Dr. Linh Hua
Office hours: Mon 3-5pm; Thurs 9-11am; Fri 9-11am & 3-4:30pm; and by appointment.
Office: University Hall 4428, Department of Women’s Studies, Loyola Marymount University
Contact info: Linh.Hua@lmu.edu (preferred); 310-338-4209 (non-preferred)
Phone calls are answered when I am in the office. If I do miss you and you choose to leave a voicemail message, please also send an email to let me know. Email is best and most reliable.

Writing Instructor: Mike Petitti
Email: mpetitti@lmu.edu
Office Hours: Friday 11-2pm and by appointment
Office location: University Hall 3217

A. COURSE DESCRIPTION: Welcome to the First Year Seminar (FYS) on Gender and Popular Culture! This course is developed and taught by faculty in the Women’s Studies department at LMU to introduce you to scholarship on how popular culture (film, tv, music, advertising, etc.) teaches us how to be men and women, boys and girls. We will explore descriptive elements of identity that seem natural and intuitive (for example femininity, masculinity, courage, intelligence, and sexuality) and deconstruct the complex cultural system that links them to fixed ideas of male and female.

Feminist research is interdisciplinary, meaning that the scholarship produced by feminist scholars adheres to a combined methodology of cultural analysis, history, science, literature, social science, and philosophy, to name a few. While these categories of information are traditionally divided into distinct disciplinary tracks, feminist scholars believe that the division—like all categorical divisions—rely on the assumptions of difference and hierarchy. The foundation of feminist inquiry aims to understand why and how the difference between categories like male and female, masculinity and femininity, hetero and homo, is so fraught with fear and violence. Why and how does your sex or your gender identity affect mine? Why do we care how others define themselves? How does entertainment, art, and consumption impact who we love and how we love, and how we know ourselves and each other? And why do some people kill or give their lives to secure what they believe are the appropriate responses to these questions?

To answer these questions, you will be required to read and engage both popular and scholarly texts, to understand their arguments and premises, and to synthesize information and develop your own sophisticated analysis. At the end of the semester, you will have gained an understanding of the stakes involved in how gender is constructed in popular culture. You will develop this perspective in a final paper that makes an original argument on the gendered and sexual repercussions of uncritical, passive consumption of popular culture in our personal, political, and social lives.

Please be aware that I have done my best to provide **trigger warnings** in anticipation that some sexual or violent content may be disturbing. If you have concerns or reservations about our content, themes, or visual media, please come see me in office hours to discuss them.
B. LEARNING OUTCOMES: The holistic goals of this course is for each of us to gain deep personal reflection on how we have come to understand notions of sex and gender, man and woman, through our everyday consumption of popular culture. By engaging this process of reflection through a conscientious, rigorous, and purposeful feminist framework, we will also open ourselves to understanding the impact of gender construction as a social justice issue that concerns us all equally. This concern will hopefully present itself as a matter of personal, intellectual, and spiritual responsibility that will stay with each of us for a lifetime. To achieve the holistic goals, students in this course will:

- assess assignment prompts carefully, identify research tasks, and locate appropriate print and electronic resources as necessary;
- demonstrate command of the research process by completing four (4) online assessment modules on information literacy;
- define key terms listed on Blackboard; explain how they are constructed in popular culture and the stakes involved in these constructions;
- understand and explain the importance of studying popular culture for social justice;
- understand and demonstrate functional knowledge of feminist scholarship on popular culture and gender through rigorous verbal and written analysis of popular culture;
- demonstrate knowledge of feminist scholarship and academic protocol through the practice of reference and citation;
- read, write, and speak carefully, conscientiously, and with critical application of the terms and concepts discussed in the course and introduced in assigned readings;
- produce original exploratory and analytical writing, use revision techniques to refine and reorganize ideas, and work diligently with the course writing instructor to develop clear, articulate, and grammatical assignments that respond to appointed prompts.
- write a minimum of 30 pages or 9000 words.

C. REQUIRED TEXTS

- Articles provided as PDF on Blackboard are required—all are noted as PDF on the syllabus.
- Films shown in class will also be at WHL at the Reserve desk for subsequent viewing.
- **CLICKERS** – Please purchase a remote i>Clicker for this course or register online to use i>ClickerGo. Instructions for i>Clicker and i>ClickerGo registration can be found on the last page of this syllabus.

D. MAJOR ASSIGNMENTS, EXTRA CREDIT, AND GRADE DISTRIBUTION - All major assignments must be completed for credit to pass the course. Please read the grading policy and course expectations outlined in this syllabus carefully. Grading rubrics will be provided on Blackboard for your reference. In the case that an Extra Credit opportunity becomes available, it will be valued at no more than 2 points per opportunity.
Students must complete the following requirements satisfactorily to pass the course:

- Two (2) in-person office meetings with Dr. Hua are required.
- Attendance and Participation: 10% or 10 points (see above)
- Information Literacy Modules/Quizzes (4): 10% or 10 points
- Presentation and Group Facilitation (2 AB): 10% or 10 points
- 5-page Critical Book Review (2 AB) (required draft 9/27; 10/6): 20% or 20 points
- 2 Focused Response Papers (9/18; 10/30): 20% or 20 points (10 points each)
- 10-page Final Paper (5 AB) (required draft 11/22; 12/13): 30% or 30 points

100 total points possible

Two (2) in-person office visits with Dr. Hua – The purpose, topic, and length of the office visits are up to the visiting student. Please come say hi and introduce yourself within the first few weeks! Subsequent visits can be to discuss an assigned text or concept that you would like clarified, your interest in gender studies, your experience so far with college life, or particular concerns you have about the course. These visits are required. Students who do not visit twice will lose all 10 participation points (see below).

Attendance and Participation: 10% or 10 points – Attendance will be recorded. After two absences, each subsequent absence will result in a 1 point deduction from your participation and attendance points. A maximum of two (2) attendance points can be made up with extra credit. If you miss more than 5 class sessions total, or you do not visit office hours twice, you will receive 0 points for attendance and participation.

Information Literacy Modules/Quizzes (4): 10% or 10 points – Information Literacy Modules are located on MyLMUConnect (blackboard), on the left-hand panel. These modules were created by librarians in concert with FYS faculty to introduce you to effective research methods. Each Module will take approximately 1 hour to complete. Following the module, you will take the associated quiz to demonstrate your competency. Quizzes can only be submitted ONCE. However, you can save your answers and resume the test later up until the time you click on "Save and Submit." Once you submit your responses, you will immediately receive your quiz results. These results will be automatically recorded in the gradebook. Each quiz is worth 2.5% of 2.5 points of 100 total course points.

Presentation and Group Facilitation: 10% or 10 points – The last two weeks of the semester are dedicated to student presentations. You will be placed into small groups to present a thoughtful gender analysis of a cultural object (a song, a TV show, a film, a popular event or trend, etc.). The purpose of these presentations is to give you the opportunity to demonstrate your understanding of course concepts and your ability to communicate complex ideas orally through independent analysis. The focus or object of your presentation should relate directly to the topic that you choose for your final papers. You will submit annotations of at least 2 sources directly related to your object/topic on the day of your presentation.
5-page Critical Book Review (2 AB) (required draft 9/27; 10/6): 20% or 20 points – Successful completion of critical book review of Ariel Levy’s book Female Chauvinist Pigs will reflect your ability to (1) understand and summarize a book length argument while capturing the complexities and nuances of the original text, (2) balance the author’s argument with information from competing or supporting sources (at least 2 non-Levy sources), (3) accurately identify relevant cultural moment(s), (4) identify the text’s target audience, and (5) discuss the implications of the book and its effectiveness or non-effectiveness for its intended audience. You are required to submit annotations of 2 non-Levy sources, at least 1 of which was not assigned for class. Please submit both your rough draft and your final draft in designated dropboxes on Blackboard.

2 Focused Response Papers (due 9/18; 10/30): 20% (20 points) total or 10% (10 points) each – Treat these focused response papers as an opportunity to refine your academic writing skills. Each paper is to be 2-pages single-spaced (or 4 double-spaced) and written in answer to questions pertaining to the readings and film for the week. In answer to the questions, you should demonstrate your ability to (1) develop a strong, thoughtful, and relevant thesis, (2) select relevant and effective evidence to support your thesis, and (3) explain why or how the evidence works as evidence. Attention should be paid to technical elements of writing, including the strength of topic sentences, the organization of ideas into coherent and focused paragraphs, and the logical sequencing of your ideas from one sentence to the next. You will not be asked to turn in a rough draft, but you are encouraged to work closely with your writing instructor to develop and refine these skills in preparation for writing the Critical Book Review and the Final Paper. Please submit both response papers in the designated dropboxes on Blackboard.

10-page Final Paper (5 AB) (required draft 11/22; 12/13): 30% or 30 points – Your final paper is an opportunity to synthesize course concepts and develop an original argument on the gendered and sexual repercussions of passive consumption of popular culture. You are required to use at least 5 sources, two of which were not assigned for the course. In this assignment, you should (1) develop an original perspective using course concepts and content, (2) frame your argument by situating it within a particular cultural and historical moment, (3) balance larger implications with the specificity of your examples, (4) choose appropriate and relevant outside sources, (5) demonstrate your familiarity with feminist scholarship, and (6) successfully apply the analytical and theoretical models introduced in this course. You are required to submit annotations for at least 5 sources, 2 of which are outside sources. Please submit both your rough draft and your final draft in designated dropboxes on Blackboard.

| “A” range 100-90 points | Students who earn grades in the “A” range generally demonstrate rigorous and successful completion of course learning outcomes by attending all except one or two class meetings well-prepared for engaged discussion, carefully completing and studying assigned readings, applying course concepts in sophisticated, complex, and well-written analysis, demonstrating superior writing and analytical skills, and taking intellectual, emotional, and spiritual risks by engaging in deep self-reflection, exhibiting curiosity, and making strong, insightful connections beyond the immediate classroom. Students may achieve this level of proficiency through demonstration of qualitative improvement by the end of the semester or through consistent, superior work. |
“B” range
89-80 points

Students who earn grades in the “B” range generally demonstrate successful completion of course learning outcomes by attending nearly all class meetings prepared for engaged discussion, carefully completing and studying assigned readings, applying course concepts in complex, mature and well-written analysis, demonstrating good, solid writing and analytical skills, and taking intellectual, emotional, and spiritual risks by engaging in self-reflection, exhibiting curiosity, and making insightful, creative connections beyond the immediate classroom. There may be some areas of learning and skills development that reflect a level of competency but not proficiency.

“C” range
79-70 points

Students who earn grades in the “C” range generally demonstrate completion of course learning outcomes by attending class regularly but without having consistently completed the reading assignments or reflecting on it, participating in discussion through generalities or superficial engagement with concepts and texts, inconsistently bringing assigned texts to class, applying course concepts in un-nuanced written analysis, and by producing written work that meets the minimum standard for college-level writing and analysis. There may be areas of learning and skills development that need attention or adjustment (time management, note-taking, active reading, for example), or there may be a general inconsistent effort to engage course concepts, readings, and discussion though the skills level is present in the student.

“D” range = 69-60 points - Inadequate work and effort

“F” range = 59 points and less - failing

E. GENERAL COURSE POLICIES AND EXPECTATIONS

1. NATURE OF THE COURSE, ATTENDANCE, PREPARATION, PARTICIPATION, WORK LOAD – The classroom provides a directed supportive environment for organic intellectual and personal growth, and a safe community for the exploration of ideas. It is a space for verbalization, application, and synthesis, so you are welcome to think out loud as you process new information or explore different options. Reflecting on how your thinking has changed or has deepened is encouraged. No one comment or class meeting will mark you – we all have permission to challenge ourselves and each other as long as we remain consistent with the university’s mission to encourage learning, educate the whole person, and work in the service of faith and justice. The course is designed as a seminar and as such will depend on everyone’s careful reading of assigned texts, regular class attendance, and mature and serious engagement of course concepts. Everyone is expected to bring assigned readings to class every day. Reading questions are provided to help direct your reading. Please reflect on the questions as part of your preparation process. You do not need to turn in written responses, but do take notes and be ready to share a rigorous reflection with the class if called upon. In cases where preparation is consistently inadequate, I may ask everyone to turn in the responses as part of your preparation grade.

Per University policy, students are expected to spend 2 hours outside of class fulfilling learning outcomes for every academic hour (50 mins) spent in class. For a 3-credit hour course, you are expected to spend on average at least 6 hours a week outside of class reading, studying, preparing, reflecting, writing, etc. Though some weeks may entail more work than others, please expect to
dedicate an average of 6 hours outside of class to this specific course. For a review of the University’s policy, go to http://www.lmu.edu/Assets/LMU+Credit+Hour+Policy_Final.pdf

I may lecture occasionally to situate our readings and discussions, or to clarify concepts, but in general, you should come prepared to contribute seriously to the learning community. All scheduled meetings are required and attendance will be recorded. If you arrive more than 15 minutes late, you may join us, but you will be marked absent for the day.

2. TECHNOLOGY, CLASS NOTES AND COURSE DOCUMENTS – I encourage you to take handwritten notes during class. If you plan to use a laptop, iPad, or Kindle, please sit in the first two rows. Capturing/filming/recording class and/or circulating course materials (notes, PowerPoints, formal lectures, etc.), to any commercial or private entity or to individuals not enrolled in our class, without my stated permission is prohibited. Doing so may constitute a violation of copyright, and in certain cases may constitute academic dishonesty.

Smart phones and other electronic devices are strictly prohibited. Please turn all electronic, music, and communication devices off and place them out of sight. You will be asked to leave the classroom if you cannot abide. Laptops and iPads are allowed only for purposes of taking notes. You are not to be logged in to your email server, Blackboard, or any application not immediately being used for note-taking. Students engaging in email, Facebook, IM or other non-note-taking activity will be asked to leave the classroom immediately. Privileges will be subsequently revoked.

3. LATE WORK AND MAKE-UP EXAMS - No late work will be accepted nor makeup exams permitted except in the case of unforeseen emergencies and at the professor’s discretion.

4. GRADES, EXTRA CREDIT - An electronic gradebook will be available on Blackboard for major assignments. Your work will be assessed according to the standards required of university level work. All work should be original to the student submitting such work. Once an assignment is submitted and graded, it may not be revised and resubmitted unless otherwise indicated on the syllabus (as a draft, for example). In the case that specific and compelling reasons are presented for a grade review, re-assessment may result in the assignment receiving the same grade, a higher grade, or a lower grade as is suitable upon review of the original work. Please see me in office hours to discuss your progress in the course. It is important that you do not wait until the end of the semester to see me about your status. If extra credit becomes available, it will be made available to everyone equally. Please keep in mind that extra credit opportunities are for enrichment purposes and do not replace missed work nor non-passing work. The value added to your final course grade will not exceed 2 pts.

5. CLASSROOM CONDUCT – As stated in the LMU Student Affairs brochure: Disruptive and Threatening Student Behavior (Fall 2010): “Disruptive behavior which is persistent or significantly interferes with classroom activities may be subject to disciplinary action. A student may be referred to the Office of Student Judicial Affairs if their behavior constitutes a violation of the conduct code.” Students must treat each other with respect in this class. Students exhibiting disruptive behavior will be asked to leave the classroom (Student Conduct Code, Section IV. D.).
6. COMMUNICATION, EMAIL - Please make sure you check your LMU email regularly (at least daily) or have your LMU account forwarded to an email address you use regularly. I communicate often via email and Blackboard and will assume that you are receiving all of my communication. This is your responsibility—please make sure that you can login successfully to both, and remember to check it regularly. To reduce the risk of overlooked messages, please include in the subject line of all emails your full name, course number and course title, and reason you are emailing. (Example: Linh Hua – WNST 440 – Office Hours). Please communicate in a respectful and professional manner.

Email communication should be reserved for non-grade issues such as trouble with Blackboard, scheduling an office visit, and emergency absences or other conflicts, or direct questions about the readings and lecture. Questions about your progress or grade in the class should be brought to office hours.

Social communication: Please say hi and introduce yourself if you see me on campus outside of class. I welcome any chance to get to know you. If you see me at the gym, and I don’t recognize you, it’s because the context is unfamiliar and I probably am not paying too much attention. Feel free to ignore me or say hi—there’s no obligation either way!

7. ACADEMIC INTEGRITY – Adapted from the LMU Honor Code and Process, “The University expects all members of its community to act with honesty and integrity at all times, especially in their academic work. Academic honesty respects the intellectual and creative work of others, flows from dedication to and pride in performing one’s own best work, and is essential if true learning is to take place” (http://bulletin.lmu.edu/lmu-honor-code-and-process.htm). Examples of academic dishonesty include but are not limited to acts of dishonesty or the facilitation of dishonesty on assignments or examinations, plagiarism or the use of work that you did not produce originally (purchased papers, for example); fabrication of data, including the use of false citations; and the improper use of Internet sites and resources. Examples can be viewed at: http://bulletin.lmu.edu/definitions-of-academic-dishonesty.htm

Academic dishonesty will be treated as an extremely serious matter, with serious consequences that can range from receiving no credit for assignments/tests to expulsion from the university. It is never permissible to turn in any work that has been copied from another student or copied from a source (including purchased sources on the internet) without properly acknowledging the source. It is your responsibility to make sure that your work meets the standard of academic honesty set forth in the “LMU Honor Code and Process” which appears in the LMU Bulletin 2010-2011 (see http://www.lmu.edu/about/services/registrar/Bulletin/Bulletins_in_PDF_Format.htm.)

8. YOUR RIGHT TO PRIVACY (FERPA) - The Family Education Rights & Privacy Act (FERPA) prohibits discussion of a student’s performance (including grades) with anyone unaffiliated with the University without the express written consent of the student. This includes parents, spouses, other family members, friends, and classmates. Please refer to the Family Education Rights and Privacy Act (FERPA): http://www.ed.gov/policy/gen/guid/fpco/ferpa/index.html
9. **AMERICANS WITH DISABILITIES ACT** - Students with special needs who require reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the Disability Support Services (DSS) Office. Any student who currently has a documented disability (ADHD, Autism Spectrum Disorder, Learning, Physical, or Psychiatric) needing academic accommodations should contact the DSS Office (Daum Hall 2nd floor, 310-338-4216) as early in the semester as possible. All discussions will remain confidential. Please visit [www.lmu.edu/dss](http://www.lmu.edu/dss) for additional information.

10. **EMERGENCY PREPAREDNESS** - To report an emergency or suspicious activity, contact the LMU Department of Public Safety by phone (x222 or 310-338-2893) or at the nearest emergency call box. In the event of an evacuation, follow the evacuation signage throughout the building to the designated safe refuge area where you will receive further instruction from Public Safety or a Building Captain. More LMU safety information can be found at: [http://www.lmu.edu/emergency](http://www.lmu.edu/emergency).

F. **TENTATIVE NATURE OF THE SYLLABUS**
The attached reading and assignment schedule is subject to minor adjustment to accommodate for the pace of the class and the uniqueness of each classroom community. I will inform you of changes by announcing them in class and posting them on Blackboard.

### TENTATIVE SYLLABUS

<table>
<thead>
<tr>
<th>DAY</th>
<th>DATE</th>
<th>READINGS &amp; ASSIGNMENTS TO BE COMPLETED BEFORE CLASS</th>
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<tr>
<td>M(1)</td>
<td>8.26</td>
<td>First Day logistics – syllabus, class roster, introductions, i&gt;Clickers and i&gt;ClickersGo! Please refer to the last page of this syllabus for instructions on how to registrar your i&gt;Clicker remote or to register i&gt;ClickerGo! on a wireless mobile device or laptop.</td>
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<tr>
<td>Wed</td>
<td>8.28</td>
<td><strong>Popular Culture, Sexual Liberation, and Feminism</strong>&lt;br&gt;Kellner, “Cultural Studies, Multiculturalism and Media Culture.” (PDF; Ch. 1 from Hume and Dinez on Blackboard)&lt;br&gt;Henley and Freeman, “The Sexual Politics of Interpersonal Behavior” (PDF; ch. 22 from Woman: Images and Realities)&lt;br&gt;Lull, “Hegemony” (PDF; Ch. 4 DH)&lt;br&gt;Recommended - Winseck, “The State of Media Ownership and Media Markets: Competition or Concentration and Why Should We Care?” (PDF; Ch. 2 DH)&lt;br&gt;Reading Questions: What is popular culture? How do we analyze it? What is gender? How is gender different from sex or sexuality?</td>
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<td>Fri</td>
<td>8.30</td>
<td>READ Information Literacy Module 4: Using Information Ethically (MyLMU)&lt;br&gt;COMPLETE QUIZ on Module 4 before class begins at 10am.&lt;br&gt;INSTRUCTIONS (N.B. USE THE FIREFOX BROWSER)&lt;br&gt;1. Log in to MyLMU Connect and click on FYS 1000 to enter the course site.&lt;br&gt;2. Click the “Information Literacy” link in the menu on the left-hand column.&lt;br&gt;3. Click the link for the tutorial you are assigned. A new window will open.&lt;br&gt;4. Read through the module carefully and take the quiz when you are ready.&lt;br&gt;5. Results of completed quizzes will automatically be sent to your instructor.&lt;br&gt;Introductory Writing Instruction 1 (Petitti)</td>
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<td>LABOR DAY – No class</td>
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| Wed 9.4 | Women, Sex, and Sexual Liberation  
Levy, Ch. 1 from *Female Chauvinist Pigs* (2005)  
Reading Questions: What is raunch culture and what are the contradictions that it embodies in regards to gender equality? How is raunch culture different from the displays and expressions of sex and sexuality in other moments of history?  
Screen: *Generation M* |
| Fri 9.6 | READ Information Literacy Module 1: Starting Your Research (MyLMU.com)  
COMPLETE QUIZ on Module 1 before class begins at 10am.  
Writing Instruction 2 (Petitti) |
| M(3) 9.9 | Feminism Gone Wild?  
Levy, Chs. 2 and 3 from *Female Chauvinist Pigs*  
Interview with Dr. Merri Lisa Johnson (blog entry 04.25.12) at: http://rethinkingwgs.com/  
Reading Questions: According to Levy, how did feminism contribute to (or cause) the emergence of contemporary raunch culture? What were overlapping and distinguishing elements of the sexual revolution and the women’s liberation movement? Why was the vocalization of a pro-sex feminist faction deemed necessary? Would screening the documentary *The Price of Pleasure* be appropriate or inappropriate for a classroom setting?  
Possible screening: *The Price of Pleasure* **TRIGGER WARNING** |
| Wed 9.11 | Is Feminist Pornography Possible?  
Penley, Shimizu, Miller-Young, and Taormino, “Introduction: The Politics of Producing Pleasure” (PDF from *The Feminist Porn Book*)  
Supplemental Reading on Blackboard: Penley, “‘A Feminist Teaching Pornography? That’s Like Scopes Teaching Evolution!’” (PDF from *TFPB*).  
Questions: What are the characteristics of feminist pornography according to the authors? How does it differ (if it does) from raunch culture as Levy describes it? |
| Fri 9.13 | READ Information Literacy Module 2: Types of Information (MyLMU.com)  
COMPLETE QUIZ on Module 2 before class begins at 10am.  
Writing Instruction 3 (Petitti) |
| M(4) 9.16 | Race, Gender, Feminism, and XXX  
Levy, Ch. 4 from *Female Chauvinist Pig*  
Supplemental Readings on Blackboard:  
Ward, “Queer Feminist Pigs: A Spectator’s Manifesta” (PDF from *The Feminist Porn Book*);  
Ryberg, “‘Every time we fuck, we win’: The Public Space of Queer, Feminist, and Lesbian Porn as a (Safe) Space for Sexual Empowerment” (PDF from *TFPB*);  
Screen *Middle Sexes* (2006) **TRIGGER WARNING**  
Questions: Why is Boi culture an important cultural example for Levy? In what ways does the film *Middle Sexes* support, challenge, or complicate Levy’s argument? (writing assignment due Wednesday) |
| Wed 9.18 | Gender, Race, Feminism, and XXX – Part 2  
Discuss film and articles  
**Due in class – 2-page single-spaced response to questions from Monday 9/16** |
| Fri 9.20 | READ Information Literacy Module 3: Locating and Evaluating Information (MyLMU)  
COMPLETE QUIZ on Module 3 before class begins at 10am.  
Writing Instruction 4 (Petitti) |
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| M(5)  | 9.23 | Read: Levy, Ch. 5 and 6 from *Female Chauvinist Pigs*  
Supplemental Readings on Blackboard:  
Cruz, “Pornography: A Black Feminist Woman Scholar’s Reconciliation” (PDF)  
Questions: Are the behaviors and culture described in the non-Levy chapters the sort of raunch chauvinistic behaviors that Levy is critical of? Why/not? In what ways does Levy’s argument demonstrate the workings of hegemony (via Lull)?  
Screen: *Buying into Sexy* |
| Wed   | 9.25 | Read: Levy, “Conclusion”  
Lorde, “The Uses of the Erotic” (PDF on Blackboard)  
Questions: How does Lorde’s definition and function for the erotic differ from the eroticism in raunch culture? Levy mentioned that Lorde was part of the anti-porn feminist faction. How can we reconcile that fact with what she writes in “Uses of the Erotic”?  
**Extra Credit Event:** *Feminist: Stories From Women’s Liberation*  
Film screening & discussion with filmmaker Jennifer Lee.  
*Feminist Stories* was winner of the “Best of the Festival” award for documentary films at the 2013 Los Angeles Women’s International Film Festival.  
Time and Location TBA |
| Fri   | 9.27 | Writing Instruction 5 (Petitti)  
Critical Book Review Draft Due |
| M(6)  | 9.30 | **Masculinity and Popular Culture**  
Read: Tarrant, “Prologue,” and Ch. 1-2  
Questions: How does popular culture construct masculinity? What is considered unmasculine? Why does Dr. Tarrant choose to share her personal preference for “bad boys”? What kinds of critiques does she stave off as a woman scholar writing on masculinity by sharing such a preference?  
Screen: *Generation M* |
| Wed   | 10.2 | Re-read Tarrant, “Prologue,” and Ch. 1-2  
Katz, “Violence Against Women is a Men’s Issue” (PDF from *The Macho Paradox*)  
Discuss Tarrant and film |
| Fri   | 10.4 | Writing Instruction 6 (Petitti) |
| Sun   | 10.6 | **Critical Book Review of Female Chauvinist Pigs** (5-6pp due on Blackboard by 11:59 PM, plus annotated bibliography of 3 non-Levy sources) |
| M(7)  | 10.7 | Pozner, “What are you going to do?” (PDF from *Reality Bites Back*)  
Screen: *Wonder Women* |
| Wed   | 10.9 | Pozner, “Fun with Media Literacy!” (PDF from *Reality Bites Back*) |
| Fri   | 10.11 | AUTUMN DAY – No Class |
| M(8)  | 10.14 | **Race, Class, Masculinity**  
Tarrant, Ch. 3, “Constructing Masculinity”  
Katz, “Race and Culture” (PDF from *The Macho Paradox*)  
| Wed   | 10.16 | Discuss Tarrant, Katz, and film |
| Fri   | 10.18 | Writing Instruction 7 (Petitti) |
| M(9)  | 10.21 | **Manning Up**  
Read: Tarrant, Ch. 5, “Man Up”  
**TRIGGER WARNING** Read: Chandra Ford, “Standing Still” (PDF on Blackboard)  
Screen in-class: *The Bro Code* |
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<tr>
<td>Wed</td>
<td>10.23</td>
<td>Discuss Tarrant, Ford, <em>The Bro Code</em></td>
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<td>Fri</td>
<td>10.25</td>
<td>Writing Instruction 8 (Petitti)</td>
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<td>M(10)</td>
<td>10.28</td>
<td><strong>Gendered Capital, Gendered Spaces</strong></td>
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<td>Tarrant, Ch. 4, “Gender Advantage”</td>
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<td>Rowland, “A Woman’s Worth: Less is Still Less” (PDF from <em>The Boundaries of Her Body: The Troubling History of Women’s Rights in America</em>)</td>
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<td>Discussion: How does gender difference shape the work environment? (basketball, business meetings, sarcasm/jokes)</td>
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<td>Screen <em>Girl Power: All Dolled Up</em> (2011) (writing due Wednesday)</td>
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<tr>
<td>Wed</td>
<td>10.30</td>
<td>Discuss Tarrant, Rowland, and film</td>
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<td><strong>Due in class 2-page single-spaced informed response to Tarrant Ch. 4</strong></td>
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<tr>
<td>Fri</td>
<td>11.1</td>
<td>Writing Instruction 9 (Petitti)</td>
</tr>
<tr>
<td>M(11)</td>
<td>11.4</td>
<td>Rowland, “Pop Life and the Legal Confusion of Girls” (PDF from <em>Boundaries of Her Body</em>)</td>
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<td></td>
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<td>Screen: <em>Miss Representation</em> (2011)</td>
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<tr>
<td>Wed</td>
<td>11.6</td>
<td>Complete Rowland reading</td>
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<td>Complete screening of <em>Miss Representation</em></td>
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<tr>
<td>Fri</td>
<td>11.8</td>
<td>Writing Instruction 10 (Petitti)</td>
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<tr>
<td>M(12)</td>
<td>11.11</td>
<td>Discuss Rowland and <em>Miss Representation</em></td>
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<tr>
<td>Wed</td>
<td>11.13</td>
<td><strong>Smart Girls and Women on TV</strong></td>
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<td>Westman, “Beauty and the Geek: Changing Gender Stereotypes on the <em>Gilmore Girls</em>”</td>
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<td>Screen <em>Slaying the Dragon</em> or <em>The Fact of Asian Women</em></td>
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<tr>
<td>Fri</td>
<td>11.15</td>
<td>Discussion of Westman and film</td>
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<td>Writing Instruction 11 (Petitti)</td>
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<tr>
<td>M(13)</td>
<td>11.18</td>
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<td>Presentations and Group Facilitation B</td>
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<td>Fri</td>
<td>11.22</td>
<td>Writing Instruction 12 (Petitti)</td>
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<td>DRAFT OF FINAL PAPER DUE</td>
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<td>M(14)</td>
<td>11.25</td>
<td><strong>Gender in Advertising</strong></td>
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<td>Kilbourne, PDF</td>
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<td>Screen: <em>Killing Us Softly: Advertising’s Image of Women</em></td>
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<td>Wed</td>
<td>11.27</td>
<td>THANKSGIVING – No Class</td>
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<td>11.29</td>
<td>THANKSGIVING – No Class</td>
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<td>M(15)</td>
<td>12.2</td>
<td>Presentations and Group Facilitation C</td>
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<td>Presentations and Group Facilitation D</td>
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<td>Fri</td>
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<td>Writing Instruction 13 (Petitti)</td>
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<tr>
<td>M-F</td>
<td>FW</td>
<td><strong>Final Papers due 8am on Friday Dec. 13, 2013 (University appointed time)</strong></td>
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PURCHASING i>Clicker, i>Clicker+, and i>ClickerGo!  
(Language is adapted from the i>Clicker resource page)

In this course, you are required to purchase an i>clicker remote or i>clicker GO subscription for in-class participation. i>clicker is a response system that allows you to respond to questions I pose during class, and you will be graded on that feedback and/or your in-class participation. i>Clicker GO enables you to vote via a web-enabled device like a laptop or smart phone. For i>ClickerGo, you are given a 2-week trial subscription. After the trial period, you must pay for the subscription to continue using the account. Everyone should bring their remote or smart device will need to register your i>clicker remote or set up your i>clicker GO subscription by Wednesday, Sept. 4.

PLEASE NOTE that i>clicker GO cannot be used in a course where your instructor has not enabled i>clicker GO. Check with your other instructors to ensure that i>clicker GO is permitted in each course you take—otherwise, you may want to consider purchasing a remote so that you can use the remote in all your courses. Only purchase a i>clicker GO subscription if:

1. All courses requiring clickers also allow i>Clicker GO as an alternative. (Check with your other instructors to see if they allow i>Clicker GO. If not, purchase the remote.)
2. You have access to a wireless device (i.e. a laptop, iPhone, iPod Touch, or Android) running a browser that supports AJAX, JavaScript, and HTTPS requests such as Internet Explorer, Firefox, Chrome or Safari.

REGISTERING YOUR i>clicker REMOTE:

Step 1: Purchase or rent a clicker remote from the campus bookstore. Any model is fine.

Step 2: Before registering, bring your remote at least once to class and use it to vote on at least one question in order to begin your registration process.

Step 3: Once you have responded to a question with your i>clicker remote, go home and complete your registration at http://www.iclicker.com/registration. Complete the fields with your first name, last name, student ID, and remote ID. Your student ID should be your LMU ID. The remote ID is the series of numbers and sometimes letters found on the bottom back of your i>clicker remote.

Step 4: Your registration is complete. Bring your i>clicker to class every day to record attendance and participation. Responses made on your device will be linked to your ID.

BUYING A SUBSCRIPTION FOR i>clicker GO:

Step 1. To create a i>clicker GO account, visit https://iclickergo.com (or download the app for iOS or Android).
Creating an account automatically starts a free 14-day trial subscription. Please use this trial period to make sure i>clicker GO will work for all of your i>clicker classes before purchasing a subscription as there are no subscription refunds once purchased.

Step 2: Create an account. You will be enrolled in a free two-week trial subscription. Enter the following information to create your account:

Student ID: LMU Student ID

School ZIP/Postal Code: 90045

School Name: LMU

At the end of your trial, should you decide to purchase i>clicker GO, you can purchase access to i>clicker GO in a variety of subscription lengths using your credit card online or through in-app purchase with your smartphone; this subscription includes an unlimited number of courses.

If you have an activation code from purchasing an access card in the bookstore or from a package with a textbook, you will need to redeem the code from the i>clicker GO website. Once redeemed, the activation will take affect for iOS and Android apps. You cannot redeem access cards from within the iOS or Android apps. To redeem on the website, visit https://iclickergo.com (USA) and log into your account. Enter your code from your account profile page if you do not see an entry field upon logging into i>clicker GO.

If you have more questions on i>clicker registration, please visit http://support.iclicker.com for FAQs and other resources.

IN-CLASS REGISTRATION:

You are required to purchase an i>clicker remote for in-class participation. i>clicker is a response system that allows you to respond to questions I pose during class; you will be graded on that feedback and/or your in-class participation. In order to receive this credit, you will need to register your i>clicker remote in class. I will project a Registration screen with 3 steps to follow (look for your [student ID], which will alphabetically scroll down the screen). Once your remote is registered, your [student ID] will no longer appear on that scrolling list and you are registered for the entire semester.

If you have more questions, please visit our student support portal at http://support.iclicker.com

ACADEMIC INTEGRITY:

Bringing a fellow student’s i>clicker to class to log in votes and attendance is a violation of the University Honor Code. If you are caught with a remote other than your own or have votes in a
class that you did not attend, you will forfeit all clicker points and may face additional disciplinary action.

**FORGOTTEN CLICKER:**

We will be using i>clicker in almost every class; I will use clicker points to record your attendance. Please remember that it is your responsibility to come prepared to participate with a functioning remote everyday. I do realize that difficult circumstances do arise; please let me know if you experience technical difficulties.

**BROKEN/LOST CLICKER POLICY:**

If you have lost or broken your i>clicker remote, you will need to purchase another one. Please email me your new Remote ID so that I can manually register your new device.