



## COMM 395: Gender, Media, and Communication | 4 Units

Summer 2022 – M/W/F – 1:00pm-3:50pm

Section: 20600 R

Location: ANN 406

Instructor: [Caitlin Joy Dobson](#) & [Paulina Lanz](#)

Office: Virtual and/or In-Person

Office Hours: By Appointment

Contact Info: [cdobson@usc.edu](mailto:cdobson@usc.edu) & [paulina.lanz@usc.edu](mailto:paulina.lanz@usc.edu)

### Land Acknowledgement

USC occupies unceded land of the Tongva/Gabrielino peoples. It is integral to acknowledge these people's and their elders' past, present, and future, and to call attention to the history of settler colonialism in this place, to the ongoing struggles for recognition and justice and to the living culture of the Tongva/Gabrielino peoples. This course acknowledges the many indigenous peoples also residing in this place, including other peoples indigenous to the greater Los Angeles area, to California, to the Americas, and the wider world, who share a history of conquest, violence, and enslavement. To learn more about the indigenous history of our region go to and <https://mila.ss.ucla.edu/> and <https://native-land.ca/>. To connect to on-campus resources and programs for indigenous or interested students go to the Native American Student Union: <https://nasu.usc.edu/>.

### COURSE DESCRIPTION

COMM 395: Gender, Media and Communication is an upper-division theory course designed to help you apply a critical intersectional lens to constructions of gender, largely influenced and informed by media representations and communication practices at the interpersonal, public, societal, and cultural levels. Together in this course we will examine images across platforms (e.g. film, news media, television, advertising, social media, archives, and more) to understand how media can shape our understanding of gender. As an interdisciplinary course we will engage cultural studies, critical media studies, violence and trauma studies, gender & sexuality studies, and transnational studies to examine the influence of media on communication and culture. We will assess and critically engage dominant narratives and counter-narratives working to reinforce and/or subvert binary conceptualizations of femininity and masculinity in media. Through participatory lectures, student presentations, and discussion-based engagement, sometimes all in one day, this course will be conducted in the spirit of collaboration, with mutual learning in mind. As critical scholars, who research violence and trauma from multiple angles and believe any societal issue can or could be considered a feminist issue, we aim to tap into the scholar activist within each student, prompting you to embrace the importance of anti-violence advocacy related to timely social issues that matter most to you. This course will equip you with a deeper understanding of the power dynamics that influence media narratives teaching us how to be, how to communicate, how to push back, and how to survive.

Topics covered in this course will include: theorizing gender and communication through media; intersectionality and the complexities of power; reproducing and mediating gender; the gendered state of violence; subjectivities and narratives of gender and sexuality; gender, media, and anti-violence advocacy; "loving from below": gender, media, and communication as resistance; and coalitional feminism: building cultures of care.

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## **STUDENT LEARNING OUTCOMES**

After partaking in this course, students will have advanced their knowledge and ability to critically engage gender, media, and communication in the following key areas:

- How media constructs, represents, reinforces and/or pushes back against oppressive ideologies that inform interlocking identity categories like gender, race, class, sexuality, age, ability, and (the limit does not exist)
- How to apply key feminist concepts and theories to media analyses
- How to identify power dynamics and examine the production, consumption, and communication of media representations at individual, institutional, cultural, political, societal, and transnational levels
- How to tap into personal interest in and passion for relevant social issues, with reflexivity, empathy, and ethical approaches that can inform more authentic and sustainable approaches to feminist activism
- How to critically engage dominant narratives and think innovatively about the role, responsibility, and implications of media representations for social change

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## **REQUIRED TEXT AND COURSE MATERIALS**

### **Required:**

All required course readings and films will be uploaded to the content section of our Blackboard page and/or linked within the syllabus. Please see the course schedule, located within the final section of our syllabus (just scroll on down to the very bottom) for readings, articles, films, and relevant media.

Other content and material not listed on the syllabus will be introduced and shared as the course progresses. Multiple screenings related to assigned course readings will be shared during class and followed by group discussions, so attendance will be vital in fully absorbing those important connections and then applying them to your assignments. In a sense, this syllabus will live and breathe, insofar as we will work to remain in-tune with your individual/collective needs and adjust our course accordingly. All lecture PowerPoint presentations will be posted to the content section of Blackboard following each class session.

### **Recommended Books:**

- [Banet-Weiser, S. \(2018\). \*Empowered: Popular Feminism and Popular Misogyny\*. Durham, NC: Duke University Press.](#)
- [Bhattacharya, T. \(2017\). \*Social reproduction theory: Remapping class, recentering oppression\*. London, UK: Pluto Press.](#)
- [brown, a.m. \(2020\). \*We Will Not Cancel Us: And Other Dreams of Transformative Justice\*. Chico, CA. AK Press.](#)
- [Durham, M. G. \(2021\). \*MeToo: The Impact of Rape Culture in the Media\*. Hoboken, NJ: John Wiley & Sons.](#)
- [Noble, S. U. \(2018\). \*Algorithms of Oppression: How Search Engines Reinforce Racism\*. Manhattan, NY: New York University Press.](#)
- [Hirsch, J. S., & Khan, S. \(2020\). \*Sexual Citizens: A Landmark Study of Sex, Power, and Assault on Campus\*. New York, NY: WW Norton & Company.](#)
- [Incite! Women of Color Against Violence. \(2006\). \*Color of Violence: The INCITE! Anthology\*. Boston, MA: South End Press.](#)
- [Nickel, S., & Fehr, A. \(Eds.\). \(2020\). \*In Good Relation: History, Gender, and Kinship in Indigenous Feminisms\*. Winnipeg, MB: University of Manitoba Press.](#)
- [Van der Kolk, B. A. \(2015\). \*The body keeps the score: Brain, mind, and body in the healing of trauma\*. Westminster, England: Penguin Books.](#)

## ASSIGNMENTS AND GRADE DISTRIBUTION

### A. Assignment Description & Breakdown of Grade

Relevant individual and group assignment prompts will be uploaded to the Assignments section of Blackboard and reviewed together during class.

Assignment	% of Grade
<p><b>ATTENDANCE   SHOWING UP FOR OURSELVES</b></p> <p>This course is concise, compacted, rigorous, and reliant on the collective to make it what it will be. We will aim to cover significant ground during every single session. Thus, attendance for this class is required and expected, as we only have a short time and so much to create and accomplish together. You are allowed 2 class absences in total. Each absence over 2 total will reduce your final course grade by 1/3 step each (B+ to B overall, for example).</p>	<b>mandatory</b>
<p><b>PARTICIPATION   SHOWING UP FOR ONE ANOTHER</b></p> <p>It is one thing to show up; it is another to show up and be present for ourselves and one another. We will determine “group agreements” as a collective by the initial class period and work together throughout the condensed semester to cultivate a <i>brave space</i>, within which difficult conversations are ok to have. You are expected to verbally contribute to class sessions, as you are already considered a highly important and instrumental part of each discussion. As effective participation relies upon your ability to be fully present, as opposed to lost in the abyss of your laptop’s Wi-Fi connection, we ask you to be mindful of the classroom space and respectful of our limited yet valuable time together. During class lectures, we encourage you to help us create a <i>collaborative learning experience</i> by raising your hand and asking questions that arise for you, by making important connections between what you are learning and what you know. During peer presentations, we expect you to respectfully listen <i>and</i> remain actively engaged in generating dialogue between one another. Meeting the learning objective demands of this course will largely depend on the space we co-create within it. We invite you to share your insight while allowing your intellectual mind to expand. If verbally contributing during class feels uncomfortable for you despite our collective efforts, we expect you to reach out via email with thoughts following class sessions.</p>	<b>15%</b>
<p><b>4 CRITICAL REFLECTIONS   DOCUMENTING GROWTH</b></p> <p>As your instructors, we are interested in hearing from you as you process all you are learning in the course. Throughout this compact 7-week semester you are expected to contribute a total of 4 critical reflections that express how you are absorbing and thinking through each weekly topic. What do you find yourself grappling with upon reading, viewing, and listening to the assigned course content? Be descriptive, be analytical, be critical. Write it out and/or create it, then upload it to the corresponding week’s Blackboard discussion board. While 4 total submissions will be due throughout the course, you are additionally expected to read your peer’s contributions and engage via the discussion board *every single week.</p> <p><i>Post and/or comment by Sunday night at 11:59pm PST as a primer for Monday discussions.</i></p>	<b>25%</b>
<p><b>GROUP PRESENTATION &amp; WRITE-UP   COLLABORATING AS LIBERATORY PRACTICE</b></p>	<b>15%</b>

Assignment	% of Grade
<p>As co-facilitators you are tasked once in the semester with leading the collective through important concepts and analytical problems raised by your engagement with the assigned course content. Provide context and identify four to six key questions you think the class would benefit from discussing. Develop an activity that helps pace our discussion and be sure to make connections with previous class sessions. Grounded in your reading, lecture observations, personal insight and lived experience, what do you find most important to discuss? Arrive assuming your peers have also absorbed course content for the week and read one another's critical reflections. If you choose to summarize or dig deeper into the backgrounds of the scholars we are reading (a good habit to develop), do so briefly before transitioning into important questions or discussion points you plan to pose to the group. In other words, consider this less a demonstration of your knowledge of the content (we arrive already considering you knowledgeable) and more an exercise in you facilitating a lively, open group discussion. Based on your reading, what do you want the group to leave class knowing, feeling, being motivated to write, do, be? While not required, if you wish to create and bring slides to class, or if you have any additional media artifacts or applied examples you think will enhance our discussion, please upload to the designated google drive folder by 8am the morning of your presentation. Following class leadership, you are assigned to individually write and submit a one-page reflection of your experience.</p> <p><i>Email Caitlin your top 3 preferred leadership dates by Sunday, July 3 at 11:59pm PST. Following your leadership experience, post your written reflection by Sunday night at 11:59pm PST.</i></p>	
<p><b>GENDER IN MEDIA FINAL PAPER OR PROJECT PROPOSAL &amp; PITCH   PLANTING SEEDS</b></p> <p>Halfway through the semester, you will submit a 1-page proposal clearly and concisely explaining your plan for a research paper or project in which gendered media narratives are to be examined, analyzed, revamped, and/or countered. Through this work-in-progress you are expected to apply and demonstrate your understanding of course concepts and theories learned. Be ready to spend some time briefly pitching and receiving feedback for your idea during class. Your budding project can include an examination of media artifacts or narratives including but not limited to film, social media campaigns, digital tools, or any other medium you wish to embrace for this assignment. We invite experimentation coupled with a willingness to learn and embrace new tools. Consider developing a project or embarking on an endeavor you may be able to take with you into your life and career, well beyond the parameters of this course.</p> <p><i>Be prepared to share and workshop your ideas in class during Week 4.</i></p>	20%
<p><b>GENDER IN MEDIA FINAL PAPER OR PROJECT   SPEAKING TRUTH TO POWER</b></p> <p>Throughout the semester you will explore your own relationship to social change and anti-violence activism; inspired by course materials and discussions, and stemming from your mid-semester proposal and pitch. You will create, write, or develop a research project or paper informed by your passion for a timely societal issue. If you opt for the development of a media project, we expect you to dedicate no more than 15 hours to this project and accompany your project with a short (~500 word) critical analysis of your selected topic, description of your process, and what you learned along the way. If you opt for a research paper, we expect an 8-10 page research paper informed by all you have learned in the course. Regardless of the direction you choose, you are expected to conduct the necessary scholarly research, remain grounded in course content, and consider the potential for your work as a form of scholar activism. Plan to present a brief summary of your work during our final class session.</p> <p><i>Be prepared to share and present your final during the last day of class held on Monday, August 8.</i></p>	25%

Assignment	% of Grade
<i>Upload your final paper or project materials to the designated google drive folder by 8am the morning of our final class.</i>	
<b>TOTAL</b>	<b>100%</b>

## B. Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

**How to get an 'A' in the class:** Show up! Be present! Remain engaged! Be committed to yourself and to one another. Do your best to absorb the assigned readings, complete the assignment requirements, and be willing to collaborate. Be open-minded and ready to learn from one another's work. As you feel capable, communicate and be transparent with us about the very real experience of burnout, and/or know you will not be judged for challenges life has thrown your way. This will better our chances of meeting you where you are at any given moment in the semester. For any days you *must* miss, view the class session online and/or connect with folks in the class to ensure you remain on board.

## C. Grading Standards

Letter Grade	Description
<b>A</b>	Brings authenticity and passion to the topic; exceptional and enthusiastic commitment to the assignment/task; demonstrates extraordinary and comprehensive understanding, critical thinking skills, and knowledge of subject matter; assignment objectives met and exceeded. Delivery and presentation, and/or content and materials are captivating and inspiring.
<b>B</b>	Good; moderately broad knowledge and understanding of subject matter; explicitly or implicitly demonstrates good critical approaches, if not thorough understanding; only minor substantive shortcomings; good commitment to assignment. Delivery and presentation, and/or content and materials are engaging.
<b>C</b>	Shows satisfactory and reasonable knowledge and understanding of subject matter; most expectations are met; despite shortcomings, demonstrates basic level of understanding and sufficient commitment to assignment. Delivery and presentation, and/or content and materials are interesting enough.
<b>D</b>	Demonstrates little effort; minimal knowledge and understanding of subject matter; more than one significant shortcoming; indicates only a most rudimentary level of understanding; less than sufficient commitment to assignment. Delivery and presentation, and/or content and materials are lacking sound judgment.

<b>F</b>	Failing; unacceptably low level of knowledge and understanding of subject matter; deficiencies indicate lack of understanding; apathetic commitment to assignment. Delivery and presentation, and/or content and materials are lackluster, confusing instead of helpful, or missing altogether.
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#### D. Grading Rubric

Written assignments will be graded based on clear structure, captivating writing style, and level of critical reflection/engagement with assignment prompt. Please proof-read and try reading your paper and/or reflection out loud to yourself prior to submission. Based on the assignment, we will be sure to direct you to the corresponding grading rubric. Additionally, we will verbally discuss expectations for each assignment, to ensure you are clear on standards and requirements for each. Presentations will be graded based on fulfillment of the assignment prompt, level of engagement with assigned readings, in-class media, and course materials, as well as the following main areas of assessment:

<b>Substance</b>   genuine intellectual commitment to assignment; intentional selection of topic(s); clear structure and forms of support utilized; solid demonstration of knowledge related to the assigned topic/issue	<b>30</b>
<b>Critical engagement</b>   clear demonstration of ability to delve beneath the surface of assigned topic; engage critical thinking skills to help the collective learn something new	<b>30</b>
<b>Presentation and delivery</b>   vocal strength; body language; verbal and nonverbal cues; message clarity; confidence in leading and sharing; receptiveness to audience; reflexivity depending on context; flexibility in the face of potential challenges that may arise; solid balance of workload and speaking time between co-presenters (when applicable)	<b>20</b>
<b>Use of resources</b>   ability to be present and adapt within the classroom group setting; creative in finding ways to engage the audience, whether conducted virtually or in-person	<b>20</b>

#### E. Grading Timeline

All assignments are required to be graded and available to you via Blackboard within 14 days of submission and/or presentation. That said, and in consideration of the rapid speed of our short summer course, we will do everything we can to meet the goal of returning your assignment grades to you within 7 days of submission/presentation.

For any concerns about a grade you received on any given assignment, please reach out to us in writing/email, stating the reasons why you feel the grade is inaccurate, no sooner than 24 hours after and no later than within one week of receiving the graded assignment. No late grade appeals will be accepted for review. Once an appeal is received, we will schedule a meeting to discuss the grade. After review of the appeal and discussion with the student, together we will determine whether or not the appeal should be granted.

#### F. Assignment Submission Policy

All assignment materials are to be submitted to the designated folder within the Assignment section of Blackboard. Beyond presentations given during class, all assignments are to be submitted by 11:59pm on the day they are indicated due. If you will need to submit an assignment late, please reach out to us and communicate. Late submissions not cleared with us ahead of time will receive a grade deduction of 5%.

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## COURSE POLICIES AND PROCEDURES

### **Course Notes:**

**An Important Note to Students:** *Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability.*

**Another Important Note to Students:** *With respect to [holy days and/or any religious holidays](#) less than adequately acknowledged by the University, please trust you are more than welcome to reach out and let us know if and when you will observe so that we can be sure to [excuse and/or prepare any necessary accommodations](#) you may need.*

### **Building a Brave Space and Creating a Co-Culture of Respect:**

During such challenging times, we want you to know how much we look forward to working together, to create a safe, productive, anti-racist, intersectionality-informed, and trauma-informed environment where we may engage and learn from one another. Cognizant of the current times in which we are living, we would like to stress the importance of shared empathy. Recognizing the impact of burnout (still) amid a global pandemic, and the very individualized experiences we have and will continue to experience considering everything happening in the world, as your instructors we will do everything in our power to ensure our course remains an uplifting and generative space, rather than one that contributes to toxic forms of exhaustion. As an extension of our broader course community, we look forward to creating with you a space where each of us share, discuss, and collaborate as a team as we help guide each of you toward critical engagement with course materials. We have constructed this course in a way that will not only help you to develop and strengthen your understanding of gender and sexuality studies through a Communication lens, but also in a way that hopefully helps you to develop and strengthen your critical thinking skills as young professionals and evolving critical Communication scholars. Because we will encourage you to tap into your own personal passions, many of which may very well relate to current events, some of the topics we discuss may be sensitive. It is absolutely ok for you to disagree with us and/or another student, and please do so respectfully. Listening and compassion will be key. During the first week of class, we will discuss group agreements, collectively developed within our group. Please be present and ready to share.

### **Communication:**

#### **A. Email Policy**

You are welcome to reach out to each of us on an individual basis. For general communication, please email and/or Cc: both of us, to help ensure 1) we indeed receive your message and 2) we all remain on the same page in terms of communication and needs. We will try to answer all emails within 24 hours on weekdays. If you email on Saturday or Sunday, you may need to wait until the following Monday or Tuesday for a reply. If you have not heard back by then, try sending another email.

#### **B1. Caitlin's Office Hours**

My office hours are by appointment. This approach allows me to better work with you and your schedules, and it has proven to be a better use of my own time. To set up a meeting with me, contact me by email at [cdobson@usc.edu](mailto:cdobson@usc.edu). We can determine whether we will meet in the ANN lobby or on Zoom, in which case I will share with you a Zoom link set to our agreed upon meeting time. 3 quick points regarding office hours:

1. *At least once during the short semester, perhaps a few weeks in, I would like each of you to schedule a time to individually meet with me. This is mainly to check in with you and see how you are doing, but also to help find out how we might better individually support you. If there is anything related to the course you feel less confident about bringing up during our class sessions, this would be a good opportunity to chat. These conversations will also help to remain flexible and figure out ways to improve the course, according to your own intellectual and professional interest(s).*

2. Some students like to meet quite a bit during the semester. Others prefer to not meet at all. Both styles are ok, with the exception of a one-time meeting. Regardless, I am here to meet you where you are and support you as your co-instructor, to the very best of my abilities.
3. I do encourage each of you to resist rushing to meet prior to the day an assignment is due, as I will always try but may struggle to accommodate.

## **B2. Paulina's Office Hours**

My office hours are by appointment, so we can manage our schedules accordingly. Please contact me by email at [paulina.lanz@usc.edu](mailto:paulina.lanz@usc.edu). We can decide whether to meet in-person or via Zoom based on your preference and needs. If we meet virtually, I will send along a calendar invite with the Zoom link embedded.

I encourage you to try to plan our meetings ahead of time; as deadlines approach, accommodating appointments tends to get complicated. Please plan on requesting an appointment at least once during the term so we can have an individual time to check-in.

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## **STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS**

### **Academic Integrity Policy:**

The School of Communication maintains a commitment to the highest standards of ethical conduct and academic excellence. Any student found responsible for plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will be reported to the Office of Student Judicial Affairs and Community Standards and may be dismissed from the School of Communication. There are no exceptions to the school's policy.

### **Academic Conduct:**

#### **A. Plagiarism**

Presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

#### *USC School of Journalism Policy on Academic Integrity*

The following is the USC Annenberg School of Journalism's policy on academic integrity and repeated in the syllabus for every course in the school:

"Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an 'F' on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators."

In addition, it is assumed that the work you submit and present for this course is work you have produced entirely by yourself and has not been previously produced by you for submission in another course, without approval of the instructor.



## B. Emergency Preparedness/Course Continuity in a Crisis

Since Spring 2020, USC executive leadership has announced an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university's site on [Campus Safety and Emergency Preparedness](#).

## C. Zoom Policy

In-person sessions will not be recorded or made available after the fact. For any virtual session held, class session recordings and transcripts will be made available on Blackboard usually within 24 hours of the class. All lecture content is considered intellectual property, and the privacy of students is guaranteed by Federal law, FERPA (The Family Educational Rights and Privacy Act). Therefore, Zoom recordings are for our [internal class purposes only](#). It is YOUR responsibility to keep our Zoom recordings PRIVATE. You may NOT save, distribute, or share the recordings or transcripts with anyone.

*Per SCampus. Section 11.12(B): Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).*

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## **STUDENT RESOURCES AND SYSTEMS OF SUPPORT**

### **Stress Management**

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

### **Counseling and Mental Health - (213) 740-9355 – 24/7 on call**

[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling) Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

### **National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call**

[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org) Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

### **Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call**

[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault) Free and confidential therapy services, workshops, and training for situations related to gender-based harm. RSVP is a confidential resource, meaning anything you share or disclose will be kept confidential by their office. For LGBTQIA+ folks, RSVP's LGBTQ+ expert advocate and educator [Edwin Bodney](#) is an incredible person to reach out to for support as needed.

### **Local Resource, in partnership with & external to USC: Peace Over Violence Telephone Hotline**

<https://www.peaceoverviolence.org/hotlines> Peace Over Violence's Emergency Services offer victims of sexual assault, domestic violence and intimate partner stalking emotional support, information, compassion, accompaniment, referral and advocacy services, 24 hours a day, 7 days a week. The Los Angeles Rape and Battering hotline is a confidential non-judgmental resource where staff and volunteers are available to provide emotional support, advocacy, information, and referrals. If you or someone you care about has

been a victim of sexual assault, domestic violence, or intimate partner stalking, please call our 24-hour crisis line.

Central LA: 213-626-3396 | South LA: 310-392-8381 | Pasadena/West San Gabriel Valley: 626-793-3385

**National Resource, external to USC: RAINN (Rape, Abuse, and Incest National Network) Online Hotline**

<https://hotline.rainn.org/online> Whether you're looking for support, information, advice, or a referral, RAINN's trained support specialists are ready to help.

**Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298**

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu) Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

**Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298**

[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report) Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

**The Office of Disability Services and Programs - (213) 740-0776**

[dsp.usc.edu](http://dsp.usc.edu) Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

**USC Campus Support and Intervention - (213) 821-4710**

[campussupport.usc.edu](http://campussupport.usc.edu) Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

**Diversity at USC - (213) 740-2101**

[diversity.usc.edu](http://diversity.usc.edu) Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

**USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call**

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu) Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

**USC Campus Support and Intervention - (213) 821-4710**

[campussupport.usc.edu](http://campussupport.usc.edu) Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

**ESL and Additional Accommodations**

Please reach out to me as soon as possible if English is not your primary language and you believe you will require special accommodations. Please also reach out if you know you will require accommodations for any other reason, and I will connect you with the appropriate resource(s).

**Institute for Diversity and Empowerment at Annenberg (IDEA)**

<https://annenberg.usc.edu/research/idea> IDEA explores the redemptive and transformational capacities of media, the arts, and culture, with specific attention to what they illuminate about identity, difference, and power. We organize and facilitate media, critical theory, and art-based interdisciplinary education, research, and programming. Our purpose is twofold: 1. To serve and engage with a diverse network of students, media professionals, artists, cultural architects, educators, organizers, and community and industry leaders. 2. To learn from and participate in the cultivation of new generations of cultural producers and thought-leaders. By highlighting and facilitating creative storytelling, self-expression, interaction, and critical thought, we forge community and generate new visions of a different world.

### **LGBTQ+ Student Center**

<https://lgbtrc.usc.edu/> The LGBTQ+ Student Center (LGBTQ+SC; est. 2005) is a cultural center within the Student Equity & Inclusion Programs (SEIP) that provides **support, education, advocacy, and connection to community** for undergraduate and graduate students at the University of Southern California. The LGBTQ+SC welcomes students from across the gender and sexual identity spectra.

### **Asian Pacific American Student Services (APASS)**

<https://apass.usc.edu/> APASS, founded in 1982, seeks to educate, engage, and empower the Asian Pacific American community & the USC Trojan Family through active participation, dialogue, and community-building. APASS advocates for all members of the Asian Pacific American community.

### **Center for Black Cultural & Student Affairs (CBCSA)**

<https://seip.usc.edu/centers/cbcasa/> The mission of CBCSA is to create an Afrocentric, holistic learning environment for academic, social and professional development, and civic engagement for all members of the USC community.

### **First Generation Plus Success Center (FG+SC)**

<https://seip.usc.edu/centers/firstgenplus/> The First Generation Plus Success Center at USC (FG+SC) serves as a resource hub for current first-generation, undocumented, and former foster youth students as they navigate campus. We encourage and empower the USC community to embrace and celebrate the multiplicity of identities the first-generation college student population holds.

### **Immigrants and Global Migration Initiative (IGMI) (legal resource)**

<https://www.provost.usc.edu/initiatives/wicked-problems/immigrants-and-global-migration-initiative/> GMI, through existing projects on campus, will provide direct services to immigrant communities and neighbors of the university's campuses. As a result, USC students and staff, and members of the community will directly benefit from the research, policy advocacy, and direct services provided. Ultimately, IGMI strives to become the premier location in the nation for intellectual discussion, debate, and insight with regards to immigration, migration, and immigrant populations.

### **The Gould School of Law Immigration Clinic**

<https://uscimmigrationclinic.org/> Staffed by law students, faculty, and staff and provides free legal representation to adults and children from all over the world, including Mexico, Central and South America, and Africa. The Immigration Clinic's two direct service projects are the USC Gould Immigrant Legal Assistance Center (ILAC) and the USC Citizenship Initiative. All legal services provided by the Immigration Clinic are free of charge.

### **La CASA – Latinx Chicanx Center for Advocacy and Student Affairs**

<https://lacasa.usc.edu/> La CASA offers student advocacy, personal support, and assistance for Latinx student groups, as well as transitional and beyond-USC programming.

### **Student Equity and Inclusion Programs – Undocumented Students**

<https://seip.usc.edu/centers/firstgenplus/undocumentedstudents/> USC offers a myriad of assistance and support services to undocumented students, or students who do not have legal U.S. immigration status. From scholarships to legal assistance, SEIP seeks to provide access to resources to undocumented students to make certain every student's needs are met regardless of income, cultural background, or residency.

### **The Undocumented Trojans Online Resource Center**

<https://undoc.usc.edu/> This online resource offers various Campus Resources and Programs for Undocumented, DACAmented, TPS, and Immigrant Students, Faculty, Staff and the Community.

### **Writing Center**

<https://dornsife.usc.edu/writingcenter/> The USC Writing Center's mission is to empower students, faculty, and staff by supporting their development of writing and critical thinking skills. The Writing Center pursues its mission through individual consultations, in-class workshops, and a large roster of handouts and

instructional videos. Consultants work with writers at every skill level and every stage of the process, from interpreting an assignment to producing a final draft. All Writing Center services are free.

## COURSE SCHEDULE

**IMPORTANT COURSE SCHEDULE NOTE:** *For the sake of guest speakers, possible film screenings, and other group needs, we will plan to hold our Friday sessions (Weeks 3, 4, 5, and 6) on Zoom. Participation remains mandatory, whether verbally or through use of the chat function. Access our class session each Friday by going to our Blackboard Page > USC Zoom Pro Meeting > Click on session that corresponds with that day's date.*

### [Spotify Playlist | COMM 395: Gender, Media, & Communication | Summer 2022](#)

A playlist collated by Professor Caitlin Joy Dobson, Professor Paulina Lanz, and participating students, informed by our collaborative learning experience throughout COMM 395: Gender, Media, and Communication, held during the Summer 2022 semester.

Date	Assigned Readings (Preparing for Class)	Deliverable/Due Dates
<b>WEEK 1</b>  <b>WELCOME AND INTRODUCTIONS</b>  <b>THEORIZING GENDER AND COMMUNICATION THROUGH MEDIA</b>		
<b>WEEK 1</b> <b>Wednesday, June 29</b>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• The Combahee River Collective Statement, 1977 <b>(11 pgs)</b> (Blackboard)</li> </ul> <p><b>Recommended:</b></p> <ul style="list-style-type: none"> <li>• Samhita Mukhopadhyay, "<a href="#">The Demise of 90's Feminist Zine Culture</a>" (2022)</li> <li>• LGBTQIA+ Pride Month: "<a href="#">How brands turned Pride Month into a corporate-sponsored holiday</a>" (2018)</li> <li>• Carrie Baker, "<a href="#">Enforcing Criminal Abortion Bans Post-Roe: 'A Massive Escalation of Surveillance'</a>" (2022)</li> </ul>	<p><b><u>DUE BY TODAY:</u></b>  <a href="#">Welcome Survey</a>  <i>Please complete by Monday, June 27 at 11:59pm.</i></p>
<b>WEEK 1</b> <b>Friday, July 1</b>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• Judith Butler, "Performative Acts and Gender Constitution" <b>(13 pgs)</b> (Blackboard)</li> <li>• Julian Gil-Peterson, "Sex in Crisis: Intersex Children in the 1950s and the Invention of Gender" <b>(30 pgs)</b> (Blackboard)</li> </ul>	<p><b><u>DUE BY TODAY:</u></b>  <b>Presentation Preferences</b>  <i>Please email Caitlin your top 3 preferred dates by Sunday, July 3 at 11:59pm PST.</i></p>

	<p><b>Listen before class:</b> Gender Reveal Podcast, <a href="#">Episode 101: Gender 101, revisited</a> (22min)</p> <p><b>Recommended:</b> Caroline Bologna, "<a href="#">How Gender Reveals Became Such a Thing</a>" (2019)</p>	
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**WEEK 2**

**THE COLONIALITY OF GENDER AND THE BODY  
INTERSECTIONALITY AND THE COMPLEXITIES OF POWER**

<p><b>WEEK 2</b> Monday, July 4</p>	<p><b>NO CLASS TODAY</b></p>
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<p><b>WEEK 2</b> Wednesday, July 6</p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• Maria Lugones, "The Coloniality of Gender" (16 pgs) (Blackboard)</li> <li>• Kai Pyle, "'Women and 2spirits': On the Marginalization of Transgender Indigenous People in Activist Rhetoric" (9 pgs) (Blackboard)</li> <li>• Jennifer Ho, "Anti-Asian Racism, Black Lives Matter, and COVID-19" (10 pgs) (Blackboard)</li> </ul>	<p><b>TODAY'S SCREENING:</b> "<a href="#">The Emoji Story</a>" (1hr 19min) (Hulu)</p> <p><b>TODAY'S THE DAY:</b> Group Presentation 1</p>
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<p><b>WEEK 2</b> Friday, July 8</p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• Ange-Marie Hancock Alfaro, "Intersectionality: Intellectual Property or Meme?" (10 pgs) and "The Activist Roots of Intersectionality" (10 pgs) from <i>Intersectionality: An Intellectual History</i> (Blackboard)</li> <li>• Kimberlé Williams Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color" (10 pgs) (Blackboard)</li> <li>• Sophia Nahli Allison, <a href="#">Director's Statement</a></li> </ul> <p><b>Listen before class (39 min):</b> "<a href="#">Intersectionality Matters! A Love Song for Latasha</a>" (Soundcloud)</p>	<p><b>IN COMMUNITY WITH US:</b> TBA</p>
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**WEEK 3**

**REPRODUCING AND MEDIATING GENDER THROUGH THE GAZE**

<p><b>WEEK 3</b> Monday, July 11</p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• Laura Mulvey, "Visual Pleasure and Narrative Cinema" (12 pgs) (Blackboard)</li> <li>• bell hooks, "The Oppositional Gaze: Black Female Spectators" (11 pgs) (Blackboard)</li> </ul>	<p><b>TODAY'S THE DAY:</b> Group Presentation 2</p>
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	<ul style="list-style-type: none"> <li>• Meenakshi Gigi Durham, “Displaced Persons: Symbols of South Asian Femininity and the Returned Gaze in U.S. Media Culture” <b>(14 pgs)</b> (Blackboard)</li> </ul> <p><b>Watch before class:</b> <a href="#">“Killing Us Softly: Advertising’s Image of Women”</a> <b>(2hr 21 min)</b> (Kanopy)</p> <p><b>Recommended:</b> Mikhail Yakovlev, <a href="#">“Creating Media Outside of the White Gaze”</a> <b>(2 pgs)</b></p>	
<p><b>WEEK 3</b> <b>Wednesday, July 13</b></p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• Michael Messner, “Barbie Girls Versus Sea Monsters: Children Constructing Gender” <b>(17 pgs)</b> (Blackboard)</li> <li>• Safiya Umoja Noble, “Teaching Trayvon: Race, Media, and the Politics of Spectacle” <b>(15 pgs)</b> (Blackboard)</li> <li>• Thomas McBee, <a href="#">“Among the Spiritual Bros”</a> (2021)</li> <li>• Lily Kuo, “Instagram’s White Savior Barbie neatly captures what’s wrong with ‘voluntourism’ in Africa” (2016)</li> </ul> <p><b>Watch before class:</b> <a href="#">“Tiny Shoulders: Rethinking Barbie”</a> <b>(1hr 33min)</b> (Hulu)</p> <p><b>Recommended:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">“The Mask You Live In”</a> <b>(1hr 31min)</b> (Kanopy)</li> <li>• Jackson Katz, <a href="#">“Media Coverage of Uvalde Misses the Gender Issues at the Heart of School Shootings”</a> (2022)</li> <li>• Lisa Bowleg, <a href="#">“Once You’ve Blended the Cake, You Can’t Take the Parts Back to the Main Ingredients’: Black Gay and Bisexual Men’s Descriptions and Experiences of Intersectionality”</a> <b>(13 pgs)</b> (Blackboard)</li> </ul>	<p><b>TODAY’S THE DAY:</b> Group Presentation 3</p>
<p><b>WEEK 3</b> <b>Friday, July 15</b></p> <p><b>Today’s class is virtual.</b></p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• USC Annenberg Inclusion Initiative, <a href="#">“Inclusion in the Music Business: Gender &amp; Race/Ethnicity Across Executives, Artists &amp; Talent Teams”</a> <b>(skim 25 pgs)</b> (Blackboard)</li> <li>• Aisha Durham, Brittney C. Cooper, and Susana M. Morris, “The Stage Hip-Hop Feminism Built: A New Directions Essay” <b>(13 pgs)</b> (Blackboard)</li> </ul> <p><b>Listen before class:</b> Terry Gross, <a href="#">“From Upspeak to Vocal Fry: Are We ‘Policing’ Young Women’s Voices?”</a> <b>(36 min)</b> (NPR, 2015)</p>	<p><b>DUE BY TODAY:</b> <b>Gender in Media Final Project/Paper Proposal</b> <i>Upload to TurnItIn by Sunday, July 17 at 11:59PM.</i></p> <p><b>TODAY’S SCREENING:</b> <a href="#">“White Hot: The Rise &amp; Fall of Abercrombie &amp; Fitch”</a> <b>(1h 28min)</b> (Netflix)</p>

	<p><b>Recommended:</b></p> <ul style="list-style-type: none"> <li>Azmera Hammouri-Davis, "<a href="#">Hip Hop's 'Hidden Figures': The Feminist Herstory and Future of Hip Hop</a>" (2022)</li> <li>Kate Linthicum, "<a href="#">The more they ban me, the more people want me': Tokischa's hardcore rap draws fans, and critics</a>" (2022)</li> </ul>	<p><b>IN COMMUNITY WITH US:</b> TBA</p>
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**WEEK 4**

**SUBJECTIVITIES AND NARRATIVES OF GENDER AND SEXUALITY**

**THE GENDERED STATE OF VIOLENCE**

<p>WEEK 4 Monday, July 18</p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>Emi Koyama, "The Transfeminist Manifesto" (14 pgs) (Blackboard)</li> <li>Alan Sears, "The Social Reproduction of Sexualities" (20 pgs) (Blackboard)</li> </ul> <p><b>Watch before class:</b> <a href="#">Disclosure</a> (1hr 47min) (Netflix)</p> <p><b>Listen before class:</b> <a href="#">Drag at the Intersection</a> (43 min) (Soundcloud)</p>	<p><b>DUE BY TODAY:</b> Workshop Project/Paper Ideas</p> <p><b>TODAY'S SCREENING:</b> <a href="#">"We're Here"</a> Season 2 Episode 4: Selma, Alabama (1 hr) (HBO Max)</p>
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<p>WEEK 4 Wednesday, July 20</p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>Heather Berg, "Maybe the State Should Pay: Sex, Work, and the State" (28 pgs) (Blackboard)</li> <li>Angela Davis, "How Gender Structures the Prison System" (24 pgs) (Blackboard)</li> <li>Monica Cosby, "Intimate Partner Violence and State Violence Power and Control Wheel" (1 pg) (Blackboard)</li> </ul> <p><b>Listen before class:</b> Monica Simpson, "<a href="#">Black Women and the Reproductive Justice Movement with Monica Simpson</a>" (42 min) (Parenting and Politics)</p>	<p><b>DUE BY TODAY:</b> Workshop Project/Paper Ideas</p>
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<p>WEEK 4 Friday, July 22</p> <p>Today's class is virtual.</p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>LaToya Council, "<a href="#">It Takes A Village: Celebrating Collective Motherhood</a>" (Ms. Magazine)</li> <li>Check Out Chelsea Johnson, LaToya Council, and Carolyn Choi's Children's Book "<a href="#">Intersection Allies</a>"</li> </ul> <p><b>Recommended:</b></p> <ul style="list-style-type: none"> <li>Benjamin Wallace-Wells, "<a href="#">How A Conservative Activist Invented the Conflict Over Critical Race Theory</a>" (2021)</li> </ul>	<p><b>DUE BY TODAY:</b> Workshop Project/Paper Ideas</p> <p><b>IN COMMUNITY WITH US:</b> TBA</p>
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	<ul style="list-style-type: none"> <li>• Rita Omokha, "<a href="#">I See My Work as Talking Back: How Critical Race Theory Mastermind Kimberlé Crenshaw Is Weathering the Culture Wars</a>" (2021)</li> <li>• Aja Romano, "<a href="#">Why the Depp-Heard Trial is So Much Worse Than You Realize</a>" (2022)</li> </ul>	
<b>WEEK 5</b> <b>GENDER, MEDIA AND ANTI-VIOLENCE ADVOCACY</b>		
<b>WEEK 5</b> Monday, July 25	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• INCITE! Critical Resistance Statement on Gender Violence and the Prison Industrial Complex" (<b>10 pgs</b>) (Blackboard)</li> <li>• Explore Mariame Kaba's site <a href="https://transformharm.org/">https://transformharm.org/</a></li> <li>• Madison Pauly, "<a href="#">A Radical New Plan for MeToo Turns Away from 'Law and Order' Feminism</a>" (October 2020)</li> </ul> <p><b>Watch:</b> "<a href="#">Roll Red Roll</a>" (<b>1hr 20min</b>)</p>	<p><b>TODAY'S THE DAY:</b> Group Presentation 4</p>
<b>WEEK 5</b> Wednesday, July 27	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• Harry Josephine Giles, "<a href="#">Trans in the UK: What the Hell Are We Going To Do?</a>" (2021)</li> <li>• "<a href="#">Me Too Rising</a>": an interactive map of activism against sexual harassment and violence</li> </ul>	<p><b>TODAY'S THE DAY:</b> Group Presentation 5</p>
<b>WEEK 5</b> Friday, July 29  Today's class is virtual.	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• Meenakshi Gigi Durham, "Representation from #MeToo: The Impact of Rape Culture in the Media" (<b>41 pgs</b>) (Blackboard)</li> </ul>	<p><b>TODAY'S SCREENING:</b>  <a href="#">"The Bystander Moment: Transforming Rape Culture at its Roots"</a> (<b>1hr 36min</b>) (Kanopy)</p> <p><b>IN COMMUNITY WITH US:</b> TBA</p>
<b>WEEK 6</b> <b>"LOVING FROM BELOW": GENDER, MEDIA, AND COMMUNICATION AS RESISTANCE</b> <b>COALITIONAL FEMINISM: BUILDING CULTURES OF CARE</b>		
<b>WEEK 6</b> Monday, August 1	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• Carolyn Ureña, "Loving from Below: Of (De) colonial Love and Other Demons" (<b>16 pgs</b>) (Blackboard)</li> <li>• Explore the "<a href="#">Survivor's Agenda</a>"</li> <li>• adrienne maree brown, "What Is/Isn't Transformative Justice?" (<b>5 pgs</b>) (Blackboard) <i>and</i></li> </ul>	<p><b>TODAY'S THE DAY:</b> Group Presentation 6</p>



	<p>“How We Learned (Are Learning) Transformative Justice” <b>(4 pgs)</b> (Blackboard)</p> <p><b>Watch:</b> “<a href="#">Crip Camp: A Disability Revolution</a>” <b>(1hr 48min)</b> (Netflix)</p>	
<p><b>WEEK 6</b> Wednesday, August 3</p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• adrienne maree brown, Introduction of “Emergent Strategy: Shaping Change, Changing Worlds” <b>(20 pgs)</b> (Blackboard)</li> <li>• Caitlin Gunn, “Black Feminist Futurity: From Survival Rhetoric to Radical Speculation” <b>(6 pgs)</b> (Blackboard)</li> </ul>	<p><b>TODAY’S THE DAY:</b> Group Presentation 7</p>
<p><b>WEEK 6</b> Friday, August 5</p> <p>Today’s class is virtual.</p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• Cathy Cohen, “Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?” <b>(26 pgs)</b> (Blackboard)</li> </ul>	<p><b>IN COMMUNITY WITH US:</b> TBA</p>
<p><b>WEEK 7</b> <span style="float: right;"><b>FINAL WEEK OF CLASS</b></span></p> <p>Please note all course assignments must be received no later than today to receive credit.</p>		
<p><b>WEEK 6</b> Monday, August 8</p> <p>Time reserved at the start of today’s session for Course Evaluations.</p>	<p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• sara ahmed, “Conclusion 1: A Killjoy Survival Kit” <b>(15 pgs)</b> (Blackboard) and “Conclusion 2: A Killjoy Manifesto, from Living a Feminist Life” <b>(15 pgs)</b> (Blackboard)</li> </ul>	<p><b>DUE BY TODAY:</b> <b>Gender in Media Final Project/Paper</b> <i>Upload all materials to Google Drive Folder by the beginning of class.</i></p>
<p><b>END OF SEMESTER</b></p>		

*\*The design of this course syllabus is created with gratitude, largely informed by the expertise of Dr. Alison Trope, Dr. Sarah Kessler, Dr. Dayna Chatman, Dr. Daniela Baroffio, Dr. Sarah Banet-Weiser, and all Annenberg professors, teaching assistants, and undergraduate students who have and will continue paving the way for this evolving Communication course. We are also strongly influenced in our creation of this syllabus and seek to build upon sociologist Alison Phipps’ [Gender Theory Syllabus](#). We are particularly grateful to our colleagues and friends within the [Multidisciplinary Intersectional Approaches to the Study of Violence and Trauma Research Group](#) for their input, suggestions, sharing of resources, and for all the ways their own work has inspired our pedagogical approach. We are hopeful our intersectional anti-violence advocacy, critical media studies, project-based learning, and trauma-informed approaches will help carry this course forward for students in positive and impactful ways.*