

Race, Ethnicity, Gender in the Media
AAST/COJO/WMST 4233/5233 in EN 3106
1:20-2:35pm/Tuesday/Thursday/FALL 2014

Professor: Dr. T. O. Patton
Office: 438 Ross Hall/116 Ross Hall
Office Phone: 766-3857
Email: topatton@uwyo.edu
Office Hours: Wednesdays 10:00a.m.-12:00 noon and Thursdays 3-5:00pm or by appt.

To aid you in this class and in your education, this class has a WyoCourses site.

Required Texts:

Cottle, S. (2003). Introduction: Media research and Ethnic Minorities: Mapping the Field. In S. Cottle, *Ethnic Minorities and the media: Changing cultural boundaries*. Buckingham, UK: Open University Press.

Dines, G., & Humez, J. M. (2015). *Gender, race, and Class in media: A critical reader* 4th ed. Thousand Oaks, CA: Sage Publications

E-Reserve Materials in Coe Library:

Bogle, D. (2001). *Toms, coons, mulattoes, mammies, & bucks: An interpretive history of Blacks in American films*. New York: Continuum

Brummett, B. Two Homological Critiques: iPods and Cavemen. In *Rhetoric in Popular Culture* 4th ed. Los Angeles: Sage Publications.

Cornwell, N., & Orbe, M. (2002). "Keeping' It Real" and/or Selling' Out to the Man: African American Responses to Aaron McGruder's The Boondocks. In R. Means Coleman Say It Loud!: African American Audiences, Media and Identity. New York: Routledge, pp. 27-44.

Martin, J. N., & Nakayama, T. K. (2010). *Intercultural Communication in Contexts*. Boston: McGraw Hill Higher Education.

Morris, D. (2011). Hick-Hop Hooray?: "Honky Tonk Badonkadonk," Musical Genre, and the Misrecognitions of Hybridity. *Critical Studies in Media Communication*, 28(5), 466-488.

Additional handouts and other materials will be distributed throughout the semester.

University General Education Requirement: "D" or "Diversity and the WC Requirements:

"D" Requirement: The goal of this course is to increase the understanding of basic concepts and principles regarding communication between people from different racial, ethnic, and cultural backgrounds, both domestically and internationally.

"WC" Requirement: WC is upper-level (advanced) writing. All baccalaureate graduates of UW should develop written communication abilities throughout their undergraduate experience, including exposure to current technologies used for communication. The writing courses will assist students to achieve competence in rhetorical knowledge, composing processes, knowledge of conventions, and critical thinking, reading, and writing.

Course Goals:

The goal of this course is to increase the understanding of and role mass media plays in racial, ethnic, gendered, and socioeconomic communities. Through a historical, sociological, and cultural analysis, students will develop a critical understanding of the way the mass media embraces White supremacy and uses stereotypes and prejudice to influence society's views about people of color and women in contemporary United States society.

Course Description

This class looks in-depth at the concepts of race, gender, ethnicity, and the through a critical and social construction framework. The class will attempt to develop a “working” definition of these concepts by looking at the historical and present conceptualizations and identifying marginalization and disenfranchisement as it is woven in the fabric of U.S. American society. The course critically examines the evolution of the above marginalizations, its characteristics, as well as its manifestations over time. Discussion of the presence and interdependence of classism, racism, and sexism in our everyday lives and theories explaining its continuance are covered.

The course makes use of a combination of lectures, informative readings, video materials, outside lectures, class discussion, and service learning. Each session will be full and students are expected to be on time and prepared for class. “Prepared” means readings are completed with notes for discussion ready.

LEARNING OBJECTIVES:

In this course you should:

1. Become familiar with the different types of mass media found in society today.
2. Become familiar with the mediated representations of African Americans, American Indians, Asian Americans, Latino/as etc...
3. Understand the role mass media plays in reinscribing the White supremacist, patriarchal, hegemonic order—both past and present.
4. Understand issues of gender/sexism, race/racism, heterosexism, homophobia, and other “isms” in mediated representations.
5. Discover the importance of the roles of context, framing, agenda setting, and power in media.
6. View specific aspects of mass media (both past and present) through a more critical lens.
7. Recognize the influence of your own cultural group on mediated constructions.

COURSE POLICIES:

Registrar’s Message

The registrar cautions you that withdrawing from a course and other matters of registration are the student’s responsibility.

University Message

The Americans with Disabilities Act (ADA) requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. Please contact me at the *beginning* of the term to discuss any such accommodations for this course.

Readings

This course requires reading difficult and often controversial materials. You should be prepared to dedicate a significant amount of time outside of class reading your materials carefully and

critically. Further in this class we may view rated R movies and films. If you have a problem with this, this class may not be the best course for you.

ATTENDANCE/ PUNCTUALITY

Regular and prompt attendance is expected. TARDINESS IS NOT ACCEPTABLE. If you cannot get to class on time, it will be necessary that you find a class that better fits your schedule. There is **NO** distinction between "excused" and "unexcused" absences; an absence is an absence. Attendance is mandatory during oral presentations of group projects. Attendance is taken at the beginning of each class period. My attendance policy allows three (3) unexcused absences. ***Each subsequent unexcused absence results in -25 points per absence which is taken off of your final course grade. Thus lowering your course grade by a half letter grade per unexcused absence (A to A-, B to B- etc.) More than one unexcused absence will minimally drop your final course grade by one full letter grade.*** You must arrive on time and stay the duration of the class in order to be counted as "present." Keep in mind, however, that missing class on a day that **you are assigned to present** (either individually or with your group) will result in loss of one letter grade allotted to those presentations and such a loss **CANNOT** be made up- NO EXCEPTIONS. Some exceptions such as death in family, partner/wife in labor, severe illness may be excused. Please let me know ASAP if you find yourself in this predicament. If you are physically unable to make that phone call or email, have a roommate, parents, or partner/spouse do that for you!!! *Students attending university-sponsored functions (e.g., sports, debate team) must provide written documentation at least one week in advance of the anticipated absence.*

****If you are absent, remember absences make it more difficult for you to learn the material we are discussing. YOU are responsible for obtaining material and information you missed from other class members.**

PARTICIPATION

Student contribution to class discussion is mandatory. This is an activity-centered course, and is most successful with insightful comments, observations etc. from students. Keep in mind that "participation" is **NOT** synonymous with "talking." In order to obtain maximum benefit from the concepts and processes being presented and discussed, it is essential that you actively and regularly participate in class exercises and assignments in a mature and thoughtful manner being respectful of others.

MAKE-UP AND/OR LATE WORK

The nature of this class renders make-up work almost impossible and will **NOT** generally be accepted. There will be a **10-point reduction per day (not just on the days we meet) for turning in late work (Short essays and Blogs minus 5-points per day)**. After 5 days, the work will not be accepted. Exceptional circumstances do arise, I realize, and I am able to respond to such events. *Please let me know in advance about the nature of any such exceptional circumstance when the nature of the circumstance allows such early notification.* Remember that I, as the professor, will actively participate in the negotiation of what constitutes "exceptional," "early notification," and "ability to give early notification." Therefore, except in extreme circumstances, plan to prepare and submit assignments on time.

ACADEMIC HONESTY

Academic dishonesty (An action attempted or performed that misrepresents one's involvement in an academic endeavor in any way, or assists another student in misrepresenting his or her involvement in an academic endeavor; e.g., cheating, fabrication of information, plagiarism etc.) will be prosecuted to the fullest extent possible. Prosecution at minimum will include a 0 on an assignment and an "F" in the course. Additionally, you may go before a University

board for a hearing on the matter. At *maximum* the above can occur *and* you can be dismissed from the University. Please see UW Reg 802.

PLEASE NOTE: THIS COURSE USES THE PlagScan PLAGIARISM DETECTOR or one of their competitor PLAGIARISM DETECTOR sites (e.g., Turnitin.com).

Examples of acts that constitute cheating include but are not limited to:

Plagiarism: presenting the work (e.g., ideas, data, creations) of another, wholly or in part, as one's own work without customary and proper acknowledgement of sources and extent of use, unless authorized by the instructor; **Cheating:** using information, study aids, notes, materials, devices, or collaboration not explicitly approved by the instructor. For example: doing a class assignment for someone else or allowing someone to copy one's assignment; copying from, or assisting, another student during an examination; or stealing, or otherwise improperly obtaining, copies of an examination before or after its administration; **Fraud:** altering or inventing data, research, or citations for an academic endeavor; fabricating, forging or otherwise misrepresenting to an instructor or an institution one's past or current academic or professional activities; impersonating someone or allowing oneself to be impersonated for an examination or other academic endeavor; using a ghost writer, commercial or otherwise, for any type of assignment; **Violation of Standards:** violations against ethical and professional standards required by individual University programs, academic courses, and clinical programs that may result in qualification for entry into a profession that maintains standards of conduct; **Multiple Submissions:** submitting, wholly or in part, the same academic endeavor to earn credit in two or more courses without explicit approval by all concerned instructors; **Interference/Obstruction:** interfering with academic efforts of other students to gain unfair advantage for personal academic advancement. Interference may include but is not limited to, sabotage, harassment, tampering, bribery, or intimidation of another student; **Complicity:** assisting another person in any act of academic dishonesty as defined above.

**** Academic honesty is expected of all students. Each student has an obligation to act with honesty and integrity, and to respect the rights of others in carrying out all academic assignments. All instances of academic misconduct will be penalized. If, at any time, you are not sure if your actions constitute academic misconduct please see me.**

Classroom Pedagogy:

Class discussion is a mandatory part of the learning process. Participation is based on quality not quantity, sensitivity, timelines of remarks, and overall contribution to the discussion, readings, etc. To this end, students are expected to work diligently to keep up with the readings. Registration in this class assumes a commitment on the part of all participants to play a crucial role in the comprehension of complex materials. Further, each student is expected to contribute to a sense of safety on the part of every other student. In other words, everyone must feel safe in sharing ideas. **This is not a class to finger point or to proselytize.** All enrolled are expected to show respect for each person in the class.

Classroom Behavior:

Much of what we will be studying in this course deals with issues of gender, race/ethnicity, class, nationality, and sexuality—these can be controversial issues. There are likely to be times when you disagree with the ideas, arguments, and perspectives of others in the class. While such disagreement may be uncomfortable, it is in this sharing of our different ideas and perspectives that we can come to a better understanding of the complexities of our lives in a diverse world. In this class, your ideas and your views are important, respected, and valued. As members of a

shared community, even a temporary one such as this class, we all must take responsibility for creating a space where we can be open and honest in our discussions.

One of the key code words in creating and maintaining an effective learning environment is the notion of “civility.” This includes the expectation that when students disagree with each other in class, they maintain respect for each other. When we agree that civility is an essential part of learning, we can engage in controversial discussions such that we have the freedom to express our positions while avoiding personal insults and confrontations. Please treat your classmates as you would like to be treated.

*** A FINAL NOTE ***

I look forward to the opportunity to talk with you, to learn from you, and to work with you. My expectations are high for both of us. I expect your best work and your honest commitment to this class. In return, you can expect the same from me. If at any moment in the semester you feel that what is being presented is unclear, please bring it to my attention. Do not wait until something becomes a crisis. By then it is too late. I take the business of teaching very seriously, and I expect to be held accountable for my performance, just as I hold you accountable for yours. Let's have a fun, productive, and scholarly semester!

UNDERGRADUATE ASSIGNMENTS:

Discussion Issues/Questions: Each session begins with you turning in a list of discussion questions developed out of the reading assignments. *Please submit these via email prior to our class. If there is good class discussion, these questions can be abated if the class wishes.*

Lightening Session: The first 10-minutes of class is reserved for students to workshop their paper ideas with the class. Each student must complete one lightening session which is graded. Once everyone has completed one lightening session, you may sign up for additional sessions time permitting. **NOTE: You will not receive additional points for doing more than one lightening session.** You should use this time to ask a specific question(s) that will help guide you to success whether it be for your short essays or even the term project. Please notify the professor the class period before if you want to make use of the lightening session. Depending on the type of question, there may be up to two students. If there are no students for the “lightening session” then normal class lecture and/or discussion will resume.

Class Blog (see p. 13): During the course of the semester we will all be contributing to a course blog that will function as our collective journal for the class. This blog is a space for students to share personal reflections, videos, images, web-links, newspaper articles, or other material related to race, ethnicity, and gender in the media. Any touchstones you can make to the West generally and to Wyoming in particular is desired. You are welcome to post or comment as frequently as you like. However, each student is expected to post at least four times during the course of the semester for a total 100pts. A detailed rubric on how to create good blogs is available on the course website as well as the class blog. The blogs are meant to be informal as they are designed to elicit thoughts and comments for class discussion. Periodically, I will ask individual students to talk more about their blog posts. While the assignment encourages informality and thinking on your feet, I still expect standard English usage and fundamentally sound writing. Please do not use slang, emoticons, or computer-era abbreviations (i.e., LMAO, WTF, LOL), and the like.

Midterm: October 16, 2014; short-answer, essay style

Final exam: December 16, 2014; short-answer, essay style

Response Papers: The assumption of this class and the essays is that we are all responsible for the media and mediated representations we see on a daily basis. That being the case, we must all accept responsibility for the mediated situation of the world in which we live. In these essays, you are to reflect on who you are in reference to the readings for the section. What is your role? What is your responsibility? How can/will you take the information you've read and apply it to your life? And how will you work to improve the situation?

Students will write short essays that focus on different aspects of media. You will write a total of two short essays. One of your papers can be the creation and analysis of a meme.

You cannot write papers in than one paper in the same section, and not on the same topic unless approved by the professor. These essays are, at the very least, **1600-1800 words** (approx. 6-7 pages) **in length (exclusive of references), APA 6th edition, typed in Times New Roman 12-point font, double-spaced, and at least 2-academic sources cited.** There must be solid evidence of analysis, consideration of materials, and critical thinking present in the essays. They are due at the start of each class.

UNDERGRADUATE FINAL PAPER/TERM PROJECT OPTIONS:

Option 1: Traditional Research Paper

This is for the student who enjoys traditional library research. Students who choose this option write a paper of **3100-3700 words**—approx. 12-15 pages total—(*exclusive of title page, abstract, references, and appendixes*) on a topic of where you will conduct a critical cultural analysis of any media or mediated event of your choosing. You **MUST** submit a formal proposal to me in which you outline your project and **receive my written approval of your project.** **Your project paper is due 9. December 2014 at 1:15pm. If the paper is not received by 9. December 2014 at 1:15pm your paper will be marked late and graded accordingly.**

You **MUST** submit a formal proposal to me in which you outline your project and **receive my written approval of your project.** See page 13 for writing details.

Option 2: A "Television Sitcom" or DJ: This is for a group of students who are highly creative and have good computer skills. You have the opportunity to produce a 10-20 minute television sitcom or movie short. The subject and its content must be approved by the professor. You should then record this sitcom and save it to a CD or jump drive. The sitcom will be played for the class. Think of this project like a "digital story is a personal event or experience made into a short piece of television or internet video. It is created by the storyteller without professional mediation" (www.digitstories.co.uk/What_is.htm). Accompanying the digital story is a paper. Make sure you use class terms, theories, and concepts, write a critical analysis of your work.

Your paper should be **1,400-1800 words** (approx. 5-7 pages) **in length (exclusive of title page, abstract, references, and appendixes), APA 6th edition, typed in Times New Roman 12-point font, double-spaced, and at least 5-academic sources cited.** There must be solid evidence of analysis, consideration of materials, and critical thinking present in the essays. Naturally, you need to show how your project is connected to social justice. You **MUST** submit a formal proposal to me in which you outline your project and **receive my written approval of your project.** See p. 18 of your syllabus for more details.

NOTE: You want to be very specific as to your responsibilities with this project as you will be graded as a group, and you will each grade one another as well. If you pair with a graduate student you are held to the graduate paper length.

Your project paper is due 9. December 2014 at 1:15pm. If the paper is not received by 9. December 2014 at 1:15pm your paper will be marked late and graded accordingly.

Option 3: Book, Photography or Artwork

This is for the student who is highly visual. This is for the student who enjoys creative writing and artistic expression.

For the book: You have the option of writing a graphic novel or developing one or two characters in your original work. Your novel should minimally be **3100-3700 words** (approx. 12-15 typed pages) exclusive of references, but **can be up to 5000 words** (approx. 20 pages). You **MUST** submit a formal proposal to me in which you outline your project and **receive my written approval of your project**. Due 9. December 2014 at 1:15pm. If the paper is not received by 9. December 2014 at 1:15pm your paper will be marked late and graded accordingly.

For the artwork/photography: Photography: You have the opportunity to create a “look book” or portfolio. You will need to have a minimum of 5 images. Your photography may be put on display for the public in the AADS Student Lounge until January 2015 or longer. Your images must be accompanied by a description explaining the photography. For the artwork your piece must be 11x15 in size. Your artwork may be put on display for the public in the AADS Student Lounge until May 30, 2013 or longer. Your piece(s) must be accompanied by a description explaining the artwork.

For both art and photography options: You should write **1,400 words** (approx. 5 pages) minimum (*exclusive of title page, abstract, references, and appendixes*), **APA 6th edition, typed in Times New Roman 12-point font, double-spaced, and at least 5-academic sources cited**. There must be solid evidence of analysis, consideration of materials, and critical thinking present in the essays. Naturally, you need to show how your project is connected to media. You **MUST** submit a formal proposal to me in which you outline your project and **receive my written approval of your project**. You **MUST** submit a formal proposal to me in which you outline your project and **receive my written approval of your project**. Due 9. December 2014 at 1:15pm. If the paper is not received by 9. December 2014 at 1:15pm your paper will be marked late and graded accordingly.

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Students will write short essays that focus on different aspects of media. You will write a total of two short essays. One of your papers can be the creation and analysis of a meme.

You cannot write papers in than one paper in the same section, and not on the same topic unless approved by the professor. These essays are, at the very least, **1800-2250 words** (approx. 7-9 pages) in length (**exclusive of references**), **typed in Times New Roman 12-point font, double-spaced, APA 6th edition, and at least 3-academic sources cited.** There must be solid evidence of analysis, consideration of materials, and critical thinking present in the essays. They are due at the start of each class.

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If appropriate for you and the topic is appropriate, you may begin to work on your MA, MS, or Ph.D. thesis. See me.* You **MUST submit a formal proposal to me in which you outline your project and **receive my written approval of your project.** See page 13 for writing details.

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sitcom or movie short. The subject and its content must be approved by the professor. You should then record this sitcom and save it to a CD or jump drive. The sitcom will be played for the class. Think of this project like a “digital story is a personal event or experience made into a short piece of television or internet video. It is created by the storyteller without professional mediation” (www.digitstories.co.uk/What_is.htm). Accompanying the digital story is a paper. Make sure you use class terms, theories, and concepts, write a critical analysis of your work. Your paper should be **1,800-2450 words** (approx. 7-10 pages) **in length (exclusive of title page, abstract, references, and appendixes)**, **APA 6th edition, typed in Times New Roman 12-point font, double-spaced, and at least 5-academic sources cited.** There must be solid evidence of analysis, consideration of materials, and critical thinking present in the essays. Naturally, you need to show how your project is connected to social justice. You **MUST** submit a formal proposal to me in which you outline your project and **receive my written approval of your project.** See p. 18 of your syllabus for more details.

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GRADING

This class utilizes the +/- system that was approved by the University in the Spring 2013 semester for implementation in the Fall 2014 semester.

A	A-	B+	B	B-	C+	C	C-	D+	D	F
4.0	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	0.00

UNDERGRADUATE/GRADUATE COURSE ASSIGNMENTS

Class Blog @ 25 pts per entry (4 entries)	100 pts (20%)
Response Papers @ 50 pts per entry (2 entries)	100 pts (20%)
Midterm Exam	100 pts (20%)
Final Exam	100 pts (20%)
Term Project (+90) + Lightning Presentation (+10)	100 pts (20%)

TOTAL OF POINTS: 500

*See attached assignment sheets for specific, detailed instructions for each assignment. These assignments are designed to facilitate a more thorough understanding and application of course material.

GRADING SCALE:

475-500= A	315-329= D
450-474= A-	300-314= D-
430-449= B+	313 & below= F
415-429= B	
400-414= B-	
380-399= C+	
365-379= C	
350-364= C-	
330-349= D+	

Tentative Daily Schedule (I reserve the right to change the syllabus)

CONCEPTUAL/THEORETICAL FRAMEWORKS

Week 1

- Sept 04 (TR): Classes begin, overview of course, syllabus, blog; introduce self with favorite TV/Movie
 09 (T): Chapter 1 (Cottle); Rhetoric (power of speech; newspapers; syllogism); Chapter 4 (Dines & Humez)

Week 2

- Sept 11 (TR): Language; Media Theories (race; agenda setting; framing lecture); Chapter 2 (Cottle)
 16 (T): Chapter 3 (Cottle); Chapter 1 (Bogle, reserve article); **View *Ethnic Notions***

Week 3

- Sept 18 (TR): **No class: German Studies Association Conference**

First Blog Must Be Posted By Today

- 23 (T): Standpoint theory (feminism, womanism); Chapter 1 (Dines & Humez); Hermeneutical theory (cultural, signs, signifier, signified)

Week 4

- Sept 25 (TR): Chapter 2, 3 (Dines & Humez); Chapters 5, 6 (Cottle)
 30 (T): Chapter 25; radio lecture

Gender, Race, and Class in Media

Week 5

- Oct 02 (TR): Chapter 11 (Dines & Humez); Chapter 8 (Cottle)
 07 (T): Chapters 14, 16, 17; (Dines & Humez); **Paper 1 Due**—you must use an ethnic minority newspaper (e.g., look at the Readex index at UW Coe Library) or magazine OR local ethnic minority radio; e.g. KOCA in Laramie. Analyze any issue contained therein except Sports and Entertainment. **Bring the magazine or newspaper to class for a discussion**

Week 6

- Oct 09 (TR): Chapter 13, 19, 20, 21 (Dines & Humez); Metaphoric Criticism lecture
 14 (T): Chapters 22, 23, 24 (Dines & Humez); **Video: *Simpsons***

Week 7

- Oct 16 (TR): **MIDTERM**
 21 (T): Chapter 18 (Dines & Humez); Chapter 4 (Cottle); Morris (reserve article); **Listen to: Accidental Racist**; **View trailer for film “Dear White People”**:
https://www.youtube.com/watch?v=XwJhmqLU0so&src_vid=Uag2G0J6iqw&feature=iv&annotation_id=annotation_2731309365

Second Blog Must Be Posted By Today

Advertising and Consumer Culture

Week 8

Oct 23(TR): Chapters 27, 28, 32, 33 (Dines & Humez)
 28 (T): Chapters 26, 29, 30 (Dines & Humez); **Video: Killing Us Softly**

Representing Sexualities in Media

Week 9

Oct 30 (TR): Chapters 39, 41 (Dines & Humez); Brummett (reserve article)
 Nov 04 (T): Chapters 38, 37, 40 (Dines & Humez); **Video: Beyond the Beats & Rhymes**

Growing Up With Contemporary Media

Week 10

Nov 06 (TR): Chapters 44, 46 (Dines & Humez); Chapters 9, 10 (Cottle)
 11 (T): Chapters 48 (Dines & Humez); Chapters 7, 11 (Cottle); Lecture on Diaspora, Diasporic Consciousness

Third Blog Must Be Posted By Today

Week 11

Nov 13 (TR): Chapter 47; Chapter 8 (Cottle); Meme lecture; Ideographic criticism lecture
 18 (T): Chapters 50, 51, 52; Symbolic Interactionism lecture; **Video: Computer game**

Is TV For Real?

Week 12

Nov 20 (TR): Chapter 12 (Cottle); Chapters 61, 70 (Dines and Humez); **National Communication Association Convention**
 25 (T): Chapters 55, 57 (Dines & Humez); **Video Cuba and Hip Hop or Hip-hop Videos: Sexploitation on the set**

Week 13

Nov 27 (TR): **NO CLASS THANKSGIVING HOLIDAY**
 Dec 02 (T): Martin & Nakayama (reserve article); Chapter 53; **Paper 2 Due**—juxtapose local, national and international news of any current issue— Focus on no more than 3 themes OR Meme creation and critical analysis. **Student choice for video to analyze!**

Iconic News, Comical, Blown out of Proportion of Forgotten?

Week 14

Dec 04 (TR): **Student choice for article, video**; Ray Rice (article online at: <http://profootballtalk.nbcsports.com/2014/08/04/nfl-not-talking-about-whether-it-has-seen-the-other-ray-rice-video/>) Daily Show commentary about Ray Rice: <http://deadspin.com/the-daily-show-takes-on-the-nfls-bungling-of-the-ray-ri-1614538935>;
 09 (T): Cornwell and Orbe (reserve article); **Video: Boondocks, Key & Peele, Dave Chappel** **Term Project due!** You may submit this project early, beginning 25. November.

Term Project due! Fourth Blog Must Be Posted By Today

Week 15

Dec 11 (TR): Sharing of projects, viewing of sitcoms, and reflection on blogs

Week 16—FINAL EXAM WEEK: Your final is Tuesday December 16, 2014 at 1:15-3:15 p.m. Attendance is mandatory. (FINALS WEEK: December 15-19, 2014).

THE ART OF WRITING BLOG POSTS

(Class Blog instructions also found on the course blog website!)

Task: During the course of the semester you will contribute to a course blog (<http://aast42335233.wordpress.com/>) that will function as our collective journal for the class. This blog is a space for students to share personal reflections, videos, images, web-links, newspaper articles, or other materials related to race, ethnicity, gender and the media. You are welcome to post or comment as frequently as you like. However, each student is expected to post at least four original blog posts at designated times during the semester as laid out in the course syllabus.

Your post should address in more details a topic/theme/question addressed within that specific section of the course, making good use of other web sources and audio-visual artifacts. For example, the first blog post might deal with themes of race, marginalization, power, and media conglomerates since those are the major themes of the first weeks of class. The second blog post might deal with gender, race, and class as reflected in media, while the third could address contemporary issues in media as related to issues of marginalization in media (e.g., not just TV shows and films, but also ads and consumer culture). The final blog post should address your research project, your peers' research projects and your and their contributions to our understanding of race, ethnicity, and gender in the media.

Purpose: This assignment is designed to enhance critical thinking and writing skills as well as technological aptitude.

Format: Good blog posts are short (250-500 words), topical, well written, visually appealing, and invite comments and feedback from other bloggers. Bloggers adopt a variety of different styles and formats that you might consider adopting. Take a look at the "25 Best Bloggers" list of the 2013 performed by *Time* magazine to develop your own style and approach, <http://techland.time.com/2013/08/05/the-25-best-bloggers-2013-edition/>

Criteria for Evaluation:

3	EXCEPTIONAL. 25 POINTS.
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Content and Creativity: Postings provide comprehensive insight, understanding, and reflective thought about the topic by building a focused argument around a specific issue or asking a new related questions or making an oppositional statement supported by research. Postings present a focused and cohesive viewpoint that is substantiated by effective supporting examples or links to relevant website or documents that enhance the information presented. Postings are creatively and fluently written to stimulate dialogue and commentary.

Voice and Interactivity: Postings are written in a style that is appealing and appropriate for the intended audience. Postings reflect that author's unique personality through expressive and carefully selected word choices that bring the topic to life.

Text Layout, Use of Graphics, and Multimedia: Selects and inserts high quality graphics and multimedia when appropriate to enhance the content's visual appeal and increase readability. Acknowledges all images and multimedia sources with captions and annotations.

Citations: All images, media, and text created by other display copyright permissions and accurate citations.

Quality of Writing and Proofreading: Written responses are free of grammatical, spelling, or punctuation errors. The style of writing facilitates communication.

2	PROFICIENT. 20 POINTS
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Content and Creativity: Postings provide moderate insight, understanding, and reflective thought about the topic. Postings present a viewpoint that is substantiated by supporting examples and links to website or documents, but not all links enhance the information posted. Postings are generally well written with some attempts made to stimulate dialogue and commentary.

Voice and Interactivity: Postings are written in a style that is generally appropriate for the intended audience and an attempt is made to use a consistent voice. Postings reflect a bit of the author's personality through word choices that attempt to bring the topic to life.

Text Layout, Use of Graphics, and Multimedia: Selects and inserts graphics and multimedia that are mostly high quality and enhance and clarify the content. Acknowledges most image and multimedia sources with captions.

Citations: Most images, media, or text created by others display appropriate copyright permissions and accurate, properly formatted citations.

Quality of Writing and Proofreading: Written responses are largely free of grammatical, spelling, or punctuation errors. The style of writing generally facilitates communication.

1	LIMITED. 15 POINTS
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Content and Creativity: The blog post provides minimal insight, understanding, and reflective thought about the topic. Postings are brief and unimaginative, and reflect minimal effort to connect with the audience.

Voice and Interactivity: Postings are written in a style that does not fully consider the audience, and the author's voice is difficult to identify. Postings reflect almost no personality and little attempt is made to use effective word choices to bring the topic to life.

Text Layout, Use of Graphics, and Multimedia: Selects and inserts many low-quality graphics and multimedia which do not enhance the content. Acknowledges a few multimedia sources with incomplete captions or annotations.

Citations: Some of the images, media, or text created by others does not display appropriate copyright permissions and does not include accurate, properly formatted citations.

Quality of Writing and Proofreading: Written responses include some grammatical spelling or punctuation errors.

0	NO CREDIT
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Content and Creativity: The blog post is missing or shows no evidence of insight, understanding or reflective thought about the topic.

Voice and Interactivity: The posting does not reflect the author's personality or stimulate dialogue.

Text Layout, Use of Graphics, and Multimedia: Fails to insert any graphic, or uses only low-quality graphics and multimedia that fail to enhance the content.

Citations: No images, media, or text created by others display appropriate copyright permissions and do not include accurate, properly formatted citations.

Quality of Writing and Proofreading: Written responses contain numerous grammatical, spelling, or punctuation errors. The style of writing does not facilitate effective communication.

ALL PAPERS FOR THIS COURSE

1. **Papers are submitted electronically via WyoCourse/Canvas.** The paper should be sent electronically in MS Word, RTF, or PDF formats.
2. **Papers are also submitted in hard copy** (paper copy) form at the beginning of class. If your paper is not received at the beginning of class on the day it is due, it is late.
3. All papers must have an abstract with key words, theory, and method.
4. All papers must be submitted in a folder.
5. Your paper must be typed.
6. You must **note the word count at the end of your essay**. The word count **does not** include: cover/title page, abstract, keywords, references, or appendixes.
7. Your paper is written in Times New Roman, 12 point font—this font and size is industry standard in academia and business.
8. You must have a cover or title page.
9. You must have an abstract.
10. You must have a thesis statement; AND underline your thesis statement
11. You must have a reference page—with the correct amount of references! See paper requirements.
13. Don't try to cover entire issue; be precise and specific.
14. Use readings, theory, films to support argument

- **SHORT CRITICAL ESSAYS:** At least **2 outside sources**; Only 2 sources may come from the Internet—unless the Professor approves otherwise. All other sources must be academic sources. *GO DO ACADEMIC RESEARCH AT THE LIBRARY***
Interviews with people are highly recommended if possible.
- **TERM PAPERS:** At least **5 outside sources** (for research, comparative, annotated bibliography analysis, or film/music video). Only 2 sources may come from the Internet—unless the Professor approves otherwise. All other sources must be academic sources. *GO DO ACADEMIC RESEARCH AT THE LIBRARY***
Interviews with people are highly recommended if possible.

Common Abbreviations used when Grading Papers:

- I/S—incomplete sentence
- T/S—too short; A paragraph is a minimum of four complete sentences
- MW—missing word
- WW—wrong word
- GR—grammatical error
- REF—referent; you have no noun in your sentence!
- AWK—awkward, rework
- NC—no contractions in formal papers
- OES—omit extra space
- HUH?—means I have no clue what you are trying to convey

GRADING RUBRIC: CRITERIA FOR EVALUATION—SHORT ESSAYS

Requirements	Number of points
Abstract w/key words, Reveal topic and have a thesis statement	5
Your essay is in the required Times New Roman, 12 point font and has a theory and method.	5
Your essay is free from grammatical errors; is in proper APA 6 th edition format; has page numbers; has the correct number of references. You may exceed the required number of references. NOTE: IF YOUR PAPER DOES NOT MEET THE MINIMUM NUMBER OF REFERENCES OR PAGE LENGTH THE BEST GRADE YOU CAN HOPE TO EARN IS A C- OR LOWER!	10
Analysis: You explain what is going on in one part of that speech/reading/artifact.	15
You explain why your interpretation of what is going on is significant. At a more detailed level, you need to appreciate that this essay should engage in the following “activities:” interpret; analyze; discuss; conclude creatively	15

GRADING RUBRIC: CRITERIA FOR EVALUATION—TERM PAPER/FILM/MUSIC VIDEO

Requirements	Number of points
Abstract w/key words, Reveal topic and have a thesis statement.	5
Your essay is in the required Times New Roman, 12 point font and has a theory and method.	5
Your essay is free from grammatical errors; has page numbers.	10
Your essay is in the proper APA 6 th edition format	10
Your essay has the correct number of references—you may exceed the required number of references. NOTE: IF YOUR PAPER DOES NOT MEET THE MINIMUM NUMBER OF REFERENCES OR PAGE LENGTH THE BEST GRADE YOU CAN HOPE TO EARN IS A C- OR LOWER!	10
Analysis: You explain what is going on in one part of that speech/reading/artifact.	30
You explain why your interpretation of what is going on is significant. At a more detailed level, you need to appreciate that this essay should engage in the following “activities:” interpret; analyze; discuss; conclude creatively.	30

The purpose of writing and blogging assignments:

- To demonstrate your knowledge.
- To critically analyze your feelings and reactions to the theoretical and media material from class discussions or assigned readings.
- To apply concepts you have learned in class and to societal issues.
- To provide feedback for the professor.

Hints with writing for this class:

- **Do not just “emotionally dump.”** A discussion of feelings is helpful only when you can understand them using the theoretical material. Use the following guidelines in your writing:
 1. How did you feel during the discussion? Why did you feel this way?

2. Is there something else you wanted to say in class? Are there questions you wanted to ask? Did any issue in class confuse or surprise you?
3. Was something said that was important to you and your understanding of cultural dynamics?
4. Do you agree or disagree with something that was said in class or the textbook or the film? Why?
5. Apply something you learned in class to an experience outside class. Did the concept/idea/theory help you better understand your experience? Describe how. If it did not, explain why not. How would you modify the concept or idea?
6. Are there any ideas you wish we could explore further in a future class section?

No one will see your papers but me, and your papers will be return to you after I have read them and evaluated them. Papers will be evaluated on the basis of your ability to engage in a meaningful way with the issues we are considering in the classroom and your ability to apply them to situations outside of class.

An “A” paper means that your paper gives me something to think about in terms of theorizing and explaining cross cultural communication, extend my understanding of certain cross cultural communication issues and their complexities, go beyond a typically competent fulfillment of the assignment. Free of or very few grammatical, structural, and argument errors/problems.

A “B” paper means that all the work is there and it is of good quality. A “B” paper references a cross cultural communication concept, but does not develop, challenge, extend, or critique that concept. Few grammatical, structural, and argument errors/problems.

A “C” paper reflects a paper that has been completed but are lacking in insight, are primarily descriptive (i.e., summaries of what you did or said in your meeting) are done with little thoughtfulness, seem rushed or careless. Some grammatical, structural, and argument errors/problems.

A “D” paper is incomplete; ideas are not explained; replete with grammatical, structural argument errors/problems.

****Remember that the goal of the paper is to provide insight into African American history. Writing a good paper is difficult. I will be happy to read through your first entry ahead of time and give you some guidance on how you write it. BUT, you need to plan on leaving your paper with me over night if you want early feedback. I will not read paper drafts the class period before the paper is due.**

Assignment Guidelines

Short Critical Essay and Research Paper Critical Section

There are several ways to approach the critical essay, but in its most elemental form I want you to choose a speech text (can be one we read in class) or artifact and 1) Explain what is going on in one part of that speech/reading/artifact and 2) explain why your interpretation of what is going on is significant. At a more detailed level, you need to appreciate that this essay should engage in the following "activities":

The Activities of criticism

Description-simply describing what the speech says; its arguments or its content. You should feel free to quote from the speech, but if you quote anything over five lines long you should indent that paragraph and use single space. When you describe the speech you will write using the voice of the speech's author. Note, however, that description should always serve interpretation. See below.

Categorization-This is the act of dissecting the speech/reading/artifact into parts. Some parts of the artifact you will address but other parts you will ignore. You can use almost anything as a categorization scheme: a particular kind of argument, the traditional notions of pathos, ethos, logos, the use of metaphors in a speech, the use of logic in a speech, the use of or absence of visual images. There are many ways to categorize or divide a speech/reading/artifact for analysis, but the point is that you must use something that allows you to focus your attention on something specific within the text. Trying to do an analysis of everything an artifact does and says usually only leads to a simplistic analysis. I would like to see depth; therefore, I want you to find some reason to focus on a particular aspect of the text.

Interpretation-This kind of activity transpires when you express your own critical ideas about a speech/reading/artifact to explain some aspect of the meaning. Interpretations are arguments, made in your own voice from your own mind about the artifact. The following sentences are examples of interpretation: "When Sheldon from *Big Bang Theory* questions and challenges the concept of religion, he not only creates dissonance and distinction between science and religion, but he is also creating distance between himself and his family upbringing in Texas as his familial roots are based in a Christian religious tradition."

Please note: I want you to spend the majority of your essay doing interpretation not description. The purpose of description should always be to provide evidence for an interpretative argument. In other words, you should use interpretative statements as the primary claims that guide your critical essay (they could be topic sentences, for example); description should only be used to backup or provide evidence, proof, for those interpretative statements. Summarizing or describing a speech just so I know what the speech says is not what this assignment is about. I want to hear what you think about what the speech says.

Discussion-The final activity that will appear in the essay is something called Discussion. Put simply, you need to tell me why your interpretation of one or two dimensions of this text is significant. Put differently, I want you to take the interpretive claims above and ask "why."

The basic structure of the short essay

Introduction-This section should:

- A. Focus the reader's attention on the parts of the speech/reading/artifact that you will analyze. (The act of categorization is implied here. **Tell me what you intend to look at.** For example, you might say: I'm going to look at the speech's metaphors. or I'm going to look at the speech's use of history. or I'm going to look at how the speech confronts the cult of true womanhood. or I'm going to examine the speech's arguments about masculinity and its relationship to gay men. All of these sentences imply a particular categorization scheme.)
- B. **Provide a Thesis statement** that explains your primary interpretation of the text and why that interpretation is significant.
- C. **Provide a preview** of the essay's minor arguments and conclusions.

Body--This section should provide the basic analysis of the text. It might look something like:

A1. First minor point of interpretation.

- A2. Descriptive evidence for first minor point.
- A3. Elaboration on first minor point of interpretation.
- B1. Second minor point of interpretation.
- B2. Descriptive evidence for second minor point.
- B3. Elaboration on second minor point of interpretation.
- etc.

Discussion --This section should a) bring the minor points of interpretation into one major point (the interpretive argument in your thesis statement) and then provide an explanation as to why that interpretation is significant.

Conclusion—summary of what you covered and bring the discussion section to an interesting close.

DIGITAL STORY METHODOLOGY

1. Dialogue about and reflection on the subject or question your story seeks to explore.
2. Written personal experience narrative
3. Recorded narrative
4. Gathering images, videos, and other media artifacts for use in the story
5. Editing process using familiar media (imovie, final cut, avid, etc.)

Some Important things to remember about the creation of your story:

*Simplicity is an aesthetic value, and sometimes too many images or too much text can crowd your story. Be specific and selective in your choices.

*Make a title and final screen or overlay that tells your audience the title of your story, your name as creator, and credits to any contributors.

*Be sure to reference any outside sources such as quotes or web-based materials in your credits.

*Remember that your professor must be able to access your digital story. You must not only burn your materials to a CD, but also send an electronic copy. Keep in mind that your professor uses a PC, not a MAC. Make sure that the programs you use can be read by her computer!

*Most importantly, remember that digital storytelling is an accessible new media form that does not depend on technical expertise, but instead, emphasizes personal experience and encourages creative exploration.

Some web resources and examples:

Creative Narrations: <http://www.creativenarrations.net>

University of Houston: <http://www.coe.uh.edu/digital-storytelling>

Bay Area Video Coalition: <http://www.bavc.org>

Digital Storytelling Center: <http://www.storycenter.org>

KQED Digital Storytelling Initiative: <http://dsi.kqed.org/index.php>