**GENDER AND COMMUNICATION**

University of Colorado Denver

Communication Department

COMM 4265/5265

Section 001

Spring, 2013

MW 3:30-4:45

Plaza M206

**PROFESSOR**

Dr. Sonja K. Foss

Office: 102-J Plaza Building

Office Hours: Unless I have a meeting or other obligation, I can be found in my office between 11:30 and 12:15 and between 2:00 and 3:15 on Mondays and Wednesdays. I am available at other times by appointment.

Telephone: 303-556-5526 (office); 303-355-5320 (home)

Fax: 303-355-6325

E-mail: Sonja.Foss@ucdenver.edu

(For more information about who I am, see the final pages of Part B of the syllabus or go to my Web site: SonjaFoss.com)

**COMMUNICATION DEPARTMENT AND MISSION STATEMENT**

Department Web site: communication.ucdenver.edu

Department Facebook page: [www.facebook.com/UCDDepartment](http://www.facebook.com/UCDDepartment)ofCommunication

This course is designed to contribute to the Communication Department’s mission statement: “First, the Department aims to create a learning environment in which students develop the skills, knowledge, and abilities necessary to use communication to create a more civil and humane world. Second, the Department strives to create scholarship of the highest intellectual merit and to contribute scholarly and creative works that further the study, teaching, and practice of communication. Third, the Department aspires to provide excellent service to our college, university, profession, and community.” This course in particular addresses the first aim by encouraging you to treat all genders with respect and thus to contribute to a more civil and humane world.

# COURSE OBJECTIVES

This course is designed to increase your understanding of gender as it is constructed, performed, evaluated, and negotiated through communication. In particular, the objectives for the course are:

* To participate in a spirited conversation about gender that increases your awareness of the factors that affect the construction and performance of gender
* To become more conscious about how you construct and perform your own gender stories and to encourage you to make more deliberate and conscious choices about your gender stories and performances
* To gain a better understanding of and respect for the multiple gender stories presented to you by others

**COURSE PREREQUISITES**

There are no prerequisites for this course.

# COURSE MATERIALS

The textbook for the course is *Gender Stories: Negotiating Identity in a Binary* World by Sonja K. Foss, Mary E. Domenico, and Karen A. Foss (Waveland Press). It is available from the university bookstore, from Amazon.com, or from Waveland Press (www.waveland.com). One copy of the book is on reserve in the library.

The textbook will be supplemented by 11 media artifacts (9 films and 2 TV series) that represent different perspectives on gender. I have purchased at least one DVD of each film or TV series that I will loan to the group that is analyzing that artifact. Group members may find it easier to do their analyses if more than one member of the group has a copy of the film or TV episodes you are analyzing. Thus, you may want to purchase other copies of the film or episodes your group is analyzing; all of them can be purchased or rented cheaply through sources such as Amazon.com. Groups might consider passing along the copies of the artifacts they purchase to the next group assigned to analyze the media artifact. The artifacts are:

* *Die Another Day*
* *The Fifth Element*
* *Enchanted*
* *Blades of Glory*
* *Transamerica*
* *The Kids are All Right*
* *Girl 6*
* *Double Happiness*
* *Facing the Giants*
* *Ugly Betty* (season 1)
* *Girls* (season 1)

# STRUCTURE AND RATIONALE

The structure for this course is different from that of most courses that are taught on the subject of gender and communication. Most of those courses are taught from one perspective—the perspective of the professor. Especially on a subject as personal as gender, I do not believe that I should prescribe my perspective as the only one or the best one. I want to give all of us choices about how to view and enact gender. This course, then, has been set up to allow us to explore together a wide variety of perspectives on gender. It is designed so that you discover and outline what some of these various perspectives are from media artifacts using a method called *grounded theory*, in which theories and insights about a phenomenon emerge from analysis of that phenomenon.

The class will be divided into 11 groups. For the first unit (nature of genders), each group will be assigned a media artifact to analyze to explore the view of gender represented in it and will present its analysis in class. For the second unit (crafting and performing gender stories), the group will stay intact but will be assigned a different media artifact—one that another group analyzed for the first unit. For the third unit (managing responses to gender performances), the same groups will again be assigned different artifacts—ones that other groups analyzed previously. Each group, then, will have the opportunity to analyze 3 of the 11 artifacts being used as “data” in the class. This will enable all of us to consider and try to understand the different perspectives about gender and the different genders represented in the various artifacts.

# OPTIONS FOR ACTIVITIES

# No single activity is required in this course. You may choose to complete any of the following activities to acquire the number of points required for the grade you would like to earn.

### ATTENDANCE

### (3 points per day; you have the opportunity to earn points for attending 15 days of class for a total of 45 available points)

Because much of what you will learn about gender will be from the diverse gender stories shared by your classmates, you can receive points for attending class. I will take roll for the 16 class sessions after the first day, excluding the days when you are working in your groups. One of these days is the Communication Department’s keynote presentation for its annual celebration of Communication Days; it will be held on Wednesday, April 3, from 12:30-1:45 in St. Cajetan’s Center. For 15 of those days, you will receive 3 points per day for attending class. This means that you can miss one day (because I know things happen) without losing any available attendance points. You will not receive points for attendance if you spend your time texting or surfing the Web or if you arrive more than 15 minutes late to a class session. You are responsible for signing the roll sheet for each class period you attend.

## READING NOTES

## (10 points per chapter; you have the opportunity to complete reading notes on 2 chapters for a total of 20 available points)

In order to encourage you to do the reading for the course, you may earn points by reading the assigned materials and taking notes on 2 of the chapters using the “Guide for Notes.” You may choose the chapters on which to take notes if you decide to engage in this activity. You may take notes either on the computer or in longhand. Please write the questions you are answering prior to providing the answers. Each set of notes is worth 10 points; you may earn points for no more than 2 sets of notes.

If you choose to submit notes on any of the chapters, the due dates for the notes are:

* Chapter 1: January 30
* Chapter 2: February 4
* Chapter 3: February 4
* Chapter 4: February 6
* Chapter 5: February 11
* Chapter 6: March 6
* Chapter 7: March 11
* Chapter 8: April 29

Reading notes are due at the end of class on each due date (you may want to use your notes to participate in the teaching presentations.) *Late notes will not be accepted.*

Even if you choose not to submit reading notes for points, you will find it useful to answer the questions in the “Guide for Notes” because it suggests what the key ideas in each chapter are. Please do the reading. Your classmates will be doing teaching presentations on the material, and you will help them look good if you have read the material and can participate intelligently.

**GROUP TEACHING PRESENTATION**

**(Undergraduates: 25 points; you have the opportunity to complete 3 teaching presentations for a total of 75 available points. Graduate students: 25 points; you have the opportunity to complete 4 teaching presentations for a total of 100 available points.)**

You may choose to do a group presentation of 8-10 minutes long in which you explain and reinforce the concept or concepts you have been assigned from a section of the textbook. I have divided the textbook up into 37 sections or modules, each of which covers a major concept or concepts. Your objective in a teaching presentation is to explain and reinforce the concept or concepts in your module in a creative and effective way. You may use lecture, exercises, discussion, or bring in examples from popular culture to engage students in thinking about and remembering the concept or concepts.

Not everyone in the group must participate in the actual teaching of the module; your group may divide up the responsibilities for the teaching however you choose. Everyone should participate in planning for the teaching presentation, however.

Any group may choose not to do a teaching presentation. Similarly, any individual group member may choose not to participate in a particular teaching presentation. In this case, that person will not receive the points assigned to the group for the presentation. For those who choose to participate, all will receive the same number of points for each teaching presentation. If all group members decide that one member of the group has not contributed appropriately to the development of a teaching presentation or has excessive absences in the planning sessions for it, they may vote that the member should not receive points for that assignment. This vote must be unanimous. If a group votes that one of its members should not receive points for this assignment, please let me know so that I can distinguish among the group members when awarding points.

Each undergraduate group has the opportunity to conduct 3 teaching presentations for the class; the graduate group will conduct 4 teaching presentations. I will assign the modules to groups at the beginning of the semester. If a group chooses not to complete a teaching presentation assigned to it, I will allow another group to complete that teaching presentation and earn the available points. If your group is not planning to complete a teaching presentation, please let me know at least two weeks in advance of the day on which the teaching of the module is to take place.

Teaching presentations will take place on these days (but each group will only be responsible for a presentation on three of these days):

* February 4
* February 6
* February 11
* March 6
* March 11
* April 29

You will know at the beginning of the semester when your group’s presentations are scheduled. *Teaching presentations may not be presented late.*

A form that details how the teaching presentation will be graded is included in the packet of grading rubrics.

# GROUP PRESENTATION OF MEDIA ANALYSIS

# (50 points—35 for the actual presentation and 15 for the handout); 3 presentations are possible for a total of 150 available points)

# 

# You may choose to engage in group presentations 8 to 10 minutes long in which you present an analysis of a media artifact for its perspective on gender. Group presentations of media analyses will be done in the same groups that do the teaching presentations of the modules.

Groups will have four days in class (or, in one instance, three days) to analyze their assigned artifacts and to prepare a presentation based on their analyses. On these days, one member of your group might want to bring a laptop to class so that you can watch your artifact and plan your presentation. Your group does not need to meet in class when you are analyzing your artifact and preparing your presentation. Feel free to meet elsewhere on those days if other locations are more convenient for your group.

Guidelines are provided below for how to analyze the artifact for each of the three presentations: (1) the nature of genders; (2) crafting and performing gender stories; and (3) responding to performance reviews.

Your task in your presentation is to provide the best representation of the perspective on gender encoded in the artifact that you can—not to critique it or to denigrate it. In other words, regardless of your own perspective on gender and your own preferred performance of gender, you are asked to take seriously the perspective in the artifact and to try to understand how it makes sense to those who hold it. We will have a few minutes following each presentation for questions and discussion.

At the time of your presentation, you should distribute a handout of no more than two pages (single spaced) that summarizes the findings of your analysis. Please bring enough handouts for everyone in the class (47). You are free to organize the material on the handout in whatever way best allows you to capture the key points of your analysis. Although you somehow want to include the answers to the most relevant questions, you do not have to include an answer to every question from the guidelines below. Complete sentences are not required on your handout; words, phrases, tables, charts, and other visual representations are just fine. A form that details how the handout will be graded is included in the packet of grading rubrics.

Groups are encouraged to divide up responsibilities evenly among group members to complete the analysis, plan the presentation, and deliver the presentation. Although I expect all group members to participate in the analysis of the artifact, a group may choose to divide up other responsibilities according to group members’ strengths and interests. For example, a person who is a good writer may prepare the handouts, and students who enjoy giving oral presentations may deliver the presentations.

Any group may choose not to analyze its assigned artifact and prepare a presentation on it. Similarly, any individual group member may choose not to participate in the analysis and preparation of the presentation and handout for any of the group’s presentations. In this case, that person will not receive the points assigned to the group for the presentation. If group members decide that one member of the group has not contributed appropriately to the analysis of an artifact or the preparation of the group’s presentation or has excessive absences in the planning sessions, they may vote that the member should not receive points for that assignment. This vote must be unanimous. If a group votes that one of its members should not receive points for an assignment, please let me know so that I can distinguish among the group members when awarding points.

The presentations are due on:

* Presentation #1: February 27 and March 4
* Presentation #2: April 1 and April 8
* Presentation #3: May 1 and May 6

You will know at the beginning of the semester when your group’s presentations are scheduled. *Media analyses may not be presented late.*

On the day of your presentations, please bring the DVDs of your media artifact to class so that they may be given to the next group that will analyze it.

A form that details how the group presentation of the media analysis will be graded is included in the packet of grading rubrics.

**Guidelines for Group Presentations**

*Note: If you are analyzing a TV series, your analysis should be drawn from watching a minimum of two of the episodes (you may choose which ones to analyze). If you are analyzing a film, your analysis should be drawn from the entire film unless otherwise specified in the guidelines below.*

### *Analysis of Artifact #1: Nature of Genders*

1. Select three genders represented in the artifact to analyze. Do not select the genders of man or woman.

2. For each of the three genders you have chosen to analyze, describe the characteristics of the gender, using the relevant questions below to guide you:

• What are the primary activities—work, leisure, etc.—in which that gender engages?

• What are the primary interests of that gender?

• What behaviors are seen as appropriate for that gender?

• What kinds of personal objects, tools, or accessories does that gender tend to use?

• What is someone of that gender supposed to look like?

• How is success defined for that gender?

• What are the primary sources of information about gender for each gender?

• How does the gender relate to the binary—do its gender performances retell, revise, or rewrite the binary?

• How does the artifact encourage the audience to view that gender?

• Are any of the three genders in the artifact constructed as superior or inferior to the others?

• Is there a particular way in which that gender enacts agency?

• Do the construction and performances of gender change across context and over the course of the artifact?

• What is the most important defining characteristic or marker for that gender?

3. Assign each of the genders you have identified a label that captures its major characteristics or essence. Don’t be confined by what we think of as traditional labels for gender categories—*transsexuals*, *post-menopausal women*, *drag queens*,or *tomboys*, for example. You might end up with labels such as *dynamited napoleons*, *gentle warriors*, *ambiguous amphibians*, or even shoe styles—*flats*, *pumps*, and *heels*. Think creatively here, and avoid the use of denigrating labels.

### *Analysis of Artifact #2: Crafting and Performing Gender Stories*

1. Select three genders represented in the artifact to analyze. Do not select the genders of man or woman.

2. For each gender, describe the gender stories you surmise each gender crafted for itself and the primary kinds of performances used by each gender to enact those stories. Use the relevant questions below to guide you:

• What are the primary sources of gender stories in the environment that seem particularly important for that gender?

• Why does someone of that gender seem to pay attention to particular stories? Is the motivation inherent in the stories themselves or in the individual?

• What are the primary stories that gender has crafted to construct its identity?

• What primary theme runs through all of the gender stories crafted by each gender? Is this theme constructed by integrating homogeneous stories, integrating different but compatible stories, or integrating irreconcilable stories?

• How consciously agentic does that gender seem to be about the process of crafting personal gender stories?

• What are the key aspects of the setting in which someone of that gender tends to perform? How do the aspects of the setting affect that gender’s various gender performances?

• Who are the key audiences for the performances of someone of that gender? How do those audiences affect the nature of the person’s gender performances?

• What are the key aspects of the individual who performs that gender? How do the characteristics of the performer affect the gender performances?

• In what ways does someone of that gender anticipate and prepare for gender performances?

• What are the primary nonverbal aspects—appearance and artifacts, use of space, use of touch, eye contact and facial expression, and vocal quality—employed in that individual’s representative gender performances?

• What are the primary verbal aspects—conversational patterns and word choice—employed in that individual’s representative gender performances?

• How consciously agentic does that gender seem to be about the process of performing gender?

3. Assign each gender’s primary gender story a title that captures its major characteristics or essence. Think creatively here, and avoid the use of denigrating terms.

4. Give each performer a stage name that captures the major characteristics or essence of the individual’s primary type of gender performance. Think creatively here, and avoid the use of denigrating terms.

### *Analysis of Artifact #3: Responding to Performance Reviews*

1. Select three genders represented in the artifact to analyze. Do not select the genders of man or woman.
2. Select several representative examples in the artifact in which audiences are responding to the gender’s gender performances and the performers are responding to those assessments.
3. Use the relevant questions below to analyze the responses to gender performances and the subsequent reactions to those responses.

• What are the primary responses—both verbal and nonverbal—of audience members to the gender performances of that gender?

* + What kind of language and descriptive terms are applied to the gender, for example?
  + What titles are given to or used with individuals of that gender?

• Do audiences support, tolerate, or reject the various performances of that gender?

• What is the response of the gender to its own gender performances? Does it support, tolerate, or reject the performance?

• How does that gender respond to the evaluations of its gender performances? Does it acquiesce, adapt, or maintain?

• How consciously agentic does that gender seem to be about responding to the reviews of its gender performances by others?

## FINAL PAPER

## (50 points available)

Undergraduate students: You may write a paper 6 to 7 pages long (typed, double spaced) on one of the topics listed below.

Graduate students: You have three choices for completing a final paper if you choose to write one: (1) You may write a paper 10 to 12 pages long on one of the topics listed below; (2) You may choose to write two papers on two of the following topics, each of which should be 5 to 7 pages long; in this case, I will average the points on these two papers to determine your points for the assignment; or (3) You may choose to write a paper 10 to 12 pages long on another topic of your choice related to gender and communication (please OK your topic with me).

A form that details how the final paper will be graded is included in the packet of grading rubrics.

Papers are due on Wednesday, May 8 (by midnight—you may e-mail your paper to me at Sonja.Foss@ucdenver.edu). *Late papers will not be accepted.*

### *Analysis of Personal Gender Identity*

Write a paper in which you reflect on your performances of your gender stories. Address the following questions in your analysis:

• What were the primary gender stories you used to construct your current gender? How did you use these stories to construct your own gender stories?

• What are the primary verbal and nonverbal features of the gender story you perform most often?

• What are the dominant responses by audiences to the gender story you perform most often?

• How do you tend to respond to the evaluations of others of your gender performances?

• Would you like to make any changes to your current gender performances? If so, what would they be?

• Do you perceive any obstacles that are keeping you from making those changes?

• If you had to give your current gender a label, what would it be? Why?

• Is your current gender identity one that retells, revises, or reworks the binary, or is it a combination of these?

### *Interview with Someone of Another Gender*

Write a paper in which you report on an interview you conduct with someone who typically performs gender in different ways from you and to whose gender performances you tend to respond negatively. This could be a classmate, a family member, or a colleague at work. Ask the individual questions designed to help you understand that person’s choices concerning the construction and performance of his or her gender stories. You would want to ask the interviewee questions such as the following (and you’ll want to add others of your own):

• How do you define gender?

• What were the major influences on you as a child that shaped your sense of gender and how you do gender today?

• Were you rewarded or punished as a child for enacting certain kinds of gendered behaviors?

• How would you describe the kind of gender you typically perform today?

• Are you satisfied with how you enact gender now? If not, what would you like to change?

• Were you ever expected to enact gender in ways that you didn’t want to? How did you resolve the conflict?

• Have you ever encountered a situation when you wanted to enact gender in ways that contradicted one another? How did you resolve the contradiction?

• Do you enact gender in different ways in different situations? If so, explain how your gender changes in some different contexts.

• How much do you think about your enactment or performance of gender? How conscious are your choices your presentation of gender?

• How do people typically respond to your performances of gender? Do they accept them? Support them? Tolerate them? Try to change them?

• How do you respond when people react negatively to your gender performances?

• If you would like to change something about your gender performances, what is keeping you from doing that?

• Do you ever wish you were another gender? Why or why not?

### *Analysis of a Textbook*

Write a paper in which you analyze and evaluate a textbook in any field (communication, biology, history, or psychology, for example) for the theory of gender it presents—the story it tells about gender. At a minimum, address the following questions in your analysis: (1) What is the definition of *gender* the textbook implicitly or explicitly holds? (2) How many genders are presented in the textbook? (3) How are those genders characterized? (4) Does the textbook retell, revise, or rework the gender binary? (5) What title would you give the story that is being told about gender in the textbook?

### *Explication of Personal Gender Matrix*

Write a paper in which you assemble and present the gender matrix in which you personally live. In other words, describe the gender matrix that is the backdrop for your life. Your discussion of this matrix may be organized as creatively as you would like, but it should include specific stories that are influential for you, how they were or are communicated to you, and how you responded or do respond to them.

### *Analysis of Personal Agency*

Write a paper in which you explore your options for agency relevant to a situation you are facing that involves gender. Identify and explain a situation where you would like to take agency related to crafting, performing, and/or responding to gender stories. Discuss which mode of agency (doing it yourself, influencing others, or reframing) you believe might address the situation. Then develop a plan for the specific behaviors you would like to use to enact that form of agency. If possible, implement the plan and report the results in your paper.

**PRESENTATION OF FINAL PAPER**

**(10 points possible)**

You will have the opportunity to summarize your final paper for the class in a presentation 3 to 4 minutes long, explaining the key findings or insights of your paper. This session will provide a summary of the ideas covered in the semester for all of us.

A form that details how the presentation of the final paper will be graded is included in the packet of grading rubrics.

This presentation will be given on May 8.

# GRADING

You select the grade you want to achieve in the course and then work to earn the number of points required for that particular grade. You may achieve your points by engaging in any of the available activities. A total of 350 points is possible in the course for undergraduates and 375 for graduate students. The points required to earn each grade are:

***Undergraduate students:***

A 320-350 C+ 245-259

A- 305-319 C 230-244

B+ 290-304 C- 215-229

B 275-289 D+ 200-214

B- 260-274 D 185-199

# *Graduate students:*

# A 330-375 C+ 255-269

# 315-329 C 240-254

# B+ 300-314 C- 225-239

# B 285-299 D+ 210-224

# B- 270-284 D 195-209

# 

# 

# COURSE SCHEDULE

# *Note: Everything listed as “due” on the schedule is optional. You may choose the activities you want to complete and decide how many of them to complete. Should you choose to complete an activity, the schedule that follows tells you when it is due.*

Wed., Jan. 23 **Introduction to course and to one another**

Mon., Jan. 28 **Introduction to key concepts**

**Writing review**

*READING: Chapter 1*

*DUE: Reading notes on Chapter 1*

*You will receive 3 points if you attend class on this day.*

Wed., Jan. 30 **Group work to plan teaching presentations**

**Creation of template for roll sheet**

**Assignment of modules for teaching presentations**

**Assignment of days for group presentations**

*NOTE: We’ll divide into groups on this day, so be sure to be here.*

### 

Mon., Feb. 4 **The social construction of reality and the gender binary: Teaching presentations on modules 1-6**

*READING: Chapters 2 and 3*

*DUE: Reading notes on Chapters 2 and 3*

*DUE: Teaching presentation*

*You will receive 3 points if you attend class on this day.*

Wed., Feb. 6 **The gender binary and gender stories in scientific research: Teaching presentations on modules 7-12**

*READING: Chapter 4*

*DUE: Reading notes on Chapter 4*

*DUE: Teaching presentation*

*You will receive 3 points if you attend class on this day.*

Mon., Feb. 11 **Gender stories in popular culture: Teaching presentations on modules 13-18**

*READING: Chapter 5*

*DUE: Reading notes on Chapter 5*

*DUE: Teaching presentation*

*You will receive 3 points if you attend class on this day.*

Wed., Feb. 13 **Group work to analyze media artifact and prepare for presentation #1**

Mon., Feb. 18 **Group work to analyze media artifact and prepare for presentation #1**

Wed., Feb. 20 **Group work to analyze media artifact and prepare for presentation #1**

Mon., Feb. 25 **Group work to analyze media artifact and prepare for presentation #1**

Wed., Feb. 27 **Presentation #1 (Nature of Genders)**

*DUE: Group presentation and handout (please bring DVDs of your artifact to class on this day)*

*You will receive 3 points if you attend class on this day.*

Mon., Mar. 4 **Presentation #1 (Nature of Genders)**

*DUE: Group presentation and handout (please bring DVDs of your artifact to class on this day)*

*You will receive 3 points if you attend class on this day.*

Wed., Mar. 6 **Crafting and performing gender stories: Teaching presentations on modules 19-23**

*READING: Chapter 6*

*DUE: Reading notes on Chapter 6*

*DUE: Teaching presentation*

*You will receive 3 points if you attend class on this day.*

Mon., Mar. 11 **Crafting and performing gender stories: Teaching presentations on modules 24-28**

*READING: Chapter 7*

*DUE: Reading notes on Chapter 7*

*DUE: Teaching presentation*

*You will receive 3 points if you attend class on this day.*

Wed., Mar. 13 **Group work to analyze media artifact and prepare for presentation #2**

Mon., Mar. 18 **Group work to analyze media artifact and prepare for presentation #2**

Wed., Mar. 20 **Group work to analyze media artifact and prepare for presentation #2**

Mon., Mar. 25 **Spring break**

Wed., Mar. 27 **Spring break**

Mon., April 1 **Presentation #2 (Crafting and Performing Gender Stories)**

*DUE: Group presentation and handout (please bring DVDs of your artifact to class on this day)*

*You will receive 3 points if you attend class on this day.*

Wed., April 3 **Presentation #2 (Crafting and Performing Gender Stories)**

*DUE: Group presentation and handout (please bring DVDs of your artifact to class on this day)*

*You will receive 3 points if you attend class on this day.*

Wed., April 3 **Keynote Presentation for Communication Days**

Dr. Aimee Carrillo Rowe, California State University—Northridge

12:30-1:45, St. Cajetan’s Center

*You will receive 3 points if you attend this presentation. Be sure to see me and sign the roll following the presentation.*

Mon., April 8 **Managing responses to gender performances: Teaching presentations on modules 29-33**

*READING: Pages 205-221 of Chapter 8*

*DUE: Reading notes on Chapter 8 (the entire chapter)*

*DUE: Teaching presentation*

*You will receive 3 points if you attend class on this day.*

Wed., April 10 **Group work to analyze media artifact and prepare for presentation #3**

Mon., April 15 **Group work to analyze media artifact and prepare for presentation #3**

Wed., April 17 **Group work to analyze media artifact and prepare for presentation #3**

Mon., April 22 **Group work to analyze media artifact and prepare for presentation #3**

Wed., April 24 **Group work to analyze media artifact and prepare for presentation #3**

Mon., April 29 **Managing responses to gender performances: Teaching presentations on modules 34-38**

*READING: Pages 222-232 of Chapter 8*

*DUE: Teaching presentations*

*You will receive 3 points if you attend class on this day.*

Wed., May 1 **Presentation #3 (Managing Responses to Gender Performances)**

*DUE: Group presentation and handout (please bring DVDs of your artifact to class on this day)*

*You will receive 3 points if you attend class on this day.*

Mon., May 6 **Presentation #3 (Managing Responses to Gender Performances)**

*DUE: Group presentation and handout (please bring DVDs of your artifact to class on this day)*

*You will receive 3 points if you attend class on this day.*

Wed., May 8 **Presentation of final papers**

*DUE: Presentation of final paper*

*DUE: Final paper (by midnight; you may e-mail the paper to me at Sonja.Foss@ucdenver.edu)*

*You will receive 3 points if you attend class on this day.*

**Modules for Teaching Presentations**

**Gender and Communication**

**Chapter 2: Dramatic Fiction: The Social Construction of Reality**

1. The process of the social construction of reality, pages 31-38
2. Social construction of gender: Arbitrary differences and categorical differences, pages 39-41, 44-46
3. Social construction of gender: Cultural differences, pages 41-44
4. Social construction of gender: Historical differences, pages 46-50

**Chapter 3: The Classics: The Gender Binary**

1. Binary gender system, binary ideals, and binary as matrix, pages 53-61, 76-79
2. Life in the binary: Infancy and childhood, pages 62-69
3. Life in the binary: Adolescence, pages 69-72
4. Life in the binary: Adulthood and old age, pages 73-76

**Chapter 4: Science Fiction: Gender Stories in Scientific Research**

1. “Of Math and Men,” pages 81-89

1. “The Girl Who Talked Too Much,” pages 89-93
2. “The Curse of the Hormones,” pages 94-101

**Chapter 5: Best Sellers: Gender Stories in Popular Culture**

1. Gender stories that retell the binary: Preparation, pages 105-109
2. Gender stories that retell the binary: Prescription, pages 109-114
3. Gender stories that retell the binary: Reinscription, pages 114-121
4. Gender stories that revise the binary: Critique, pages 121-124
5. Gender stories that revise the binary: Expansion, pages 124-127
6. Gender stories that rewrite the binary: Synthesis, pages 128-131
7. Gender stories that rewrite the binary: Innovation, pages 131-136

**Chapter 6: Crafting: Developing Gender Stories**

1. Attending to gender stories: Motivated by stories, pages 139-145
2. Attending to gender stories: Motivated by self, pages 145-149
3. Appropriating from and drafting gender stories, pages 149-153
4. Creating a coherent identity, pages 153-158

**Chapter 7: Performing: Enacting Gender Stories**

1. Gender as performance, pages 163-168
2. Performance elements, pages 168-178
3. Stages of performance: Anticipation, pages 178-182
4. Stages of performance: Nonverbal enactment, pages 182-195
5. Stages of performance: Verbal enactment, pages 195-200
6. Agency in crafting and performing gender stories: 158-160, 200-202

**Chapter 8: Reworking: Managing Responses to Gender Performances**

1. Receiving performance reviews: Support and tolerance, pages 205-211
2. Receiving performance reviews: Rejection: Persuasion, pages 211-214
3. Receiving performance reviews: Rejection: Harassment, pages 215-217
4. Receiving performance reviews: Rejection: Discrimination, pages 217-220
5. Receiving performance reviews: Rejection: Violence, pages 220-221
6. Receiving performance reviews: Self-rejection, pages 221-224
7. Responding to performance reviews: Acquiescing, pages 225-227
8. Responding to performance reviews: Adapting, pages 227-228
9. Responding to performance reviews: Maintaining, pages 228-232

Grading Rubrics

**Gender and Communication**

### Group Teaching Presentation (25 points)

\_\_\_\_\_ (5 points) Does your presentation accurately present the key concept or concepts of the teaching module?

\_\_\_\_\_ (5 points) Is the presentation creative and engaging?

\_\_\_\_\_ (3 points) Do you demonstrate competence in oral communication that shows evidence of preparation and practice?

\_\_\_\_\_ (3 points) If you choose to show a clip or other artifact, is it clearly relevant to the concept(s), and does it play a clear function in reinforcing the concept(s)?

\_\_\_\_\_ (3 points) If you engage the class members in discussion, are the discussion questions engaging, and do you make use of students’ answers to extend the discussion in useful ways?

\_\_\_\_\_ (3 points) If you use technology, was it set up ahead of time and tested so that it worked properly?

\_\_\_\_\_ (3 points) Is the presentation 8-10 minutes long?

Total points:

# Group Presentation of Media Analysis (50 points)

### *Handout* (15 points)

*\_\_\_\_\_* (2 points) Does the handout include the names of all group members who participated in the analysis and helped develop the presentation, the title of the artifact being analyzed, and the name of the topic on gender that is the focus of the analysis?

\_\_\_\_\_ (5 points) Does the handout provides answers to the most relevant questions from the guidelines for that topic?

\_\_\_\_\_ (2 points) Is the handout well organized?

\_\_\_\_\_ (2 points) Is the handout visually appealing?

\_\_\_\_\_ (2 points) Has the handout been proofread carefully to avoid most spelling, grammar, and punctuation errors?

\_\_\_\_\_ (2 points) Have you brought sufficient copies (47) to distribute to all members of the class at the time of your presentation?

Points for handout:

### *Presentation* (35 points)

\_\_\_\_\_ (5 points) Does the presentation cover all of the major results of the analysis, following the guidelines?

\_\_\_\_\_ (5 points) Is the analysis presented insightful and sophisticated?

\_\_\_\_\_ (5 points) Is the presentation creative and engaging?

\_\_\_\_\_ (3 points) Does the presentation include an introduction to the presentation that provides an overview helpful to the audience?

\_\_\_\_\_ (3 points) Does the presentation include a conclusion that briefly summarizes the presentation?

\_\_\_\_\_ (5 points) Do you demonstrate competence in oral communication that shows evidence of preparation and practice?

\_\_\_\_\_ (3 points) If you choose to show a clip from the artifact as part of your presentation, does it support a clear claim?

\_\_\_\_\_ (3 points) Was your technology set up ahead of time and tested so that it worked properly?

\_\_\_\_\_ (3 points) Is the presentation 8-10 minutes long?

Points for presentation:

Total points:

# Final Paper (50 points)

\_\_\_\_\_ (6 points) Does the paper show evidence of an understanding of the concepts covered in the textbook by referencing those concepts?

\_\_\_\_\_ (6 points) Have you been comprehensive in covering the topic?

\_\_\_\_\_ (6 points) Are the ideas you develop insightful and sophisticated?

\_\_\_\_\_ (6 points) Are genders different from your own treated respectfully in the paper, and do you clearly seek to understand how their gender performances make sense to them?

\_\_\_\_\_ (3 points) Have you formatted your paper correctly according to the formatting guidelines?

\_\_\_\_\_ (3 points) Does your paper have a clear thesis statement or controlling idea?

\_\_\_\_\_ (3 points) Do all parts of your paper function to develop the argument of the thesis?

\_\_\_\_\_ (3 points) Do your paragraphs each have only one key idea, and are the paragraphs the proper length (usually 2 ½ paragraphs per page)?

\_\_\_\_\_ (3 points) Do you summarize your paper in a conclusion that highlights and reinforces your main ideas?

\_\_\_\_\_ (3 points) Do any citations follow either the APA or Chicago style guides?

\_\_\_\_\_ (8 points total) Have you consistently constructed grammatical and properly punctuated sentences?

\_\_\_\_\_ (1 point) Avoided unintelligible sentences?

\_\_\_\_\_ (1 point) Avoided incomplete sentences?

\_\_\_\_\_ (1 point) Used nouns and pronouns that agree with one another?

\_\_\_\_\_ (1 point) Used quotation marks and related punctuation correctly?

\_\_\_\_\_ (1 1/2 points) Avoided misspelled or misused words and typos?

\_\_\_\_\_ (2 ½ points; ¼ point per word) Avoided errors concerning the following words?

\_\_\_\_\_ *affect-effect*

*\_\_\_\_\_ all right*

*\_\_\_\_\_ a lot*

*\_\_\_\_\_ criterion-criteria/phenomenon-phenomena*

*\_\_\_\_\_ its-it’s*

*\_\_\_\_\_ lay-lie*

*\_\_\_\_\_ less-fewer*

*\_\_\_\_\_ loose-lose*

*\_\_\_\_\_ principal-principle*

*\_\_\_\_\_ there-their-they’re*

Total points:

**Presentation of Final Paper (10 points)**

\_\_\_\_\_ (1 points) Do you have an introduction that invites us into your presentation?

\_\_\_\_\_ (3 points) Do you clearly highlight the key aspects of your paper?

\_\_\_\_\_ (2 points) Does you demonstrate competence in oral communication that shows evidence of preparation and practice?

\_\_\_\_\_ (2 points) Do you speak extemporaneously and in a conversational tone (using notes but not reading your paper and not reading your notes off your laptop)?

\_\_\_\_\_ (2 points) Do you stay within the time limit (3-4 minutes)?

### Total points: