Intersections of Race, (Social) Class, Gender, and Sexuality [M, S]
CES/SOC/WST 300
Section 01 (M, W 1:25-2:40 pm)
College Hall 235

SPRING 2009

Professor: Carmen R. Lugo-Lugo, Ph.D.
E-mail: clugo@wsu.edu
Office: Wilson-Short Hall 116
Office Hours: M and W from 12:00 noon to 1:15 pm and also by appointment
Office phone number: 335-2889

The illusion of a constitutional prohibition against discrimination in the criminal justice system is maintained, but the avenue left open for enforcing it is so narrow and difficult that few will succeed in navigating its course. At one level, that may have the effect of legitimating the system; the courts can say that they abhor and forbid race discrimination, but that they simply do not see it. But I suggest at a deeper level this strategy eats away at the system’s legitimacy. The charade cannot be maintained forever. Ultimately members of minority groups are likely to conclude that the courts and the law cannot be counted on to guarantee equal protection.

—From “No Equal Justice” by David Cole in The Social Construction of Difference and Inequality

You don’t have to do anything dramatic or earth-shattering to help change happen. As powerful as systems of privilege are, they cannot stand the strain of lots of people doing something about it, beginning with the simplest act of naming the system out loud.

—From Privilege, Power and Difference by Allan Johnson

When we profess a vision of a world where a woman is not raped somewhere in the United States every three minutes, where one of every three female children do not experience molestation, where the Mexican female is not the lowest paid worker in the US--we are not male-bashing or hating whites because overall they live a healthier life than we do, we are trying to change the facts of our conditions.

—From The Massacre of the Dreamers by Ana Castillo

COURSE OBJECTIVES:
The main objective of Comparative Ethnic Studies, Sociology, and Women’s Studies 300 is to explore the complex interconnections between key social categories, namely race, social class, gender, and sexuality. The course will also provide an understanding of the ways in which these identities/locations/markers are constructed and positioned within the social structure of the US, and how they help us gain an understanding of social, political, and economic inequality. The emphasis will be on investigating how different systems of inequality interact with each other. Additionally, we will examine methodologies and theoretical frameworks from several disciplines, though the course
will be highly grounded in sociology. However, since both Comparative Ethnic Studies and Women’s Studies are interdisciplinary fields, different methodological approaches and theories will be used in order to better understand the interconnections and intersections of race, social class, gender and sexuality. Finally, since there is little value in identifying a problem without proposing a solution, the course will also explore possible avenues/means for social change within the US.

REQUIRED TEXTS AND OTHER MATERIALS:


Note: Bring to class the text being discussed that day.

COURSE REQUIREMENTS:

**Class Attendance and Participation:** Attendance and participation at every class are required and will be worth a total of 100 points of your final score. You are allowed up to two absences (excused or otherwise), after which you will lose ten (10) points for every regular lecture class missed. More than eight (8) absences will result in an automatic F for the course. Only approved and documented university excuses will be exempted from this rule (for athletes, this means forms from the Athletic Department handed in before the absence; for students traveling to conferences or competitions, I will expect a letter from the professor with whom you are traveling before you leave town).

The following basic ground rules will be followed: Since class will almost always consist of a lecture as well as a discussion, I will expect you to come to class 1) having completed all the readings assigned for that day, 2) willing to listen closely to and engage with the lecture, and 3) wanting to respond thoughtfully to the topic, to the authors, to your professor, and to your peers. I will be looking for both quantity and quality in your contributions to class discussion. Taking notes during lectures and films is highly recommended, since I'll expect you to apply key concepts and terms in your in-class assignments and book review. Finally, disruptive behavior will make you lose points for attendance and participation. The following are examples of disruptive behavior: (1) arriving late to class and/or leaving early, (2) talking to classmates during lecture, (3) reading the newspaper, (4) playing with your laptop computer, (5) texting, etc. If you engage in any of those behaviors during class (or in any other behavior that I deem disruptive), you will lose points from attendance and participation at my discretion and without any warning.

**Reading Summaries:** You are required to keep typed summaries of the readings (yes, every single one of them). In order to get full credit, each entry must be prefaced with the following information in the following strict order: (1) your first and last name, (2) date the entry is due (not the date you are writing the entry), (3) the title of reading or chapter number (in quotation marks), (4) title of the book (in bold letters), (5) pages in
the text where the reading is found, and (6) entry number (entries should be numbered consecutively). For instance, the heading for the first entry (the one scheduled for January 14) should have the following information:

Your Name
1/14/09
“Introduction”
The Social Construction of Difference and Inequality
Pp. 1-18
Entry #1

I will deduct 2 points for every item missing from or misplaced in the heading. Each entry (reading) should include its own heading and entry number. Each summary must not be more than a page long. I will collect the summaries everyday in class. At the end of each week I will grade one random entry from the readings for that time period (note that you will usually have several entries per week, as there will be several readings assigned). Each graded entry will be worth 15 points for a total of 150 points at the end of the semester.

✓ What constitutes an entry? If you go to the schedule toward the end of the syllabus, you will notice that I have assigned readings for each day. Each reading is followed by the pages in the text where you will find the reading. Each one of those readings constitutes an entry and must have its own heading. For instance, there are 2 readings assigned for January 14, which means, on January 14 at 1:25 pm you must have 2 separate entries with you as you walk in the door.

✓ The reading summaries will be collected in class. If you miss class one day, you will lose your points for that day’s reading summary(ies).

✓ I will not accept late reading summaries, nor will I accept reading summaries brought to my office, sent over e-mail, or left in my mail box. Check your printer for ink, your computer for bugs, and your brain for memory ahead of time. Late entries are the equivalent of no entries at all.

✓ Although I will only grade one reading summary each week, I will deduct points for every missing entry (even if the one/ones you are missing is/are not the one chosen to be graded). That is to say, in order to get full credit on the entry I select to grade that week, you must turn in an entry for every reading assigned for that week. In fact, I will deduct 5 points of your total for the week for every missing entry. This means you can end up with a negative number for the week. How is that possible? Check out the following examples:

➢ Example A: let’s say there were 5 entries due on this particular week (one on Monday and four on Wednesday) and you turn in just one (the one due on Monday). Because life is such, I happen to pick the entry you turn in as my random entry to be graded that week, and your entry is so good, you actually get full credit (15 points). But, since you did not turn in the other four entries, I have to deduct 20 points from the total score for the week, leaving you with -5 points.

➢ Example B: same week, same entries. Again, you only turn in the entry that was due on Monday. This time, (again, because life is such) I actually choose one of
the entries that were due on Wednesday as the random entry to be graded. In this case, you get a “0” for the main entry in addition to -15 for the other three missing entries, which gives you a total of -15 points for the week.

- In both cases: If you had not turned in any summaries that week, you would have had -20 points as your score for the week.

**Bottom line:** turn in all your entries! And turn them in on time.

**Paper on social location:** (DUE WEDNESDAY, FEBRUARY 4) For this paper you will have to “locate” yourself and explain how your social location affects the way in which you think and act (this is what Ore refers to as “standpoint”) in relation to issues regarding race/ethnicity, class, gender, sexuality, and privilege. The paper should be both critical and self-reflective. The paper should also have a title (other than “Paper on Social Location” or anything along those lines). It should also include an introduction and a conclusion. The paper must be typed, double-spaced, and between 5 and 7 pages (not 4 and a half, and not 8). Do not forget to number the pages. Be reflective of your personal experience, but also inform your paper by citing at least two of the authors you have read for this class thus far. This paper is worth a total of 50 points. See Attachment I for grading criteria. Also, include a copy of Attachment I with your paper.

**Popular Culture Paper:** (FINAL DRAFT DUE WEDNESDAY, APRIL 29) The purpose of this writing assignment is to exercise your research skills and critical thinking. For your assignment, use at least 4 pieces of the same genre of popular culture (for instance, 4 songs (released no earlier than 2002), 4 episodes of a TV current show (the show must still be playing and releasing new episodes), 4 TV commercials (released no earlier than 2002), 4 movies (released no earlier than 2002), or any other element of contemporary popular culture—sorry, no magazine ads) depicting/discussing situations relevant to the topics discussed in class. After you have selected the genre and pieces you want to use for your paper, find four academic sources (i.e., books and/or scholarly journal articles) discussing topics related to the genre you selected, the topics you will address, and/or popular culture in general. Also, you must cite at least two authors from the readings assigned for class. Your task then is to write a coherent, analytical, and critical paper about the ways in which social constructions of ethnicity/race, class, gender, and sexuality intersect in the pieces you have selected (taking into consideration that absence is a form of representation). The four academic sources (meaning books, and journal articles) and the referencing of the class readings are meant to inform your paper. Thus, a minimum of 5 textual references from the academic sources, and three quotes from the class readings are necessary. Your paper should also include a "Works Cited" or "References" Page, listing your four academic sources and class readings, and it should also have an entry for each pop culture piece you are analyzing in your paper.

- For songs: you need to include (in the following order) the name of each singer, year of release, the title of the song (in quotation marks), title of the cd (underlined or in italics), and label company.
  - Example:
✓ For movies: you need to include the director, year of release, title of the movie (in italics), and production company.
  ➢ Example:

✓ For TV shows: include the director, year it aired for the first time, title or numeration of the episode, title of the show (in italics), and the network that aired the show originally (not where it is shown on syndication).
  ➢ Example:

✓ For TV commercials, include the company to which the product belongs, and product name in italics.
  ➢ Example:
    Bacardi. *Bacardi Mojito*.

Your paper should be a minimum of 10 pages (not counting attachments, and not including the references), typed, double-spaced, and numbered. It should also, of course, include an introduction and a conclusion. A title (other than “Popular Culture Paper”) is also necessary to get full credit. You will be expected to turn your popular culture paper on the assigned due date in class. Besides the diligence of the research and the completeness of the assignment, this paper will also be graded on the quality of the writing. To reiterate: NO PAPERS ANALYZING MAGAZINE ADS WILL BE ALLOWED. Also, prior to the final draft of the paper you will be expected to turn in the following smaller assignments. These assignments are meant to facilitate the process of writing and to get you thinking about the topic and direction of your paper.

✓ Research Question. Identify the genre of popular culture and the four particular pieces you will be using. Your paper must include a thesis that you will use to guide your analysis. This assignment should be typed, double spaced, and between two and three pages. The Research Question is due on Wednesday, February 25 and it is worth 40 points. See Attachment II at the end of the syllabus for details.

✓ Annotated Bibliography. List your four references (academic sources). Your annotation should include two paragraphs for each source: one describing the content of the source, and another explaining the relevance of the source for your topic/paper. If you are unclear as to what an academic source is, do not hesitate to ask. No more than 1 web source will be allowed (with the caveat that a web source and a source found on the web can be two different things). It must be typed and double spaced. This assignment is due on Wednesday, March 25th and it is worth 60 points. See Attachment III at the end of the syllabus for details.

✓ Final Draft. This will include 10-12 pages (not including the reference page or attachments) as described above, and a reference page. The final draft is due on Wednesday, April 29 and it is worth 100 points. See Attachment III at the end of the syllabus for grading criteria. Also, include Attachment IV with your paper when you turn it in. Note: If you are interested in my feedback, I am willing to read one draft of your paper before it is due. You can hand it to me no later than April 15th (so I have time to read it, comment and hand it back to you before it is due).
**In Class Assignments:** The purpose of the in-class assignments is twofold. On the one hand, they are designed to test your engagement with the assigned readings. On the other hand, they are also designed to encourage you to connect the material in the readings and the discussions in class with relevant (contemporary) social issues. In other words, these assignments are designed to make you think, critically, about the applicability of the topics read/discussed for/in class on our everyday lives and social events in the US and abroad. There will be a total of five (5) assignments, and each will be worth 125 points (see the schedule for specific dates). I will drop your lowest score, so **there will be no make-up assignments**. This means that if you miss one in-class assignment, the missed assignment will count as your lowest score. If you miss more than one in-class assignment you will lose 125 points for each missed assignment. Your four highest scores have a maximum combined value of **500 points**.

- Since this is an “M” course (i.e., writing in the major), you will have the opportunity to do a re-write of each in-class assignment to improve both your writing and your score.

- This will be available only to students who score a “C” (around 92 points) or below.

**COURSE POLICIES:**

**Cellular Phones and other Communication/Electronic Devices:** Turn your cellular phones and communication devices off before coming to class (that includes laptop computers—even if your computer lacks an internet connection, blackberries and any other electronic device utilized to communicate with the world outside our classroom). Of course, iPods and other gadgets used for entertainment and distraction are also prohibited. The world can survive without getting a hold of you for an hour and fifteen minutes. And you will also survive without knowing what’s going on outside the classroom for a few minutes. Trust me, it will be ok. If, for a reason I cannot fathom at this point, you forget to neutralize your communication device, and it does go off during class, you will annoy the heck out of me, and will have the option of (1) turning it off immediately, or (2) handing it to me and letting me answer it. You will take full responsibility for what happens when/if you allow me to answer your phone. If your device goes off more than once during the semester, I will deduct points (at my discretion and without notifying you) from your attendance and participation points. I may also ask you to leave the classroom.

- But what if I want to take notes using my computer?—you may ask. Here is my standard answer: for over a century now, students have been able to take notes using a pad of paper and a pen or a pencil. This method has worked for generations of students, so it will work for you as well.

**Academic Etiquette Policy:** Class will begin promptly at 1:25 pm. Arriving late and leaving early is not tolerable. Do not attempt to carry on private conversations with other students during lectures or discussions. I also require that guest speakers be treated with respect, courtesy, and your complete attention. Finally, toleration for diverse opinions voiced in class is essential, and I expect all students to treat each other respectfully. In order for us to learn from each other, we have to allow each other to make mistakes, and/or to offer unpopular positions for debate. Name calling and other forms of verbal harassment will not be tolerated and will result in either the student being asked to leave the class or in receiving penalty points at my discretion.
Disability Accommodation: Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, please visit the Disability Resource Center (DRC). All accommodations MUST be approved through the DRC (Washington Building, Room 217). Please stop by or call 509-335-3417 to make an appointment with a disability specialist.

Academic Integrity Policy: In all instances, you must do your own work. Otherwise, you are being dishonest. There is no excuse for plagiarism, or for submitting another's work, ideas, or wording as your own, and for not doing your own work. In simple terms, plagiarism is the act of using another person's words or work without giving them credit for it. Relatedly, academic dishonesty involves not doing the work you are supposed to do on your own. If you do not understand the seriousness of plagiarism and academic dishonesty, and the importance of avoiding those behaviors, I would recommend that you read WSU's Academic Integrity Policy (WSU Student Handbook, WAC 504-26-202—Acts of Dishonesty and WAC 504-26-010--Definitions). Plagiarism and academic dishonesty, whether intentional or unintentional, may result in a grade of "F" for the assignment in question, or a grade of "F" for the entire course, at my discretion. Should there be any suspicion of plagiarism or any other form of academic dishonesty, I will discuss the situation with you first and then with the Chair of Comparative Ethnic Studies. I will then alert the Office of Student Conduct, which may result in an academic integrity hearing and university sanctions against you. If you are at any time unclear about what constitutes plagiarism, cheating, or academic dishonesty, contact me and I will clarify it for you.

A Few Notes about Earning your Grade: As you can see from the detailed syllabus I have provided for you, the only thing you can do to get a passing grade in the class is do the work assigned in the syllabus on time and without excuses. In order to pass the class (i.e., obtaining at least a C-) you need to do two fundamental things: (1) come to class, and (2) do the assigned work well. In order to do better (i.e., obtaining at least a B), you need to come to class and do the assigned work very well. And in order to do excellent in the class (i.e., obtaining at least an A-) you need to come to class and excel in your work. Thus, please, I will tolerate no drama at the end of the semester about how you “wanted an A in this class” and are actually getting a C- and can I do something to help you “improve your grade.” Please note, that my standard response to that kind of request will always be: “sorry, but you had an entire semester to work on improving your grade.”

Last but Not Least (or the “How is that my problem” clause): I am a pretty busy person, and as a professor, my role in this class is to teach you about effects of intersecting social markers and to generally prepare you for the professional world. I feel the need to warn you, then, that often times I will have a standard response to many of your requests or “conflicts.” The response will usually be a variation of: “How is that my problem?” For instance, if you tell me that your parents are going on a vacation to Cabo San Lucas during the week your paper is due, and they want you to come along (and already bought your tickets), I will ask you: How is that my problem? Similarly, if your best friend is getting married in California and you want to go to the wedding a day you are supposed to be taking an in-class assignment: How in the world is that my problem? Or, if your roommate/friend needs a ride to the Spokane airport and you decide to take him/her and miss class: not my problem! Thus, before you raise any issue with me, understand that your personal matters should bear no effect on me or on how this class is conducted. It is your responsibility to conform to and abide by the schedule and the
syllabus. Ultimately, you need to consider that if you decide to bask under the Mexican sun, or eat wedding cake in “sunny California,” or go to Spokane during class time, the activity will come with a cost to your grade. It is ultimately up to you to make your own decisions, but decisions, even in college, have consequences attached to them. Keep that in mind.
### SPRING 2009 SCHEDULE

**Though I will try to remain as faithful as possible to this syllabus, I still reserve the right to make changes. These will be announced in advance.**

**This syllabus tells you the dates by which you need to have the material read.**

### UNIT 1:  
**THE SOCIAL CONSTRUCTION OF DIFFERENCE: Identities, Social Locations, and Social Markers, and the Tricky Issue of Privilege**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Read Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>MON JAN 12:</td>
<td><strong>First Day: Course Introduction</strong></td>
<td></td>
</tr>
<tr>
<td>WED JAN 14:</td>
<td><strong>Constructing Differences and Deciphering Identities, Social Locations, and Social Markers</strong></td>
<td>Ore’s “Introduction” (pp. 1-18); and Zola’s “Self, Identity, and the Naming Question” (pp. 535-547) in SCDI.</td>
</tr>
<tr>
<td>MON JAN 19:</td>
<td><strong>MLK JR. DAY–University Holiday</strong></td>
<td></td>
</tr>
<tr>
<td>WED JAN 21:</td>
<td><strong>The Issue of Privilege in American Society</strong></td>
<td>Wildman and Davis’ “Making Systems of Privilege Visible” (pp. 615-621) in SCDI; and “Introduction” (pp. vii-xii) and “Chapter 1” (pp. 1-11) in PPD.</td>
</tr>
<tr>
<td>MON JAN 26:</td>
<td><strong>The Issue of Privilege in American Society (cont.)</strong></td>
<td>“Chapter 2” (pp. 12-40) and “Chapter 4” (pp. 54-67) in PPD.</td>
</tr>
<tr>
<td>WED JAN 28:</td>
<td><strong>The Issue of Privilege in American Society (cont.)</strong></td>
<td>“Chapter 5” (pp. 68-75), “Chapter 6” (pp. 76-89), and “Chapter 7” (pp. 90-107) in PPD.</td>
</tr>
<tr>
<td></td>
<td><strong>Video clip</strong></td>
<td>Tim Wise on privilege</td>
</tr>
<tr>
<td>MON FEB 02:</td>
<td><strong>In-class Assignment #1</strong></td>
<td></td>
</tr>
</tbody>
</table>

### UNIT 2:  
**TURNING DIFFERENCE INTO INEQUALITY: The Dangerous Side of Identities, Social Locations, and Social Markers**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Read Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>WED FEB 04:</td>
<td><strong>Historical Notions of Race and Racial Formations</strong></td>
<td>Omi and Winant’s “Racial Formations” (pp. 19-29), and Brodkin’s’ “How did Jews Become White Folks” (pp. 56-74) in SCDI.</td>
</tr>
<tr>
<td></td>
<td><strong>Film</strong></td>
<td><em>Couple in the Cage</em></td>
</tr>
<tr>
<td></td>
<td><strong>Note</strong></td>
<td>Social location paper due today at 10:35 am sharp!</td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Read</td>
</tr>
<tr>
<td>-----------</td>
<td>---------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>MON FEB 09</td>
<td>Race or Ethnicity?: The Social Construction of Color</td>
<td>Waters’ “Optional Ethnicities: For Whites Only?” (pp. 29-41), and Sawy’s “Yes, I Follow Islam, But I am not a Terrorist” (pp. 622-633) in SCDI.</td>
</tr>
<tr>
<td>WED FEB 11</td>
<td>Socialization, Sex, and Gender</td>
<td>Lorber’s “The Social Construction of Gender” (pp. 111-118), Thorne and Luria’s “Sexuality and Gender in Children’s Daily Worlds,” (pp. 163-182), and Williams’ “The Glass Escalator” (pp. 375-386) in SCDI</td>
</tr>
<tr>
<td>MON FEB 16</td>
<td>PRESIDENT’S DAY—University Holiday</td>
<td></td>
</tr>
<tr>
<td>WED FEB 18</td>
<td>Sex/Gender systems: Does Gender= Men or Women?</td>
<td>Sterling’s “The Five Sexes” (pp. 119-126) and Bornstein’s “Naming all the Parts” (pp. 201-212) in SCDI.</td>
</tr>
<tr>
<td>MON FEB 23</td>
<td>In-class Assignment #2</td>
<td></td>
</tr>
<tr>
<td>WED FEB 25</td>
<td>Social Construction of Gender: Transgender Issues</td>
<td>Boswell’s “The Transgender Paradigm Shift Toward Free Expression” (pp. 127-131) on SCDI.</td>
</tr>
<tr>
<td>MON MAR 02</td>
<td>Sexual Orientation, Sexual Preference, Sexual What?... and Gender and Sexuality</td>
<td>Katz’s “The Invention of Heterosexuality” (pp. 150-162), Rust’s “Sexual Identity and Bisexual Identities” (pp. 183-1200), and Ochs’ “Bisexuality, Feminism, Men and Me” (pp. 703-707) in SCDI.</td>
</tr>
<tr>
<td>WED MAR 04</td>
<td>The Social Construction of (Social) Class</td>
<td>Oliver and Shapiro’s “Race, Wealth and Equality” (pp. 75-87), Lui’s “Doubly Divided” (pp. 97-103), Mantsios’ “Media Magic” (pp. 88-96), and Shields’ “Getting Corporations off the Public Dole (pp. 104-111) in SCDI; and “Chapter 3” (pp. 41-53) in PPD.</td>
</tr>
<tr>
<td>Date</td>
<td>Activity</td>
<td>Notes</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>MON MAR 09:</td>
<td><strong>Social Class and the Feminization of Poverty</strong>&lt;br&gt;Read Reuss’ “Cause of Death: Inequality” (pp. 387-39), Williams’ “The Glass Escalator” (pp. 375-386), and Ehreinreich’s “Nickel and Dimed: On (Not) Getting By in America” (pp. 681-694) in SCDI.</td>
<td></td>
</tr>
<tr>
<td>WED MAR 11:</td>
<td><strong>In-class Assignment #3</strong></td>
<td></td>
</tr>
<tr>
<td>MON MAR 16:</td>
<td><strong>SPRING BREAK</strong></td>
<td></td>
</tr>
<tr>
<td>WED MAR 18:</td>
<td><strong>SPRING BREAK</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>UNIT 3 UNDERSTANDING THE “ISMS”</strong></td>
<td></td>
</tr>
<tr>
<td>MON MAR 23:</td>
<td><strong>Understanding Racism</strong></td>
<td></td>
</tr>
<tr>
<td>Read</td>
<td>Moore’s “Racism in the English Language” (pp. 524-534), Nguyen’s “Becoming Suspects” (pp. 42-55), Cose’s “A Dozen Demons” (pp. 624-633), and Cameron’s “Gee, You don’t Look like an Indian from the Reservation” (pp. 665-670) on SCDI</td>
<td></td>
</tr>
<tr>
<td>Film</td>
<td><em>The Color of Fear</em></td>
<td></td>
</tr>
<tr>
<td>WED MAR 25:</td>
<td><strong>Understanding Racism (cont.)</strong></td>
<td></td>
</tr>
<tr>
<td>Read</td>
<td>Kirschenman and Neckerman’s “We’d Love to Hire them But...” (pp. 365-375), Zia’s “Where Race and Gender Meet” (pp. 566-569) in SCDI</td>
<td></td>
</tr>
<tr>
<td>Video</td>
<td><em>True Colors</em></td>
<td></td>
</tr>
<tr>
<td>Note</td>
<td>Annotated Bibliography due in class @ 10:35 am sharp!</td>
<td></td>
</tr>
<tr>
<td>MON MAR 30:</td>
<td><strong>Understanding Heterosexism and Homophobia</strong></td>
<td></td>
</tr>
<tr>
<td>Read</td>
<td>Pharr’s “Homophobia as a Weapon of Sexism” (pp. 601-611); and Kimmel’s “Masculinity as Homophobia: Fear, Shame, and Silence in the Construction of Gender Identity” (pp. 132-149) in SCDI</td>
<td></td>
</tr>
<tr>
<td>Film (segment)</td>
<td><em>If These Walls Could Talk 2</em></td>
<td></td>
</tr>
<tr>
<td>Segments</td>
<td>From <em>It’s Elementary</em></td>
<td></td>
</tr>
<tr>
<td>WED APR 01:</td>
<td><strong>Understanding Sexism</strong></td>
<td></td>
</tr>
<tr>
<td>Read</td>
<td>Kaufman’s “The Construction of Masculinity and the Triad of Men’s Violence” (pp. 584-600), Boswell and Spade’s “Fraternities and Collegiate Rape Culture” (pp. 570-583), and Sadker and Sadker’s “Missing in Interaction” (pp. 331-343) in SCDI</td>
<td></td>
</tr>
<tr>
<td>Video</td>
<td><em>Dreamworlds 3</em></td>
<td></td>
</tr>
<tr>
<td>Video</td>
<td><em>Killing Us Softly 3</em></td>
<td></td>
</tr>
<tr>
<td>MON APR 06:</td>
<td><strong>Understanding Classism</strong></td>
<td></td>
</tr>
</tbody>
</table>
Read Wilson’s “Jobless Ghettos: The Social Implications of the Disappearance of Work in Segregated Neighborhoods” (pp. 354-365), Burnham’s “Welfare Reform, Family Hardship, and Women of Color” (pp. 392-402), and Butsch’s “Five decades and Three Hundred Sitcoms about Class and Gender” (pp. 444-463) in SCDI.

Video *The Rage for Democracy*

WED APR 08: **In-class Assignment #4**

### UNIT 4  THE ROLE OF SOCIAL INSTITUTIONS

**MON APR 13:** Social Institutions: The Family
Read Dill’s “Our Mother’s Grief” (pp. 239-259), Rubin’s “Families on the Faultline” (pp. 260-269), and Stacey’s “Gay and Lesbian Families are Here” (pp. 292-304) SCDI.

**WED APR 15:** Social Institutions: The Media
Read Lichter and Amundson’s “Distorted Reality” (pp. 463-477), Battles and Hilton-Morrow’s “Gay Characters in Conventional Spaces” (pp. 477-497), and Tierney, Bevc, and Kuligowski’s “Metaphors Matter” (pp. 498-523) in SCDI.

Video Clip *Ellen; The L Word*

**MON APR 20:** Social Institutions: Education
Read Kozol’s “Savage Inequalities” (pp. 305-311), Cookson and Persell’s “Preparing for Power: Cultural Capital and Curricula in America’s Elite Boarding Schools” (pp. 312-322), and Miceli’s “Schools and the Social Control of Sexuality” (pp. 344-353) in SCDI.

**WED APR 22:** Social Institutions: The State
Read Reskin’s “The Effects of Affirmative Action on Stakeholders” (pp. 419-431), Cole’s “No Equal justice: Race and Class in the American Criminal Justice System” (pp. 410-418), and Western and Pettit’s “Beyond Crime and Punishment” (pp. 403-410) in SCDI.

Video Clip *The Rodney King Case*

### UNIT 5  OPPRESSION, RESISTANCE, AND SOCIAL CHANGE

**MON APR 27:** Resistance and Social Change
Read Collins’ “Toward a new Vision” (pp. 720-734), Espiritu’s “Cultural Resistance: Reconstructing our Own Images” (pp. 735-744), Kivel’s “How White People Can Serve as Allies to People of Color in the Struggle to End Racism” (pp. 759-767), and Lorber’s “Dismantling Noah’s Ark” (pp. 768-780) in SCDI; and “Chapter 8” (pp. 108-124) and “Chapter 9” (pp. 125-156) in PPD.
WED APR 29: **In-class Assignment #5**
Note: Final paper due in class at 10:35 am
KEEP TRACK OF YOUR CLASS GRADE POINTS BELOW

PAPER ON SOCIAL LOCATION  (50 PTS)  

MEDIA RESEARCH PAPER
  Research question  (40 PTS)  
  Annotated Bibliography  (60 PTS)  
  Final Draft  (100 PTS)  

READING SUMMARIES
  #1  
  #2  
  #3  
  #4  
  #5  
  #6  
  #7  
  #8  
  #9  
  #10  
  #11  
  #12  
  #13  
  #14  
  #15  
  TOTAL  (150 PTS)  

IN-CLASS ASSIGNMENTS  (Four will be graded 125 points each)
  #1  
  #2  
  #3  
  #4  
  #5  
  TOTAL  (500 PTS)  

ATTEND. AND PART.  (100 PTS)  

Total points accumulated  

FINAL GRADING SCALE

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points Range</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>950 points and above</td>
<td>770-799 (77-79%)</td>
</tr>
<tr>
<td>A-</td>
<td>900-949 (90-94%)</td>
<td>740-769 (74-76%)</td>
</tr>
<tr>
<td>B+</td>
<td>870-899 (87-89%)</td>
<td>700-739 (70-73%)</td>
</tr>
<tr>
<td>B</td>
<td>840-869 (84-86%)</td>
<td>670-699 (67-69%)</td>
</tr>
<tr>
<td>B-</td>
<td>800-839 (80-83%)</td>
<td>600-669 (60-63%)</td>
</tr>
<tr>
<td>C+</td>
<td>770-799 (77-79%)</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>740-769 (74-76%)</td>
<td></td>
</tr>
<tr>
<td>C-</td>
<td>700-739 (70-73%)</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>670-699 (67-69%)</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>600-669 (60-63%)</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>599 and below</td>
<td></td>
</tr>
</tbody>
</table>
ATTACHMENT I
Grading Criteria for Social Location Paper
(due Wednesday, February 4, 2009)
CES/Soc/WST 300, Section 01

Name ____________________                Points ________/50

_____  10  The student “locates” her/himself.

_____  20  The student explains how his/her social location affects the way in which s/he thinks and acts in relation to issues regarding race/ethnicity, class, gender, sexuality, and privilege.

_____  10  The paper is both critical and self-reflective.

_____  10  Quality of paper: writing clearly shows an understanding of the subject. It should be proofread for spelling, punctuation, and grammar. The paper should have a title (other than “Paper on Social Location” or anything along those lines). It should also include an introduction and a conclusion. The paper must be typed, double-spaced, and between 5 and 7 pages (not 4 and a half, and not 8).

Note: Attach this sheet to your paper
1. The Research question is due on Wednesday, February 25, 2009.

2. It will be worth 40 points of your final score.

3. Requirements:
   ✓ No less than two, and no more than three typed, double spaced pages.

   ✓ It should include a (brief) description of the four pieces of the genre of popular culture you selected for your final paper. For instance, if you chose 4 episodes of the show *CSI*, I need the title and description of each of the 4 episodes. If you selected four songs, I need the title and summary (in your own words) of the lyrics. If you selected four feature films, I need the title and a summary of each of the films. These are just, of course a few examples of possible artifacts. You can also use literature (including children’s books), televised sports events, web pages, and toys. If you are not sure about your items, talk to me. Remember that whatever genre of popular culture you decide to use for your project, the pieces must be contemporary (i.e., released no earlier than 2002—in the case of songs, TV commercial, and movies, or still playing—in the case of TV episodes).

   ✓ A thesis. You need to be able to articulate what is it about those four pieces that you are going to be examining. You have (without exception) to do an analysis of intersectionalities (meaning, how race, class, gender, and sexuality intersect or “cross paths” with each other in your artifacts. However, I also want you to look at the intersections of race and gender, or sexuality and race, or class, gender sexuality and race, etc. And more specifically, what about those aspects are you going to be analyzing?

   ✓ Write your paper in an essay form. Try to stay away from just listing and describing four items and then writing a thesis or an argument. Try, instead, to weave the four items with your arguments. It makes it more interesting, and gives you a jumpstart on your final paper.

4. Suggestion:
   ✓ Give your Research Question paper a title reflecting the question(s) you will be examining in the final paper. That will help you develop your argument. Composed titles are especially helpful in this respect. Here’s an example: “I’ll Be There for You: Race, Gender, Sexuality, and the Construction of Friendship in Must See TV from 1994-2004”
**Overall indications:**
The following guidelines are designed to help you with your assignment. For each article, book, or web page in your bibliography, you should provide:

- an appropriate citation of the article.
- a brief summary of the important points of the article, book, or web page (one paragraph).
- a paragraph explaining how you will use this source for your paper (how it will help your arguments, discussion, etc. Include its importance, as well as its shortcomings.

Your annotated bibliography should include a minimum of 4 academic sources and should be organized alphabetically by author’s last name.

**Requirements:**
- A minimum of 4 ACADEMIC sources.
- Typed, double-spaced, proofread, spell-checked.
- Proper citation.
- Full annotation (two full paragraphs for each).
- A maximum of 1 web source.

Note: Articles in popular magazine (e.g., *Time*, *Newsweek*, *Vogue*, *Entertainment Weekly*, *Good Housekeeping*, *People*, *US*, *Maxim*, *Playboy*, etc. are NOT allowed).

**General Guidelines for Summary of Sources:**
When summarizing the sources, try to answer the following questions:
- First paragraph:
  - What is the main topic of the source?
  - What is the main thesis of the source?
  - What sort of result/conclusions/data does the source present?
  - What are the shortcomings of the source?
- Second paragraph:
  - How does it relate to the topic of your paper?
  - How is it going to help your paper?

Note: When talking about/referring to an author, used his/her last name. Never use his/her first name: that is unprofessional.

**Citation Guidelines:**
**Journal article:**
Author’s last name, first name. Middle I. Year of publication. “Title of article.” *Name of Journal*. Volume number: page numbers.


**Article in a book (or anthology):**

**Book (one author):**

Author’s Last name, author’s first name, middle initial. Year of publication. *Title of the book.* Place of Publication: Publisher name.


**Book (multiple author):**

First Author’s Last name, author’s first name, middle initial, and Second author’s first name and last name. Year of publication. *Title of the book.* Place of Publication: Publisher name.


Example of annotation:


In his book *What It Means to be a Man*, Ramírez explores the intricacies of masculinity as a social construction in Puerto Rico, vis-à-vis machismo and homosexuality. Ramírez presents a convincing analysis of the history of the term “machismo” (as it applies to Puerto Rico) and the intimate ways in which this concept is connected to (and sometimes indistinguishable from) the daily (re)constructions of masculinity and homosexuality. According to him, “any discussion of a masculine ideology and the construction of masculinity should deal with the phenomenon of homosexuality (45).” Moreover, Ramírez connects the discussion of masculinity as a social construction to issues of power and oppression.

*What it Means to be a Man* will be important in addressing the connections between portrayals of masculinity and race in Hollywood films. It will help me develop my argument that in most films, gayness is shown, for the most part, as male and white. In fact, white male gayness is portrayed as having some kind of masculine power, whereas non-white male gayness is rendered un-masculine, and thus powerless. This book will be particularly relevant to my discussion of the movies *Bent* and *Europa, Europa.*

**Note:**

Remember you will also be evaluated on the quality of your writing, and clarity of language.
**ATTACHMENT IV**

**Grading Criteria for Final Paper**
(due Wednesday, April 29, 2009)
CES/Soc/WST 300, Section 01

<table>
<thead>
<tr>
<th>Name ____________________</th>
<th>Points ________/100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper includes 4 pieces of the same genre of popular culture (for instance, 4 songs, 4 episodes of a TV show, 4 TV commercials, 4 movies, etc).</td>
<td>20</td>
</tr>
<tr>
<td>Paper includes 4 relevant academic sources (i.e., books and/or scholarly journal articles) five times in the text and it cites two authors from the readings assigned for class at least three times.</td>
<td>20</td>
</tr>
<tr>
<td>Paper presents an articulate and coherent discussion of selected pieces. It should present an informed, coherent, analytical, and critical paper about the ways in which social constructions of ethnicity/race, class, gender, and sexuality intersect in the selected pieces.</td>
<td>40</td>
</tr>
<tr>
<td>Paper includes a &quot;Works Cited&quot; or &quot;References&quot; page, listing your four academic sources and class readings.</td>
<td>10</td>
</tr>
<tr>
<td>Quality of paper: writing clearly shows an understanding of the subject. It should be proofread for spelling, punctuation, and grammar. The paper should be a minimum of 10 pages (and no longer than 12) typed, double-spaced and numbered (not counting attachments, and not including the page of references), with reasonable 1 inch margins, and 12 size font. Also, it should have a title other than &quot;Final Paper&quot; (or anything along those lines).</td>
<td>10</td>
</tr>
</tbody>
</table>

**Note:** Attach this sheet to your paper