

Utah State University
JCOM 4020
Media & Society: Race, Gender & Class and the Media
Spring 2014
Tuesday/Thursday 9 a.m. to 10:15 a.m.

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Office hours: Tuesday/Thursday 1:30-
3:30 p.m. and by appointment

Disney princesses, the Big Mac, mammies, Monday Night Football, Beyonce, summer popcorn films, and *Comopolitan* and *GQ* magazines. All of these pop culture images define popular perceptions of westernized raced and gendered ideals and help to form our shorthand stereotypes for how we relate to others as individuals and groups. This course analyzes the audiences, content, and producers of 20th and 21st Century media to gain an understanding of how mediated narratives influence our understandings of race, gender, and class in the western world. Of particular importance will be the role that race, class, and gender have played in shaping consumer culture (and vice versa), as well as the significance of the shift from a society based on an understanding of citizens based on democratic practices to one based on consumerist practices and how that shift has radically influenced our view of the human body as a commodity.

This class strives to make students savvy consumers of media. As we analyze the conversations that shape our stereotypes, students will learn how to read and understand media consumption and content. By the end of the term, students will have learned about ways to insert themselves in mediated conversations through thoughtful media production. By the end of this class, all students will have developed a mediated product that acts as a culture jam—a concentrated campaign that undermines or changes dominant narratives.

Course Goals:

In this class, students will learn:

1. To *apply course material (to improve thinking, problem solving, and decisions)*.
2. To *analyze and critically evaluate* the ideas and points of view presented in a range of media and in course readings.
3. To *gain creative capacities* and be able to express critical thinking and analysis in creative ways.

Required Readings:

1. Lind, Rebecca Ann (2013). *Race/Gender/Class/Media 3.0*. New York: Pearson.
2. Other readings available on the course web site.

Assignments and Grading:

Percentage Scale for Final Grades

93-100	A
90-92	A-
88-89	B+
83-87	B
80-82	B-
78-79	C+
73-77	C
70-72	C-
68-69	D+
63-67	D
60-62	D-
59 and below	F

Assignments and Points Available

Class Participation	100 points (includes final presentation, in-class and online participation.)
Audience Analysis (Individual):	100 points
Content Assignment (Individual/Group)	150 points
Production Assignment (Group):	200 points
Blogs:	150 points (One intro, 50 points, one full blog posts)

Total possible:	800 points

Assignment breakdown:

Class Participation (100 points): This class depends on your participation and involvement. Your class participation grade will be objectively measurable in several different ways. First, you will have to present your final project at the end of the term. This is worth 25 points on your participation grade. Second your in-class participation will be measured by how often you attend class and are on time and how often you add to class conversation in an insightful way. Finally, your online participation will be measured by how often you engage in conversation with other students on the class blog. If students seem to be neglecting the reading, I will also give pop quizzes, which will go on your participation grade.

Media product analysis (100 points): This project will be used as a conversation starter. See the assignment sheet online for more information.

The three large assignments for this class are designed to be progressive and will end with a group project. You and your group will be creating a media campaign for an idea or a product that cannot be bought and sold. Your idea or product must intervene in the public conversation surrounding the intersections of oppressions. (In other words, you must educate the public about some issue relating to race, class, gender, or sexuality.)

Audience Analysis Assignment (100 points): The purpose of this assignment is two-fold: First, I want you to understand which audiences are most pandered to by the media and how that helps to perpetuate climates where inequality and stereotypes can proliferate. Second, I want you to think about how to identify and address an audience for your own education-oriented campaign. For more information, see your assignment sheet.

Content Assignment (100 points): This assignment gives your group an opportunity to think about which content would be most appropriate for your chosen audience and the purpose of your campaign. Choose a media campaign that perpetuates the stereotype or inequality that your education campaign is addressing. Analyze the campaign what the audience is intended to learn, what the content says about our world, and what the content might say about “who matters and who doesn’t, who is taken seriously and who isn’t, who is feared and who is trusted, and who is best suited to perform certain roles or functions in our society” (Lind 125). Finally, develop content for your campaign that will directly repudiate the ideas you’ve identified in your mass media campaign. For more information, see your assignment sheet.

Production Assignment (200 points): Produce your campaign. There should be a three-five page researched component explaining your campaign including an explanation of your “product,” your audience, your content, and the ways that your campaign addressed an issue of race, gender, or class in a new and innovative way that might intervene in the public conversation surrounding these issues. Your group must produce a minimum of three ads. (These can be film or print or a mix of the two.) Alternatively, you can create a website and integrated social media campaign for your idea or product.

Blogs (250 points): I fully believe that class should be student-centered, and this is one way that I ensure that students are leading class conversation and getting involved with the material. Each student will post a minimum of three times on the class blog this term. The first post will be an introduction. The second post will be a response to the class readings. The student who does that week’s class reading post will lead class discussion on the day he or she posts. Finally, students will be required to attend a campus event or an event somewhere in town that somehow relates to class content and write a blog post about the event and apply course material to that event. These final posts will also be used for class conversation.

Course Policies

Class participation: I expect every student to help keep class interesting by adding his or her own perspective and research to class time. All students must do their homework and be prepared to contribute during class time. I enjoy hearing what you have to say, and I'm sure your fellow students will appreciate your participation also, since it means hearing less of your instructor's voice.

Ground Rules for Class Discussion and Participation: Class discussion relies on students feeling comfortable expressing a variety of viewpoints, and sometimes those viewpoints may be controversial. Therefore, in order to build a supportive class environment that encourages student participation and camaraderie, please observe these ground rules:

1. Please show respect to both me and your fellow classmates by avoiding offensive language.
2. Please offer your input for class discussions when it is appropriate. This will help the class to see different viewpoints.
3. Be an active listener and respectfully listen to viewpoints that you both agree with and disagree with.
4. Remember that we do not need to agree at all points in time. Sometimes we can agree to disagree.
5. You may question your fellow students in a respectful manner if you want to understand their standpoint better.
6. You do not need to answer any question if it makes you uncomfortable.
7. If you feel uncomfortable speaking in class, it is your responsibility to speak with me outside of class time.

Attendance and tardiness: Because this class hinges on your involvement, attendance is mandatory. You are allowed four absences without penalty, with no questions asked. After the fourth absence, your final grade will begin to go down by ½ letter grade for each additional absence (i.e. A- to B+, B-to C+, etc.). Absences that are excused per university policies require written notice from an activity/athletics advisor in advance of the absence. More than four absences (the equivalent of two weeks of class) could be grounds for automatically failing the course. Please also be considerate and show up for class on time. **If you miss a day of class, it is your responsibility to get notes from another member of the class. Please find a class partner whom you can contact in the event that you must miss a class period.**

Plagiarism and Academic Integrity: We conform to the SPJ Code of Ethics and the USU Student Code. Plagiarism includes knowingly “representing, by paraphrase or direct quotation, the published or unpublished work of another person as one’s own in any academic exercise or activity without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials” (*USU Code of Policies and Procedures for Students*, Article V, Section 3A.1). The university’s penalties for plagiarism may be severe. They include “#1) warning or reprimand and #2) grade adjustment” (see: Article VI, Section 1A). Other penalties may also be imposed at the Dean’s discretion. These include probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, referral to psychological counseling, and other appropriate disciplinary actions. Because public trust and personal credibility are essential to journalists and other professional communicators, the JCOM department observes a zero-tolerance policy regarding academic dishonesty: Any documented form of academic dishonesty—including plagiarism—**will result in an automatic F in the course** and expulsion from the major, plus a report to the dean of the college and the USU vice president for student services. Also, “double-dipping” is not permitted: Students who hand in work from other classes for this course will receive an “F.” If you have any questions about what’s acceptable work under strict codes of academic and professional

honesty, see the *USU Code of Policies and Procedures for Students*, or consult your professor. Any suspicious work may be submitted to databases that compare student papers to other student and published work.

This class has a no-tolerance policy on plagiarism. The first time a student is caught in either plagiarism or academic dishonesty, he or she will receive an automatic F in the course. If you have questions about anything you think might be a grey area, please talk to me immediately. I'm happy to discuss anything you think is unclear before it becomes a problem for your grade.

If you'd like more information on the university's policies on plagiarism and academic dishonesty, please refer to <http://catalog.usu.edu/content.php?catoid=2&navoid=96>.

My disclaimer: Please be aware that I want you to follow simple rules. Deadlines and specifications are part of my grading system. If I ask for a five-page paper, I expect to see five pages. You all are purportedly seeking jobs that run on deadlines. Since I believe in punctuality and deadlines, late papers will not be accepted. Please refer to your assignment sheets for information on what I expect and feel free to contact me about anything that is unclear.

Late Work: All work is due at the beginning of the class period on the day for which it is assigned, and presentations must be delivered on the day you are scheduled. No late assignments will be accepted for any reason except documented illness or family emergency.

It is your responsibility to get homework assignments for any class you miss. An excused absence does not excuse a late homework assignment. Also, all homework must be in a format that I can accept. I cannot accept your laptop computer because your printer died an hour before class (Yes, this has actually been tried.), nor will I accept jump drives.

Homework: Handwritten homework is not acceptable. Please submit all homework in 12-point Times New Roman font, and remember that double spacing is important for written work. Homework will not be accepted via e-mail. It must be submitted in hard copy during class, and all assignments must also be submitted in the dropbox on our course web site.

You must give a minimum of two weeks from the day you turn in a project for me to return your grades. I may get your grade back to you sooner, but please don't ask me about your grade earlier, particularly if it's only been a day or two since you turned in the project. I will not respond to your email.

Grade Grievances: If you would like to dispute a grade, please allow at least 24 hours after receiving the grade sheet. All disputes must be addressed in person during my office hours or at another time that we arrange.

Cell phones and laptops: As you enter the class, please turn off your phone as a courtesy to your fellow classmates. A student whose phone rings during class will have to endure either myself or a fellow class member answering the phone and taking a message. If you don't know how to turn your cell phone off, please either leave it at home or read the owner's manual.

Please remember that having a laptop in class is a privilege. Laptops can be a useful educational tool, but they're often misused. On an average day, you should not need a laptop in this class. If you find that you need one on a particular day, you're welcome to use it. However, I will feel free to frequently check that you are not surfing the net, doing homework for other classes, e-mailing, or IMing friends. If I catch anyone doing any of these activities, I will take away your computer during class. If it becomes a

consistent problem, I will revoke the privilege of laptops on average class days for everyone. (Laptops will still be allowed for presentations.)

Students with Disabilities: The Americans with Disabilities act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program.” If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the USU Disability Resource Center (797-2444), preferably by the end of the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette or Braille.

Office hours: Please think of my office hours as your time to discuss your concerns with me. My office hours are free and no appointment is required. Please feel free to drop by. I’d love to speak with each of you. Remember, it’s easier to discuss something before it becomes a crisis than it is to troubleshoot a problem after it has become a major issue.

E-mail policy: Please allow me 24-48 hours to respond to your e-mail. I will usually get back to you before that time. If I have not responded within that time, assume that I have *not* received your e-mail and resend it.

Final notes: Have fun! I want this class to be a place where you learn to write fantastic speeches, wow an audience, and enjoy yourself all at once. If you’re having fun and contributing, I guarantee we’ll have a great class.

Campus Resources

The Writing Center: Offers writing consultation services for undergraduates, graduates and faculty. Papers in all stages, from brainstorming to “final” product, are welcome.

Ray B. West, Room 104

usuwritingcenter@usu.edu

435-797-2712

<http://writing.usu.edu>

Disability Resources Center: Offers assistance to students who need documentation of and accommodations for disabilities of any kind.

Room 101 of the University Inn

435-797-3434

<http://www.usu.edu/drc>

Writing and Citation Resources

The Utah State University Department of English Writing Center: The Writing Center has several online resources, including citation guides and videos about writing, which students can access anytime. <http://writing.usu.edu>. The Writing Center also offers both in-person and online tutoring sessions.

The Merrill-Cazier Library Research Guides: The USU library offers discipline- and class-specific research guides. <http://libguides.usu.edu>. The main library page also has a live librarian chat feature, which is useful if you have a research question and cannot make it to campus.

The Purdue University OWL: The Purdue OWL is one of the most comprehensive citation and writing resources available on the web. <http://owl.english.purdue.edu/>.

Duke University Library Citation site: This is my favorite citation website because it puts five citation styles side by side. <http://library.duke.edu/research/citing/>.

Class Schedule: Media & Society, Spring 2014

***Please note that this schedule is subject to change depending on class needs.**

Week 1: Introduction to class

Tuesday, January 7, 2014

Introduction to class

Thursday, January 9, 2014

Lind, ch. 1: "Laying a Foundation for Studying Race, Gender, Class, and the Media."

COURSE MODULE 1: AUDIENCES

Week 2:

Tuesday, January 14, 2014: Consuming Bodies

Online: Jean Kilbourne, "'In your face, all over the place': Advertising is our environment," in *Can't Buy My Love: How Advertising Changes the Way We Think and Feel*, (New York: Touchstone, 1999), 57-75.

Lind, "Part 1: Audiences," pg. 13-16

Thursday, January 16, 2014: Audience and Race

Lind, "Chapter 2.1: "The Social Psychology of Stereotypes: Implications for Media Audiences," Pg. 17-24.

Lind, "Chapter 2.2: "'He was a Black Guy': How the News Continues to Create Fear of Blacks," Pgs. 24-30.

Lind, "Chapter 2.5: Video Game Design and Acceptance of Hate Speech in Online Gaming," pgs. 44-49.

Week 3:

Tuesday, January 21, 2014: Co-opting cultures

Lind, "Chapter 3.5: Finding Home in a Song and A Dance: Nation, Culture, and Bollywood," pg. 74-81.

Lind, "Chapter 3.7: Arguing Over Images: Native American Mascots and Race," 87-95.

Thursday, January 23, 2014: The gendered audience

Lind, "Chapter 2.3: Media Literacy in Eating Disordered Treatment," 31-37. (Note: If you have or in-recovery for an eating disorder, this reading could be a trigger. Please be protective of your own health. If you need assistance with this reading, please let me know.)

Lind, "Chapter 3.1: Women with Physical Disabilities, Body Image, Media, and Self-Conception," 50-56.

Lind, "Chapter 3.3: Man up: Viewer Responses to Less Than Ideal Males in Advertising," 63-68.

PLEASE NOTE: THERE WILL BE A SECTION OF CLASS TODAY IN WHICH WE EXAMINE PRO-ANA AND PRO-MIA WEB SITES. THESE SITES CAN BE A TRIGGER FOR PEOPLE WITH EATING DISORDERS. BECAUSE OF THE SENSITIVITY OF THIS ISSUE, PLEASE FEEL FREE TO TEXT ME AT 303-408-1445 TO TELL ME THAT YOU ARE STRUGGLING WITH THIS ISSUE, AND I WILL TEXT YOU DIRECTIONS FOR HOW TO DEAL WITH

TODAY'S CLASS. REMEMBER THAT I HAVE NO IDEA WHAT YOUR PHONE NUMBER IS, SO YOUR TEXT WILL REMAIN ANONYMOUS. IF YOU NEED RESOURCES FOR DEALING WITH AN EATING DISORDER OR YOU NEED TO SPEAK WITH SOMEONE, I WILL BE HAPPY TO DIRECT YOU TO SOME OF THE WONDERFUL RESOURCES AVAILABLE HERE IN LOGAN.

Week 4:

Tuesday, January 28, 2014: Kid Consumers

Online: Juliet B. Schor, "Chapter 1: The Changing World of Children's Consumption," in *Born to Buy*, (New York: Scribner, 2004).

Lind, "Why Don't You Act Your Color?: Pre-Teen Girls, Identity, and Popular Music," 81-87.

Lind: "Chapter 6.6: Is Daddy's Little Girl a Bitch or a Princess? "Narratives of Female Identity on *My Super Sweet 16*," 213-218.

Thursday, January 30, 2014: Audience produsage

Lind: Read all of Chapter 4, "Produsage," pg. 95-118

Week 5: Detour for the Olympics

Tuesday, February 4, 2014: Power and the Olympics

Online:

David Mayeda, "Characterizing Gender and Race in the 2000 Summer Olympics: NBC's Coverage of Maurice Green, Michael Johnson, Marion Jones, and Cathy Freeman," *Social Thought and Research* (2001): 145-186.

Kelly Poniatowski and Erin Whiteside, "Isn't He a Good Guy?": Constructions of Whiteness in the 2006 Olympic Hockey Tournament," *The Howard Journal of Communications* 23 (2012): 1-16.

IN CLASS: *Not Just a Game: Power, Politics and American Sports*

Thursday, February 6, 2014: (Dis)ability, sports, and the Olympics

Neil Carter and John Williams, "A Genuinely Emotional Week': Learning Disability, sport and television—notes on the Special Olympics in GB National Summer Games 2009." *Media Culture Society* 34: (2012).

Anne V. Golden, "An Analysis the Dissimilar Coverage of the 2002 Olympics and Paralympics: Frenzied Pack Journalism Versus the Empty Press Room": <http://dsq-sds.org/article/view/437/614>

MODULE TWO: CONTENT

Week 6:

Tuesday, February 11, 2014: Foundations for content conversations

Lind, "Part II: Content," pg. 125-127.

Online: Dietrem Scheufele, "Framing as Theory of Media Effects," *Journal of Communication* (Winter 1999): 105-122.

Thursday, February 13, 2014:

Project 1 rough draft due in class

Week 7:

Tuesday, February 18, 2014:

CLASS CANCELLED. MONDAY CLASS SCHEDULE IN EFFECT.

Thursday, February 20, 2014: Media frames

Lind, "Chapter 5.1: Why are some Bullying Victims More Newsworthy Than Others?" 128-134.

Lind, "Chapter 5.2: What's in a Name?: Framing the Immigration Story," 134-140.

Lind, "Chapter 5.4: "Outwhiting the Whites": An Examination of the Persistence of Asian American Model Minority Discourse." 148-155.

Lind: "Chapter 5.6: Gambling with Identity: American Indian Self-Representations on Tribal Web Sites," 160-167.

Lind: "Chapter 5.7: Marketing Authenticity: 'Real Indians' as Coming Attractions in Contemporary Hollywood," 167-172.

DUE: Audience Analysis assignment

Introduce Content Assignment

Week 8:

Tuesday, February 25, 2014:

IN CLASS: *MISS REPRESENTATION*

Thursday, February 27, 2014:

FINISH MISS REP

Week 9:

Tuesday, March 4, 2014:

Online: Ralina L. Joseph, "'Tyra Banks is Fat': Reading (post)-racism and (post)-Feminism in the New Millennium," *Critical Studies in Media Communication*, vol. 26.3 (2009): 237-254.

Thursday, March 6, 2014:

Lind, "Chapter 5.3: Framing Feminism," 140-148.

Lind, "Chapter 5.9: "'The More You Subtract the More You Add': Cutting Girls Down to Size in Advertising," 179-185."

IN CLASS: PLEASE BRING A MASS-MARKET WOMEN'S OR MEN'S MAGAZINE TO CLASS FOR AN IN-CLASS PROJECT.

Week 10: SPRING BREAK!

March 11-13: Take a breather and have some fun.

Week 11:

Tuesday, March 18, 2014: Intersections of race, gender and power

Lind, "Chapter 6.1: 'People tell me I'm White': Stephen Colbert and Comic Deconstruction of Colorblindness," 186-192.

Lind: "Chapter 6.2: Race, Hierarchy, and Hyenaphobia in *The Lion King*," 192-198.

Lind: "Chapter 7.6: Gender and Race as Meaning Systems: Understanding Theoretical, Historical, and Institutional Implications of Sexualized in Rap Music," 273-279.

Thursday, March 20, 2014:

Project 2 rough drafts due in class for peer review

Week 12:

Tuesday, March 25, 2014:

Lind, "Chapter 6.7: The New Gay Domesticity: Homonormativity in ABC's *Brothers and Sisters*," 218-224.

Lind: "Anti-Gay Speech on the Internet and the Movement to Counteract Cyber-Hate," 244-250.

Lind: "Community Blogging as Relational and Identity Resolution: Gender, Race, and the *Postsecret* Phenomenon," 256-263.

Thursday, March 27, 2014:

Introduction to Production and Culture Jamming

Lind, "Part III: Production," 291-292.

Naomi Klein, "Chapter 12: Culture Jamming: Ads Under Attack," in *No Logo* (New York: Random House, 2000), pg. 279-310.

Check out renowned culture jamming artist Banksy: www.banksy.co.uk.

DUE: Content Assignment

Introduce final assignment

Week 13:

Tuesday, April 1, 2014

Intervening Through Education

Online: *PLEASE LOOK UP JIM CROW MUSEUM OF RACIST MEMORABILIA AT FERRIS STATE UNIVERSITY. <http://www.ferris.edu/jimcrow/>. We will be using this as our primary text for the day. Read through as many of the descriptions and caricatures as you can, particularly some of the overviews of the museum and why the curator started collecting racist memorabilia and descriptions of the Beast, the Jezebel, the Tom, and the Mammy.

Thursday, April 3, 2014:

Lind, Read all of Chapter 8: Producing Media Content, pg. 293-309.

Lind: "Chapter 7.4: Eminem's *Love the Way You Lie* and the Normalization of Violence Against Women," 263-268.

Week 14:

Tuesday, April 8, 2014: Combatting Rape Culture with Culture Jamming

Lind, Read all of Chapter 9: Media/Communication Organizations, 316-328

Online:

Read the section of "Hollaback: Red, Yellow, and Blue" that I've scanned for your use. You should know that there is some foul language in this selection. It is used in a real-world context to convey the actual situations that confront women when they are victims of street harassment. There is no way to sugar-coat this content.

Visit philly.ihollaback.org and get an idea of what the Hollaback movement is about.

Visit www.slutwalktoronto.com.

Thursday, April 10, 2014

IN CLASS WORK DAY. I WILL BE IN MY OFFICE TO MEET WITH ALL OF YOU ABOUT YOUR FINAL PROJECTS.

Week 15:

Tuesday, April 15, 2014: Media Producers and transformation from inside the structure

Online: Selection from Ariel Levy, *Female Chauvinist Pigs: Women and the Rise of Raunch Culture* (New York: Simon and Schuster, 2005).

Thursday, April 17, 2014: The “It Gets Better” Campaign

Online: Amber Muller, “Virtual Communities and Translation into Physical Reality in the ‘It Gets Better’ Campaign,” *Journal of Media Practice* vol. 12.3 (2011): 269-277.

Check out the It Gets Better Web site at: <http://www.itgetsbetter.org/>.

Week 16:

Tuesday, April 22, 2014

Presentations

Thursday, April 24, 2014

Presentations

FRIDAY, April 25, 2014: LAST DAY OF REGULAR CLASS

Week 17:

FINALS WEEK. FINALS TIME TBA. YOUR FINAL PROJECTS WILL BE DUE ONLINE BY THE BEGINNING OF OUR FINALS TIME.