



Texas A&M
UNIVERSITY
Central Texas

SOC 3340
Gender, Race, and Class in Media
Fall 2018

Class Location: FH 304
Class Hours: W 11-1:45
Instructor: Omar Abdullah, PhD
Office: TBD
Office Hours: W 9-11 (please make an appointment)
Email: (prefer Canvas message) omar.abdullah145@gmail.com

1.0 Course Description

This course examines the intersections of critical race, gender, class, and media studies in relation to diverse global communities. Specifically, the course aims to trace representations of minorities across various media genres, while also analyzing the ways tactical performances nudge the centrality of such pervasive images.

2.0 Accessing Canvas

This is a lecture course with online components in Canvas. The student accesses Canvas at <https://tamuct.onecampus.com/>.

3.0 Course Objectives

1. Students will be able to critically analyze media texts and images through discourse analysis.
2. Students will learn how power is mediated through entertainment.
3. Students will be able to apply these theories in their everyday lives.
4. Students will submit acceptable essays for mid-term and final exams. To be accepted, the student shall discuss all aspects of an essay question, using standard English prose and grammatical construction.

4.0 Textbook

4.1 Required for Course

Gail Dines, Jean M. Humez, Bill Yousman, Lori Bindig Yousman, *Gender, Race, and Class in Media : a Critical Reader*. 5th Edition. Thousand Oaks, California :SAGE Publications, Inc., 2018. Print.

Digital Selections on Canvas

5.0 Course Requirements

5.1 Midterm and Final Exam

Students will take two exams. These exams will be in essay form submitted digitally. The following rubric will guide the instructor:

Qualities & Criteria	Poor	Good	Excellent
Content <ul style="list-style-type: none"> • Elements of topics to be addressed • Information is correct • Coherency <p><i>(Weight: 70%)</i></p>	Not objective and poorly addresses the issues. Information is unnecessary or insufficient to discuss the issues.	Mostly objective and addresses most of the issues. Information is mostly necessary and sufficient to discuss the issues.	Objective and addresses all the issues. Information is necessary and sufficient to discuss the issues.
Quality of Writing <ul style="list-style-type: none"> • Clarity • Grammar and English usage • Organization and coherence <p><i>(Weight: 30%)</i></p>	Poorly written and contains flagrant spelling and grammatical errors. Poorly organized, lacks clarity, and is incoherent.	Mostly well-written, without egregious spelling or grammatical errors. Organized, clear, and ideas are presented in coherent ways.	Well-written, without egregious spelling or grammatical errors. Well organized, clear, and ideas are presented in coherent ways.

5.2 Class Participation

Attendance is extremely important in a discussion-based class, as a great deal of the learning is done in a workshop atmosphere. Please show up on time for every class. Attendance counts towards your overall participation grade. Students are allowed two unexcused absences; however, each absence will negatively affect your in-class grade, to some extent. Absences beyond two will significantly lower your in-class grade. If a student is texting during class, I will consider the student as absent for that day. Students accumulating 4 or more absences will receive an F for the course.

I expect everyone to participate in class discussion (not necessarily everyone in every class, but certainly everyone at points throughout the semester). There are a variety of ways to better prepare yourself to speak up during class (taking careful notes, writing down some ideas, etc.). Active participation during group activities (i.e. sharing your ideas, asking questions) will also be included in this grade.

NOTE: If students are tardy (appear in class after roll is called), it is their responsibility to notify the instructor at the conclusion of class (before leaving

the classroom that evening), that they arrived in class and would like to receive some credit for class participation. Failure to notify the instructor may result in an absence for that day.

5.3 Blogs

Students will write weekly posts on the course blog. Students are expected to write a blog post entry on one of the specific readings (of their choice). The entry must be 250 words in length and is due on **Friday at 9pm**. Students will also have to comment on one other entry (100 words min.). This will be due on **Sunday at 9pm**.

5.4 Class Presentations

Beginning the third week, a group of students will briefly present on a popular media program. They will need to research the particular show and provide commentary about its social significance. **Each presenter should have a typed outline of the main points in their presentation, in one or two paragraphs, that you will give to me in class that day.**

5.5 Quizzes

Quizzes: There will be random quizzes given in class, consisting of questions based on the readings and lectures up to that point. There will be NO makeup quizzes, since attendance is mandatory.

6.0 Grading Matrix and Conversion

6.1 Matrix

	%
Midterm	20
Class Participation	15
Quizzes	5
Blogs	15
In Class Presentation	15
Final	30
<i>Total:</i>	100

6.2 Conversion to Course Letter Grade

%	Grade
90 – 100	A
80 – 89	B
70 – 79	C
60 – 69	D
0 – 59	F

7.0 Course Calendar¹

Date	Topic	Readings/Viewing	Assignments Due
8/29/18	Introduction	"Merchants of Cool"	
9/5/18	What is popular culture?	<p>John Storey – What is popular culture? (pp. 1-14)</p> <p>Stuart Hall. "Notes on deconstructing the 'popular.'" In Cultural Resistance Reader (pp. 185-192).</p> <p>In reader: Chapter 1: Kellner, Douglas. "Cultural Studies, Multiculturalism and Media Culture." In Gender, Race and Class in Media. Edited by Gail Dines, and Jean Humez. Thousand Oaks, Ca.: Sage, 1995. Pp. 5-17.</p> <p>Chapter 9: Reconsidering Resistance and Incorporation</p>	
9/12/18	<p>Media Industry Studies</p> <p>Socio-economic class analysis</p>	<p>Sturken, M, & Cartwright, "Images, Power, and Politics." Practices of looking: An introduction to visual culture. New York: Oxford University Press. 2001. 10-44.</p> <p>Read Chapter 3,4, &27 in reader</p>	
9/19/18	Images & Power	Sturken, M, & Cartwright, "Spectatorship, Power, and Knowledge"	

		<p>Coco Fusco, "Racial Time, Racial Marks, and Racial Metaphors." <i>Only Skin Deep: Changing Visions of the American Self</i>. Eds. Coco Fusco and Brian Wallis. New York: International Center of Photography: Harry N. Abrams, Inc., Publishers, 2003. 13-49.</p>	
9/26/18	Representation	<p>Hall, Stuart. "Encoding, Decoding." In <i>Culture, Media, Language: Working Papers in Cultural Studies, 1972-79</i>, edited by Stuart Hall, Dorothy Hobson, Andre Lowe, and Paul Willis. New York: Routledge, 1991.</p> <p>Michael Omi and Howard Winant. "Racial Formation." <i>Racial Formation in the United States: From the 1960s to the 1980s</i>. Critical Social Thought. New York: Routledge & Kegan Paul, 1986. 53-62</p> <p>Chapter 11</p>	
10/3/18	Gender	<p>Read Chapter 7, 13-18</p> <p>Renee E. Tajima, "Lotus Blossoms Don't Bleed," <i>Making Waves</i>, 308-317.</p>	

10/10/18	Fandom & Resistance	<p>Chapter 8, 20, 22</p> <p>James Scott, From Weapons of the Weak. In Cultural Resistance Reader (pp. 89-96).</p> <p>Robin Kelley, From Race Rebels. In Cultural Resistance Reader (pp. 96-100).</p> <p>Midterm Paper Assigned in Class</p>	
10/17/18	Post 9/11 Politics	<p>Alsultany, Evelyn. Arabs and Muslims in the Media: Race and Representation after 9/11. New York: New York UP, 2012. Print (selections)</p> <p>Nicholas Mirzoeff, "Panoptic Modernity." Introduction to Visual Culture. Routledge; 2 ed. 2009.</p>	
10/24/18	Mid-term Exam		Midterm Paper Due
10/31/18	Transnationalism	<p>Antonio Tiongson, Jr. 2013. "DJing as a Filipino Thing: Negotiating Questions of Race." In Filipinos Represent: DJs, Racial Authenticity, and the Hip-Hop Nation (pp. 49-63).</p> <p>Sturken and Cartwright: Chapter 10: "The global flow of visual culture"</p>	
11/7/18	Sexualities	Chapters 39-43	

		Munoz, Jose Esteban. Disidentifications: Queens of Color and the Performance of Politics. University of Minnesota, 1999. Print.	
11/14/18	Contemporary Media	Chapters 46-51	
11/21/18	New Media	Chapters 60-68	
11/28/18	No class		
12/6/18	Final	In class Final	

8.0 Academic Integrity

TAMUCT expects all students to maintain high standards of personal and scholarly conduct. Students guilty of academic dishonesty are subject to disciplinary action. Academic dishonesty includes, but is not limited to, cheating on an examination or other academic work, plagiarism, self-plagiarism (“recycling”), or collusion. The instructor shall initiate action for each case of academic dishonesty and report it to the Associate Director of Student Conduct. Zero points will be assigned for any course product that violates academic honesty. The student should access this link for more information: <https://www.tamuct.edu/student-affairs/student-conduct.html>.

9.0 Disability Support

If students believe that this course may present barriers to learning due to a disability, they must contact Access and Inclusion at (254) 501-5831 in Warrior Hall, Ste. 212. For more information, students may visit their website at <https://www.tamuct.edu/student-affairs/access-inclusion.html>. Any information that the student provides is private and confidential and will be treated as such. The instructor cannot accommodate students’ disabilities unless they first communicate with Access and Inclusion.

10.0 Diversity in the Classroom

Respect for cultural and human biological diversity are core concepts within the social sciences. In this course, each voice in the classroom has value in contributing to class discussion. The student should respect the different experiences, beliefs, and values expressed by one’s fellow students and instructor, and refrain from derogatory comments about other individuals, cultures, groups, or viewpoints. In this course we welcome individuals of all ages, backgrounds, citizenships, disabilities, education, ethnicities, family statuses, genders, gender identities, geographical locations,

languages, military experiences, political views, races, religions, sexual orientations, socioeconomic statuses, and work experiences.

11.0 Writing Center

The University Writing Center (UWC) at Texas A&M University-Central Texas is a free workspace open to all TAMUCT students. The UWC is located in Warrior Hall, Rm 416. One may contact Dr. Bruce Bowles at bruce.bowles@tamuct.edu for more information.

12.0 Late Work

As a rule, make-up work for the two exams will not be accepted. In some cases, however, the mid-term exam may be accepted late, but with a 20-point deduction for each day late. *In no instance will a make-up exam be offered for the final exam, and in no instance will a make-up for the mid-term exam be given after two weeks from the original exam date.* To be considered as a prospect for making up the mid-term exam, the student must contact the instructor within 24 hours of having missed the exam for purposes of making it up. The final course grade will be posted within a few days of the final exam; therefore, *no incompletes will be awarded for this course.* If students foresee that they will be unable to complete the course, then they should either drop the course or accept the posted grade.

13.0 Modification of the Syllabus

This syllabus may be revised in minor ways at the discretion of the instructor. The student is responsible for noting any changes in the syllabus. More than likely, a change in the syllabus will pertain to events in the course calendar (sect. 7.0). If modified, the revised course calendar will be posted on Canvas and will replace section 7.0 of the syllabus.

14.0 Contact with the Instructor

The student should contact the instructor via the message feature of Canvas about any topic or issue that pertains to the course.

15.0 Announcements

The student is responsible for checking Canvas on a near-daily basis for ongoing announcements or messages pertaining to the course.