

Course Syllabus, Fall 2013  
University of Tampa  
Office Hours: T/W/R 4:00-5:30  
Appointments:  
[www.julietdavis.com/appointments](http://www.julietdavis.com/appointments)

Professor: Juliet Davis  
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### ■ COURSE DESCRIPTION (from catalog)

Students explore the role of communication in the social construction of culture. Emphasis is on acquiring knowledge of culture as an evolving process of codifications, and examining dominant and marginal cultural meaning systems in science, history and the arts. May be used to fulfill general distribution requirements for the social sciences if not used for the major.

### ■ WRITING INTENSIVE

This course is designated "writing intensive," which means there will be a focus on writing form and process, with five formal writing assignments (2 short papers, 2 take-home tests that include essay, and one final paper/presentation), as well as discussion boards and written responses to reading questions.

Most of the writing process is about revising and editing drafts of a paper. So, you will need to plan time for all the stages of writing (brainstorming, freewriting, organizing, and drafting are only the initial stages). Substantial time should be devoted to revising your drafts and then editing in the end for spelling, grammar, etc. The process requires many sittings over a period of time. Creating and editing one draft of a paper will likely not result in a finished paper that is ready to submit.

### ■ PREREQUISITES (from catalog)

COM 224, junior or senior standing or consent of instructor.

### ■ COURSE OBJECTIVES

Upon completion of this course, students should be able to:

- demonstrate understanding of key terminology, history, and theory relating to the field of cultural studies.
- read, summarize, analyze, and critically comment on texts ranging from scholarly articles to media productions;
- apply theory to the interpretation of media.
- synthesize personal experience and theories from outside resources to communicate new ideas related to cultural studies.
- demonstrate mastery of oral and written response formats (note: creative critical responses are also encouraged);

## ■ REQUIRED MATERIALS & LINKS

- Course materials are located on Blackboard, as well as [www.juietdavis.com](http://www.juietdavis.com). No textbooks are required for this class. All writing will be screened for originality by Turnitin.com.
- You will need Dropbox or other cloud server (free) to back up all your work ([www.dropbox.com](http://www.dropbox.com)).
- Stapler: papers submitted with paper clips or doggie ears will not be graded.
- Other Materials (as needed based on individual student project choices)

## ■ CITATIONS

The following styles are acceptable for this class: MLA, APA, CMS. Please consult the library web site, a librarian, and/or Saunders Writing Center for instructions about how to use them.

## ■ GRADING SCALE

95-100	A	Outstanding
90-94	A/B	Excellent
85-90	B	Very Good
80-84	B/C	Good
75-80	C	Average
70-74	C/D	Below Average
60-70	D	Passing
0-59	F	Failure

## ■ EVALUATION

Participation, Discussion Boards, Reading Questions, Etc.	20%
Short Papers (2)	30%
Take-home Test #1	15%
Take-home Test #2	15%
Final Presentation	20%

## ■ WORK LOAD & TYPE

Conventional wisdom prescribes planning two hours of homework time for every hour of in-class time per week (e.g., a four-hour class precipitates eight hours of homework per week). This formula is consistent with the work load of this course. Most of the work for the course will involve readings that can be challenging (but rewarding), so the time required will also depend on your reading speed and reading comprehension skills. Some reading will necessitate supplemental research (when you come across a word, text, author, or body of philosophy with which you are not familiar). Take the time to read carefully, take notes as you read, and look up terms you don't know. Reading aloud can help with comprehension. Rather than spending one long session attempting to wade through all the readings for the week, you're advised to plan three or more shorter reading sessions per week to aid comprehension. If you have a full-time job, you might want to allot one hour per day to make the load manageable.

## ■ ACADEMIC HELP RESOURCES

Students are expected to bring strong foundational oral and written communication skills. For example, your formal papers will be marked for grammar, style, and form, as well as content. If you need help with the following skills, please consult these campus resources:

Basic Skills	Reading Comprehension	Essay Writing	Oral Communication
Help Resources	Handout: "How to Read Critically and Respond to Texts" <a href="http://www.julietdavis.com/WST383/howtoread.pdf">www.julietdavis.com/WST383/howtoread.pdf</a>	Saunders Writing Center: <a href="http://www.ut.edu/academic-support/saunders/?terms=Saunders%20writing%20center">http://www.ut.edu/academic-support/saunders/?terms=Saunders%20writing%20center</a>	U.T. Center for Public Speaking: <a href="http://www.ut.edu/speakingcenter/?terms=Speech%20center">http://www.ut.edu/speakingcenter/?terms=Speech%20center</a>

## ■ COURSE CONTENT ALERT

### Explicit Material.

In the process of studying representation associated with cultural studies, students will, at times, be exposed to explicit material that might be shocking and even disturbing. Students will be alerted prior to the presentation of graphic depictions and other sensitive content. This material may include (but not be limited to) misogyny, racism, homophobia, extreme nationalism, eugenics, physical and emotional violence, strong language, and objectification of the body for profit in advertising and other media. Please remember we are scholars working to understand representation in many forms, and doing so requires a broad viewing experience. Some materials may also include graphic depictions of anatomy, biological functions, body fluids, nudity, and sex acts, as well as representations of a wide range of gender identity and sexual expression.

If you have sensitivities to any of the above content or ideologies that you believe would prevent you from viewing it or cause you unusual discomfort, please notify me as soon as possible. Also, if at any time during class you feel discomfort, feel free to leave the classroom. Doing so will communicate a neutral rather than negative message—and you can feel free to talk about your experience afterwards if you wish to.

### Political Perspectives

Because cultural studies, as a field, is a political venture (see introductory readings), this class assumes certain political perspectives—for example, about class, gender, ethnicity, and economy--that some people might find problematic in conjunction with particular ideologies and/or religious beliefs. All students' beliefs/ideologies are welcome, and all dialogue will be respectful, even as we explore the perspectives of this field, which include, for example, the assumption that women are equal to (rather than inferior or subservient to) men; that ethnic minorities are equal to (rather than inferior to) people of dominant ethnicity; that a wide range of gender identities and sexual expression is normal, healthy and equal to (not secondary to) heteronormative behavior; that people are not merely commodities; and that economic class does not define one's status or worth.

## ■ CONFIDENTIALITY

During the course of this class, it is possible that people will share very personal information and experiences. It is important to keep your classmates' disclosures confidential outside the classroom unless permission has been granted to share them. In other words, "What happens in the classroom stays in the classroom." This

confidentiality does not extend to your professor (anything your professor says or does can be freely discussed anywhere).

## ■ PERSONAL HELP RESOURCES

**The Victim's Advocacy Hotline is (813) 257-3900.** If you are victim of a crime, you can receive support and remain anonymous if you choose to. If you have witnessed a crime on campus, you can contact security or remain anonymous by using the "Silent Witness" form at <http://www.ut.edu/silentwitness/>. You can also contact the Tampa Police Department at (813) 231-6130

**Also, the university has outstanding resources for students who** are experiencing depression, anxiety, mental health issues, substance abuse issues, or any circumstances that might hinder your progress. Reach out for these resources: <http://www.ut.edu/wellness/committee/>.

# General Class Policies | for all my classes

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## ■ OFFICE HOURS

One-on-one student consultations will automatically be scheduled as part of the course. For additional time during office hours, feel free to make an appointment at [www.julietdavis.com/appointments](http://www.julietdavis.com/appointments).

## ■ COMMUNICATING WITH YOUR PROFESSOR

Your messages are very important to me. Email is the quickest way to reach me ([Juliet.davis@ut.edu](mailto:Juliet.davis@ut.edu)), followed by texting (cell: 727-418-8511). Phone/voicemail is a bit slower. My cell phone is the number to use. In rare cases, if I do not respond in a timely way to your message, and if you have allowed for reasonable response time, then it is my responsibility (not yours) to respond for resolution of your issue. Additional Notes: I do not hold normal office hours during Thanksgiving week, Spring Break, and finals week.

## ■ EMAILS ARE NOT TEXTS

Texting can be informal, but emails should be written clearly, concisely, and professionally so that your issues can be well understood. Include salutation and close with your full name if your email address does not make it evident (I won't know who [partypalace@yahoo.com](mailto:partypalace@yahoo.com) is). Identify the course you are taking, and include any past thread we have already generated on the subject. Please review Email Etiquette at <http://www.sideroad.com/Netiquette/email-etiquette-business.html>.

## ■ ATTENDANCE

While you will not be graded for "attendance" per se, attending class will be the single most important factor in determining your performance and grade in the course, so plan to attend every class. In most class meetings you will have at least one project, exercise, test, and/or discussion that will impact your grade, and your class discussions will count toward participation.

## ■ DEADLINES

Late projects and papers will be docked 10 points per class meeting overdue. Assignments are due at the *beginning* of class so that we can discuss them during class. If you are late to class, your project will also be considered late. Quizzes, tests, and exercises can only be made up if a student has documentation of illness or emergency or the student has contacted me in advance and been granted an excused absence due to special circumstances. You are responsible for deadlines even if printers or other technologies are malfunctioning, so ***please do not wait for the day a project is due to print it out.***

## ■ FORBIDDEN THINGS OF THE DEVIL:

**Paper clips, binders, doggie ears, and plastic spiny things are an abomination in the eyes of the Creator (of this course).**

Use a staple or binder clamp. Here's why: If you use a paper clip, another student's paper can get stuck behind yours so that it appears the other student did not submit a paper (mass confusion ensues). If a paper clip falls off, your paper flies apart and pages can get lost so that there is a sudden gap in your essay I'm grading (more confusion). I also can't bend the pages back to grade your paper because the clip falls off (so I just don't grade it). Sorry. Paper clips = HORROR.



EVIL



EVIL



GOOD



GOOD

## ■ SUBMITTING YOUR WORK

These policies are for your protection. Assignments that do not adhere to these requirements may be lost and/or the grade might not be correctly recorded in the grade book.

### 1) Submit Hard Copies By Hand.

If/when hard copies of work are required, they are only accepted in person, by hand, unless otherwise indicated (not in e-mail, on disk, by mailbox, or under my door, where they can be lost).

### 2) Stapled or binder-clipped (no paper clips).

(See above rant.)

### 3) Info.

All assignments should feature the **student's name, project title, assignment type (most important), class, section day/time, and submission date.** When DVD's are part of the assignment, this info must be written, in marker, on the disk (please do not use dry-erase markers for this purpose, as they can damage media).

**4) The word MAKEUP WORK or REVISION** must appear in bold if applicable, and a note should be included with a reminder of the circumstances of such submissions.

### **5) Only Submit COPIES of Any Precious Original Items.**

**Don't make me responsible for the only existing photo of your great-grandma's wedding.** :0 Original drawings, paintings, collage elements, photos, historical newspaper clippings, handwritten text used in artwork, etc., should only be submitted as COPIES. The instructor is not responsible for lost or damaged materials.

### **6) Turnitin.com.**

Any work that is to be uploaded to turnitin.com directly (not through Blackboard) must have a turnitin.com receipt stapled on top of the hard copy (a one-page receipt, please, rather than multiple pages). NOTE: To upload a project with multiple parts, you must copy and paste all text into one document (turnitin.com only accepts one document per assignment).

## **■ BACK UP YOUR WORK**

It is your responsibility to keep your work saved in TWO places other than school grounds. ***Disks and drives are not magical immortal beings—sooner or later, they all die horrible deaths.*** Only 6% of computer users back up their work, and yet 43% lose their files (<http://www.pcmag.com/article2/0,2817,2288745,00.asp>). In nearly every class, someone will lose his or her work, which will be tragic because it could have been easily avoided. Remember that lost work is not a valid excuse for late work. It is also your responsibility to be able to provide a backup copy of your work in the event that a submission is lost.

**An Easy Way to Back Up Your Work Automatically:** Use a cloud server. For example, Dropbox ([www.dropbox.com](http://www.dropbox.com)) offers 2GB of space and can back up everything on your hard drive instantly. It also synchs your files in real time, across mobile devices, so that it is available anywhere you are, even from a friend's computer or smart phone. Who doesn't want that kind of magic in life? ☺

**If you are using lab computers primarily,** or wielding large video files and/or multiple linked files, a cloud server can be unwieldy. Save the work first to an external drive. Then, take it home and move it to your computer hard drive or a second external hard drive, so that you have it in TWO places other than school grounds. From there, it can back up to a cloud server if you're set up for that. Remember that the school server is not a reliable storage space because other students have access to it and can accidentally delete your work. Also, having ONE storage space of your own is not enough because it can be lost or become damaged.

## **■ KEEP ALL YOUR WORK**

Keep all of your classwork during your college career, for possible use in portfolios.

## **■ PROJECT DRAFTS**

To receive feedback at any time on your work before submission, feel free to come to office hours. When a course requires that rough drafts be submitted for feedback, those submissions count as participation only—not toward the grade itself. As a matter of professional practice, you should keep a succession of drafts of a paper or project (e.g. with titles ending in v1, v2, v3, etc.), so that you can go back, if needed, to a prior draft.

## **■ "WHY DID I RECEIVE THIS GRADE?"**

If you are unclear about why you received a particular grade, feel free to discuss it with me during office hours. If you believe I have made an error in a grade or

evaluation comments, let me know right away. Please do not wait until finals week to raise questions about grades.

## ■ REVISING YOUR WORK

If you are unhappy with your performance on a project that has been graded, you may request to revise work and resubmit for a new grade. If a revision opportunity is granted, the deadline for the revision is two weeks after the date the assignment was returned to the student, or the Thursday before finals week, whichever comes first. Opportunities to revise are considered on individual bases to students with substantive ideas for improvement. They are usually not granted for assignments that primarily show mechanical/grammatical weaknesses, to students who have had excessive absences, to students who have failed to complete previous homework or drafts associated with the assignment, or to students who have already had opportunity to revise from a draft that received feedback.

## ■ LAST DATE FOR ACCEPTING ALL WORK

***All work, including any regular work, makeup work, and revision work, must be submitted before the Thursday before finals week. Regular office hours are not held during finals week.***

## ■ USING TOPICS

Unless a student has special permission, a topic can only be used once in the class for an assignment. For example, if you have written about a particular director or author in one assignment, you would not be permitted to select that person as a topic of another assignment, without special permission. ***Students are also not permitted to use ideas that have already been featured in class examples.***

## ■ YOUR RESPONSIBILITY TO REPORT GRADE BOOK DISCREPANCIES

The electronic grade book is updated periodically throughout the semester, and you will receive announcements about those updates. Towards the end of finals' week (usually Friday or Saturday), you will receive a message in your U.T. email account asking you to check your final grades in the grade book. At that time, it is your responsibility to review it and report any grade book errors before Sunday at 6:00 p.m. Final grades are submitted to the registrar Sunday night at the end of finals' week.

## ■ LAB RULES

If you use the computer lab, you are expected to adhere to the lab rules and procedures posted to Blackboard and to exercise courtesy and professionalism at all times.

## ■ GROUP PROJECT GUIDELINES (when applicable)

If the course involves group work, a group report is submitted with the project (a form is provided), indicating the percentage of work each member contributed, and grades are prorated based on that percentage. Members may switch groups, but must make up their percentage of work. Any members who are not pulling their weight may be "dismissed" by their groups. Dismissed group members must complete the entire project by themselves or find another group that will take them in. Dismissals and group switches must be coordinated with me.



## ■ ACADEMIC HONESTY & AVOIDING PLAGIARISM

Original ideas are the foundation of meaningful discussion, critical thinking, creativity and productivity. **I am primarily interested in *your* ideas. Even when we read outside sources, I am interested in *your* ideas about them. Properly citing sources allows us to make distinctions between your ideas and those of others.** By accepting this syllabus, you are agreeing that you have read and understood all information about academic integrity in The University of Tampa's Student Handbook. See links at [www.julietdavis.com](http://www.julietdavis.com) > Teaching > Materials for information about citing sources and avoiding plagiarism. Written work must be submitted solely for this course, and collaboration with other students is only permitted when it is approved by the instructor.

## ■ CONSEQUENCES

In the event that a student violates the above guidelines for academic integrity, the professor reserves the right to assign whatever grade for the course she deems to be appropriate, including a grade of F, without regard to the student's accumulated points. Plagiarism (whether intentional or unintentional) will be reported.

## ■ CHECK YOUR U.T. EMAIL DAILY (or Forward it to your Regular Email)

Students will be contacted regularly through their U.T. email addresses, so you will need to check your U.T. email boxes daily and are responsible for all information that is emailed to you. For convenience, you might want to have your U.T. mail forwarded automatically to another account (e.g., gmail, yahoo, etc.). To do so,

- 1) Open your U.T. email, click on Options, and then See All Options.
- 2) Select "Connected Accounts" and scroll to the bottom to "Forwarding."
- 3) Enter your email address and click "Start Forwarding."

For more help, contact the I.T. Help Desk at (813) 253-6293 or ext. 6293.

## ■ FREE STUFF YOU MIGHT NEED

See [www.julietdavis.com](http://www.julietdavis.com) for links to free stock photography, clip art, web hosting, virus protection, web conferencing, online file backup and syncing across computers and platforms, MS Word-compatible software, and graphics software. Also, create a free blog, free wiki, free social network, etc. Free is good. . . .

## ■ SPECIAL NEEDS

If you are a student who has special needs because of any disability, please go to Ms. Linda Ashburn in the Office of Student Disability Services in PH 415 (x3302), to self-disclose and provide supporting documentation. Please feel free to discuss your disability with me in private.

## ■ ADVERSE CONDITIONS

In case of any adverse condition or situation which could interrupt the schedule of classes, each student is asked to access [www.ut.edu](http://www.ut.edu) for information about the status of the campus and class meetings. In addition, please refer to [ut.blackboard.com](http://ut.blackboard.com) for announcements and other important information, and check your U.T. email for messages from your instructor. You are responsible for accessing this information.



# Schedule

Note: Participation activities, such as reading questions and discussion boards, will assigned in class and do not appear on this schedule. "Additional References" are optional readings of material that may be referenced in class.

WK	Date	Topics/Assignments
1	W 8/28	<p><b>Course Overview</b></p> <p>The first two weeks introduce you to the field of cultural studies; some seminal texts that rooted the field in semiotics, structuralism, and poststructuralism; and the practice of cultural critique. Then, Week #3 ("Music") provides an opportunity to practice cultural critique by identifying subversive artists who have had an impact on culture and struggled with the music "industry." The middle of the semester looks at themes related to cultural studies, including gender and sexuality, ethnicity, class, religion, and sports. We will continually fold in perspectives on Marxism, discuss political economy, and examine how/why the field of cultural studies varies in politics and methodologies from other fields of study (e.g., social sciences, ethics). We will also look at the concept of "postmodernism" and end by asking whether cultural studies is any longer a viable field.</p> <p><u>Class Activities:</u> Intro to Cultural Studies "How to Read Critically and Interact with Texts" (<a href="#">link to pdf</a>) Intro to Syllabus, Assignments, and Class (<a href="#">link to assignments</a>) The Writing Process, Four Grammar Tips, and "Words to Avoid" (<a href="#">link to pdf</a>)</p>
2	W 9/4	<p><b>What is Cultural Studies?</b></p> <p>After discussing introductory articles that explore the terrain of cultural studies, we'll look at writings by Barthes and Foucault (notable thinkers in structuralism and post-structuralism). Then, we will take a look at the contemporary critique of culture ("Welcome to Cancerland") to consider the author's semiotic "reading" of breast cancer care signifiers, as well as power structures at work in this field of medical care. The Lindy West article ("I'm Not Interested in Finding a Truce in the Culture War") is an example of how a "culture war" has emerged between the right and left in political arenas, accompanied by their signifiers. As importantly, the West article provides an example of a distinctive style of blog writing we'll examine.</p> <p><u>Class Activities:</u> Introduce Paper #1 (<a href="#">link to assignments</a>) Finding Your "Voice" Introduce Next Week's Oral Presentations (group work optional) Sign up for One-on-one Consultation Time for Paper #1 (bring topic and ideas)</p> <p><u>Assignments Due:</u> "Introducing Cultural Studies," Toby Miller (<a href="#">link to pdf</a>) <i>Cultural Studies</i>, "Culture Counts," Chris Rojek (Chapter 1) (<a href="#">link to pdf</a>) <i>Mythologies</i>, "Wine and Milk," Roland Barthes (pp. 58-61) (<a href="#">link to pdf</a>) <i>The Order of Things</i>, "Preface," Michel Foucault (<a href="#">link to pdf</a>) "Welcome to Cancerland," Barbara Ehrenreich (<a href="#">link to pdf</a>) "I'm Not Interested in Finding a Truce in the Culture War," Lindy West (<a href="#">link</a>)</p> <p><u>Additional References:</u> "Cultural Studies and Its Theoretical Legacies," Stuart Hall (<a href="#">link to pdf</a>) (Note: We will be reading the above article the last week of classes, to reflect.) "Walking the City," Michel de Certeau (<a href="#">link to pdf</a>)</p>

### 3

W 9/11

#### **Music, Subversiveness, and “Industry”**

Simon Frith’s analysis of musical life in Milton Keynes and Liverpool (see reading assignment) suggests a relatively utopian view: that original music tends to be a vehicle of self-expression that cuts across social classes, manifests in collaborative work, and seeks to make a distinctive mark on culture, even as artists struggle to break into an “industry” and maintain all-male social groups. We will be asking each student to identify and bring in sample work by artists they believe have made subversive impact on culture (whether they believe that impact to be positive or negative) and who have struggled with the music “industry.” Students will explain the perceived impact, analyze lyrics and visual imagery, and trace the roots of the artists and their relationships to the music industry. Choose an artist who genuinely interests you. Feel free to collaborate on your presentation with other class members who share an interest in the artist. If you are a musician, yourself, feel free to bring samples of your own music to class as well.

##### Assignments Due:

“The Cultural Study of Popular Music,” Simon Frith (pp. 174-182) ([link to pdf](#))  
**Oral Presentations: Subversive Musicians (participation credit)**

##### Additional References

*The Cultural Study of Music: A Critical Introduction*, Clayton, Herbert, Middleton

### 4

W 9/18

#### **Representation, “Reality,” and Capital**

Our changing relationship to the image/media, largely brought about by changes in technology, have not only altered our understanding and experience of “reality,” but also our understanding of capital. In this unit, we will take a look at some authors who theorized about the changing nature of representation (Benjamin, Foucault, Debord, Baudrillard).

##### Assignments Due:

“Panopticism,” Michel Foucault (first 12 paragraphs only) ([link to pdf](#))  
“Society of the Spectacle,” Guy Debord (only items 1-5; 9; 12; 14; 16; 17; 19; 21; 26; 28; 30; 33-34) ([link to pdf](#))  
“Virtuality and Events: The Hell of Power,” Jean Baudrillard (first 15 paragraphs only) ([link to pdf](#))

##### Additional References

“The Work of Art in the Age of Mechanical Reproduction,” Walter Benjamin ([link to pdf](#))

### 5

W 9/25

#### **Representation Continued**

Continuing our theories of representation, we will look at Baudrillard and *The Matrix* (which was based on Baudrillard’s theories) and reference a body of cultural studies scholarship that has sprung up around the movie. We will also look at current events and a 1954 coup staged by the CIA on behalf of the United Fruit corporation, relating these events to Baudrillard’s “Virtuality and Events: The Hell of Power.”

##### Assignments Due:

**Paper #1 Due** ([link to assignments](#))

##### Class Activities:

Case Study: United Fruit v. Guatemala  
Screening and Discussion: *The Matrix*

##### Additional References

*Simulacra and Simulation*, Jean Baudrillard  
*Film: Wag the Dog*

**6**

W 10/2

**Representation and Gender**

John Berger borrowed concepts from Benjamin, Foucault, and other theorists in his seminal book *Ways of Seeing*. We will use Berger as a segue into thematic cultural critique, beginning with gender and sexuality.

Assignments Due:

*Ways of Seeing*, Chapter 3, John Berger ([link to pdf](#))

"What's Wrong with A Little Objectification?" Sut Jhally ([link to pdf](#))

"Porn and Me[n]," Christopher Boulton ([link to pdf](#)) ([link to video presentation](#))

Additional References:

*Ways of Seeing*, Chapter 1, John Berger ([link](#))

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W 10/9

**Gender, Sexuality, and Identity Politics**

We move from issues of representation to focus on gender and sexuality, beginning with a cultural history ("Lesbian Bodies"). We consider gender as a performance (Judith Butler) and examine the concepts of feminism and queer theory, as well as problems of academic discipline.

Class Activities:

Guest Speakers: Student members of GLTSBA Pride

Christian Reich and Valerie Alvarado

[christian.reich@spartans.ut.edu](mailto:christian.reich@spartans.ut.edu) | Reminder: They will text for building entry.

Assignments Due:

"Lesbian Bodies: Tribades, Tomboys and Tarts," Barbara Creed ([link to pdf](#))

"Ain't I a Woman?" Sojourner Truth ([link](#))

"The Discipline Problem: Queer Theory Meets Lesbian and Gay History,"

Lisa Duggan ([link to pdf](#))

"What No One Will Tell You About Feminism," Lindy West ([link to pdf](#))

Additional References:

*Undoing Gender*, "Introduction: Acting in Concert," Judith Butler ([link to pdf](#))

YouTube: "Ain't I a Woman?" Alfie Woodard performs Sojourner Truth ([link](#))

YouTube: *Tough Guise: Violence, Media and the Crisis in Masculinity* ([link](#))

**8**

W 10/16

**Gender & Sexuality Continued**Class Activities:

Take-home test distributed

Guest Speakers: Sylvester and "Ms. Authoritarian"

Screening: *Southern Comfort* OR *If These Walls Could Talk II*

**9**

W 10/23

**Ethnicity**

We move from our exploration of gender and sexuality to a study of ethnicity, looking at the mythology of "race;" a cultural history of immigration; how "pluralism" differs from "multiculturalism;" the problems of "difference" in identity politics; and traditions of representation in film.

Class Activities:

Introduce Paper #2 ([link to assignments](#))

Sign up for one-on-one consultations for take-home test and Paper #2

Assignments Due:**Take-Home Test Due**

"A Revolution of Values: The Promise of Multicultural Change," bell hooks ([link](#))

"Disparaging the 'Other,'" Wilson II, Gutierrez, Chao ([link to pdf](#))

"Paula Deen Racist Comments," Rachel Tepper ([link](#))

Additional References:

YouTube: *I am a Man: Black Masculinity in America* ([link](#))

"Bamboozling' Stereotypes Through the 20<sup>th</sup> Century," Wilson II, Gutierrez, Chao ([link to pdf](#))

## 10 W 10/30 **Ethnicity Continued**

Assignments Due:

"Representing Whiteness in the Black Imagination," bell hooks ([link to pdf](#))

"Selling Hot Pussy," bell hooks (pp. 113-116 only) ([link to pdf](#))

Class Activities:

Review Final Project ([link to assignments](#))

Screening: "Cultural Criticism and Transformation," bell hooks OR

Screening: *Killer of Sheep*, Charles Burnett

## 11 W 11/6 **Representing Class**

We've noted theorists who have said we cannot fully look at gender without looking at ethnicity, and certainly class and geography are important components in the formulation of identity. This week, we will look at the concept of "class," while at the same time considering theory about representation and reality television.

Assignments Due:

"America On Screen," Ann Hornaday ([link to pdf](#))

"Poor White and Pissed," Joe Bageant ([link to pdf](#))

*Cultural Studies*, "Doing Cultural Studies," Chris Rojek (Chapter 2) ([link to pdf](#))

Class Activities:

Screenings: "Here Comes Honey Boo Boo"

Additional References:

Film: *The True Meaning of Pictures*, Shelby Lee Adams

## 12 W 11/13 **Political Economy**

We move from a look at "class" to a discussion of political economy, Marxism, historical materialism, and cultural studies. To what extent is cultural studies necessarily or not necessarily enmeshed with political economy?

Class Activities:

Screening: *Queen of Versailles* (Netflix instant play)

Assignments Due:

**Paper #2 Due** ([link to assignments](#))

"Why Karl Marx Was Right," Lee Sustar ([link to pdf](#))

"The Queen of Versailles and Its Law Suit," Joe Nocera ([link to .pdf](#))

Additional References:

"Political Economy and Cultural Studies," Nicholas Garnham ([link to pdf](#))

"Cultural Studies vs. Political Economy: Is Anyone Else Bored with This Debate?" Lawrence Grosby ([link to pdf](#))

## 13 W 11/20 **Religion | Sports**

One might think that speaking truth to power could easily include critiques of organized religion—and it can. However, this week we take a more nuanced look at religion as theorist Terry Eagleton defends faith in response to Richard Dawkins' atheist rationalism. How do your ideas about spirituality come into this discussion?

Assignments Due:

"Lunging, Flailing, Mispunching," Terry Eagleton ([link to pdf](#))

"The God Hypothesis" (From *The God Delusion*), Richard Dawkins ([YouTube](#))

"Learning to Hate Longhorn Football," Robert Jensen ([link to pdf](#))

"Football Isn't Just About Capitalism," Dave Zirin ([link to pdf](#))

"Football: A Dear Friend to Capitalism," Terry Eagleton ([link to pdf](#))

**14** W 11/27 **THANKSGIVING BREAK – NO CLASS**

**15** W 12/4 **FINAL PRESENTATIONS** ([link to assignments](#))

**Postmodernism & Post Cultural Studies?**

We end by looking at evolution in the field of cultural studies and asking whether it is still a viable field.

Assignments Due:

"Cultural Studies and Its Theoretical Legacies," Stuart Hall ([link to pdf](#))

"What's The Matter With Cultural Studies?" Michael Bérubé ([link to pdf](#))

"The Postmodern Turn," Steven Best, Douglas Kelner ([link to pdf](#))

"Where Do Postmodernists Come From?" Terry Eagleton ([link to pdf](#))

"The Joke's On You," Steve Almond ([link to pdf](#))

Additional References:

"Media Sociology," Todd Gitlin ([link to pdf](#))

**16** W 12/11 **TAKE-HOME TEST DUE (NO CLASS)**

**Receipts for Class Surveys Due (in email for participation credit)**

The take-home class is due at 6:00 on the Wednesday, Dec. 11 (finals week) and will be submitted online (there is no class).

Schedule may change at instructor's discretion. Additional assignments may be given any time.