness is also a key component of a feminist education. Nevertheless, I will not expect everyone to agree with me, nor will I try to get you “on my side.” I will welcome different points of view and informed opinions with the goal of establishing productive and respectful dialogues.

Trigger Warnings

Some of the materials we will discuss in class can be disturbing or upsetting to some people. I will provide the proper warning to the classroom before we present potentially upsetting content. If you think exposure to this material might negatively affect your mental health, let me know and we can figure out some alternatives in your case. Having said this, do expect some discomfort with the class material from time to time, as a central goal of the WGSS classroom is to expose students to histories of gendered oppression, violence and subordination that are often difficult to take in.

Land Acknowledgement

Even though we will not get a chance to explore many topics related to indigenous history and culture in WGSS 2230, I would still like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

Academic Integrity Policy

See [Descriptions of Major Course Assignments](#) for specific guidelines about collaboration and academic integrity in the context of this online class.

Ohio State's Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State

University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct](http://studentconduct.osu.edu) (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

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](http://go.osu.edu/coam) (go.osu.edu/coam)
- [Ten Suggestions for Preserving Academic Integrity](http://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
- [Eight Cardinal Rules of Academic Integrity](http://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

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.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the

basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at equity.osu.edu,
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or email equity@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

Your Mental Health

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. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](https://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at [614- 292-5766](tel:6142925766). **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](https://www.suicidepreventionlifeline.org) (suicidepreventionlifeline.org) or by calling [1-800-273-8255\(TALK\)](tel:18002738255). [The Ohio State Wellness app](https://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.

Accessibility Accommodations for Students with Disabilities

Requesting Accommodations

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 \(SLDS\)](#). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services.

Disability Services Contact Information

- Phone: [614-292-3307](tel:614-292-3307)
- Website: slds.osu.edu
- Email: slds@osu.edu
- In person: [Baker Hall 098, 113 W. 12th Avenue](#)

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 as early as possible.

- [CarmenCanvas accessibility](http://go.osu.edu/canvas-accessibility) (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- [CarmenZoom accessibility](http://go.osu.edu/zoom-accessibility) (go.osu.edu/zoom-accessibility)

COURSE SCHEDULE

Required Weekly Activities

Week 1

MODULE 1- What is Pop Culture?

1- Watch Videos

Class Introduction

Lecture "What is Pop Culture?"

2- Read

* John Storey, "What is popular culture?" *Cultural theory and popular culture*, 1-17

* Angela McRobbie, "Fashion as a Culture Industry," *Fashion Cultures*, 253-263,

3- Participate

Discussion Board 1.1

4- Complete

Carmen Quiz 1

MODULE 2 – Feminist Perspectives on Popular Culture

1- Watch Video

Lecture "Feminist Perspectives on Popular Culture"

2- Read

* Hailey Nicole Otis, "Tess Holliday's Queering of Body-Positive Activism," *Women's Studies in Communication*, 157-180.

* Elana Levine, "Feminized Popular Culture in the Early Twenty-first Century," *Cupcakes, Pintrest and Ladyporn*, 1-12.

3- Participate

Discussion Board 1.2

4- Complete

Carmen Quiz 2

Week 2

MODULE 3 – Advertising and Neoliberalism

1- Watch Video

Lecture, "Advertising and Neoliberalism"

2- Read

* Wesley Buerkle, "Kitchen Porn," *Neoliberalism and the Media*, 147-162.

* Minjeong Kim and Angie Y. Chung, "Consuming Orientalism," *Qualitative Sociology*, 67-91

2- Participate

Discussion Board 2.1

4- Complete

Carmen Quiz 3

MODULE 4 – The Film Industry

1- Watch Videos

Lecture "The Film Industry"

Film, *Read Window* (drm.osu.edu)

2- Read

* Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Feminism and Visual Culture Reader*, 57-65.

* Casey McKittrick "Appetite and Temporality in *Rear Window*," *Hitchcock's Appetites*, 101-122.

3- Participate

Discussion Board 2.2

4- Complete

Carmen Quiz 4

Pop Culture Analysis Paper due by the end of the week



Week 3

MODULE 5 – The Television Industry

1- Watch Video

Lecture, “The Film Industry”

2- Read

* Brady, A., Burns, K., & Davies, “Transgender Subjectivities and Projects of the Self,” *Mediating Sexual Citizenship*, 1-18.

Shilpa Dave, “Apu’s Brown Voice,” *Indian Accents*, 40-59.

3- Participate

Discussion Board 3.1

4- Complete

Carmen Quiz 5

MODULE 6 – The Music Industry

1- Watch Video

Lecture, “The Music Industry”

2- Read

* Megan Thee Stallion, “Why I Speak for Black Women,” Washington Post, 3 pages.

* Hunter and Cuenca, “Nicki Minaj and the Changing Politics of Hip-Hop,” *Feminist Formations*, 26-46.

3- Participate

Discussion Board 3.2

4- Complete

Carmen Quiz 6

Week 4

Take Midterm Exam

Prompt and guidelines posted this Monday morning on Carmen

MODULE 7 – Gaming, Gender and Race

1- Watch Video

Lecture, “Gaming, Gender and Race”

2- Read

* Claudia Herbst, “Shock and Awe,” *Feminist Media Studies*, 311-324.

* Kishonna Gray, “#Me2, #Me4, Black Women, Mysogynoir,” *Intersectional Tech*, 92-119.

3- Participate

Discussion Board 4.1

4- Complete

Carmen Quiz 7

MODULE 8 – Craft and DIY Cultures

1- Watch Video

Lecture, “Craft and DIY Cultures”

2- Read

* Shannon Black, “KNIT + RESIST,” *Gender, Place and Culture*, 696-710.

* Guisela Latorre, “Crafting a Relational Queer Body: The Knitted Activism of Ben Cuevas,” unpublished essay under review, 30 pages

3- Participate

Discussion Board 4.2

4- Complete

Carmen Quiz 8



Week 5	MODULE 9 – Comics, Gender and Race
	1- Watch Video Lecture, “Comics, Gender and Race”
	2- Read * Enrique García, “The Latina Superheroine,” <i>Comic Book Studies Here and Now</i> , 163-179. * Charlotte Johanne Fabricius, “New and Improved? Disability and Monstrosity in Gail Simone’s <i>Batgirl</i> ,” <i>Monstrous Women in Comics</i> , 84-987.
	3- Participate Discussion Board 5.1
	4- Complete Carmen Quiz 9
	MODULE 10 – Latinx Cultura Popular
1- Watch Video Lecture, “Latinx Cultura Popular”	
2- Read * Lisa Brown, “Pleasuring Body Parts,” <i>Critical Arts: South-North Cultural and Media Studies</i> , 6-25. * Ben Chapell, “Auto Bodies,” <i>Lowrider Space</i> , 101-135.	
3- Participate Discussion Board 5.2	
4- Complete Carmen Quiz 10	
Craftivism Project due by the end of this week	
Week 6	MODULE 11-Street Art
	1- Watch Video Lecture “Street Art”
	2- Read * Guisela Latorre, “Indigenous Images of Democracy on City Streets,” <i>Gender, Place and Culture</i> , 696-710. * Jessica Pabón, “Be About It,” <i>TDR: The Drama Review</i> , 88-116.
	3- Participate Discussion Board 6.1
	4- Complete Carmen Quiz 11
	MODULE 12 – Feminisms Online
	1- Watch Video Lecture, “Feminisms Online”
	2- Read * Mia Fischer, “#FreeCeCe,” <i>Feminist Media Studies</i> , 755–771. * Laura Brightwell, “Feminist Tinder,” <i>Gender Hate Online</i> , 233-243.
	3- Participate Discussion Board 6.2
	4- Complete Carmen Quiz 12
Take Final Exam Prompt and guidelines posted this Friday morning on Carmen	





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 Deejaays: 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/>