

## **WGSST 2230 GENDER, SEXUALITY & RACE IN POPULAR CULTURE**

Class meetings: Tuesdays and Thursdays 3:55-5:15 pm Dreesse Lab 317

Fall Semester 2013

(August 21-December 3, 2013)

### **University Documented Disabilities**

Students with a university-documented disability certified by the Office of Disability Services should discuss with me any special accommodations needed for the course. Please make me aware of your needs as soon as possible. The Office of Disability Services, located at 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

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Office Hours: By appointment in office or more flexibly via email or phone (310) 592-0854

### **Course Description and Objectives**

This course explores how popular culture generates and articulates our understandings of gender and sexuality and their interactions with race and class. We will study a variety of theories and methods used in contemporary feminist theory, critical theory and cultural studies to study popular culture and we will examine a number of popular media texts.

The course is based on the premise that popular culture is never simply diversion or entertainment. Instead, it provides us with stories, images and scripts that enable us to imagine and practice femininities, masculinities, and sexualities. These images and practices, in turn, are imbued with class and racial values and characteristics. The sex and gender norms generated by popular culture are evident in the clothes we buy, the 'looks' we aspire to, and the ways we think of love and romance. We absorb these norms in, for example, the ads we see, the movies/television we watch, and the celebrity stories we see on the news. This course enables us to do critical thinking about these images, practices, and stories. The point is to enable students to do this thinking on their own and therefore become more thoughtful and reflective consumers of popular culture.

### **Fulfillment of GEC Requirement:**

This course fulfills the GEC requirement for Arts and Literature: Visual/Performing Arts. At the completion of WGSST 2300 students should be able to:

- Understand the basic concepts of major critical theories used in studies of popular culture.
- Make practical application of these theories to a popular text.
- Critically analyze a popular text through close attention to structure, imagery, and generic components.
- Locate, through the above, the text's treatment of issues of gender, sexuality, and race.

### **Course Texts**

All required readings are available on Carmen. Links to media used during our class sessions will be accessible through the electronic version of the syllabus posted in Carmen. Films assigned for viewing outside of class will be available via the OSU Secured Media Library at:

<https://ocio.osu.edu/elearning/services/tools>

(Note: From the URL shown above find the Table of Contents and click on the Online Repositories. The Online Media Library is the first item listed. Click on this and then scroll down to and click on "Go to Media Services Online Library." You will be asked to log in to the site with your OSU username and password.)

#### *A note about media:*

If the syllabus says "screening in class" we will watch it together on the date it is scheduled.

If the syllabus says "media" it will either be: (1) a film you can watch on your own via the OSU Secured Media Library (as noted next to the titles of films); or (2) media you can view online by clicking on the URL provided in the syllabus, or on TV.

### **Assignments and Responsibilities**

**Participation (200 pts = 20%)**: This is defined as your physical and intellectual presence. The success of the course depends upon both. Please arrive at each class session on time and fully prepared to take part in our ongoing discussion. Being fully prepared means that you will have completed the assigned readings and media experiences, reflected upon them, and formulated some questions and themes to contribute to the conversation. In addition to lecture-discussion where participation opportunities will be plentiful, we will also engage in small group activities to help us address aspects of the topics. Attendance will not be taken in the class; it is your responsibility to choose to be here. However, you will be asked for your own self-assessment of your presence and overall contributions to the class around the mid-point and end of the semester. The mid-point self-assessment will enable you to target areas where you feel your participation could be improved, and the end-point self-assessment will allow you to evaluate whether you met your own targets for participation. *Important note: You may be called upon randomly from the course roster at any time to comment upon or respond to a question about an assigned reading or media experience. Depending upon the level and quality of class members' contribution to discussions, the instructor reserves the right to re-purpose a portion of this scoring dimension to pop quizzes that may be administered as an alternative mechanism for assessment.*

**Midterm Exam (300 pts = 30%):** This will be an in-class cumulative exam of several short answer and short essay questions through Part I of the syllabus. The exam will be designed to test your understanding of basic concepts and analytical frames that can be used to examine popular culture in its relationship to gender, sexuality, race and class.

**Group Project (250 pts = 25%):** Analysis of a Pop Culture Artifact (i.e., film, TV show, music video, advertising campaign). Students will apply an analytical framework we've studied in class and participate in a 20-minute interactive presentation to the class with their assigned group members.

**Final Course Essay (Individual Paper related to Group Project) (250 pts = 25%):** On an individual basis students will submit a 6-7 page paper with your own analysis of and perspective on the artifact chosen by the group for its presentation. This paper can incorporate elements of what the group presentation offered but must also contain reflection and analysis that is unique to you and supported by appropriate research materials.

## **Course Grading**

### *Grading*

A = 93-100%	B- = 80-82%	D+ = 67-69%
A- = 90-92%	C+ = 77-79%	D = 63-66%
B+ = 87-89%	C = 73-76%	D- = 60-62%
B = 83-86%	C- = 70-72%	F = below 60%

## **Academic Integrity/Plagiarism**

Students are expected to maintain complete academic integrity. Please become familiar with the Women's, Gender and Sexuality Department's statement on plagiarism:

As defined by University Rule 3335-31-02, plagiarism is "the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another's work, and/or the inappropriate unacknowledged use of another person's ideas." Plagiarism is one of the most serious offenses that can be committed in an academic community; as such it is the obligation of this department and its instructors to report all cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple. You should always cite your sources (I can help you with this if you are unfamiliar with proper styles of documentation). Always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism. Always see your TA or professor if you are having difficulty with an assignment. To preserve the integrity of OSU as an institution of higher

learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

### **Writing Center**

The Writing Center allows you to make appointments to get assistance from trained writing tutors. To utilize this university-sponsored service, contact the Writing Center at (614) 680-4291 or visit their website at <http://cstw.osu.edu/writingcenter>. Please also note that the Resources section of the Writing Center website contains a variety of extremely helpful materials on topics such as source citation, drafting and style, editing and grammar.

## **Course Topic Outline and Reading Schedule**

### **Th 8/22 Introduction**

Spheres of Popular Culture: Advertising, News, TV, Film, Music/Music Video, Public Art, Internet Frameworks for analysis

Discussion of expectations and desires

Screening in class:

*Dreamworlds 3* (excerpt): <http://www.youtube.com/watch?v=JDMo5cIJN3A>

Media:

*Dreamworlds 3: Desire, Sex and Power in Music Videos* (available for streaming via the OSU Secured Media Library) (Please view prior to our next class session.)

## **Part I. READING POPULAR CULTURE**

### **What is Popular Culture?**

#### **T 8/27**

Greg M. Smith, "'It's Just a Movie': A Teaching Essay for Introductory Media Classes," *Cinema Journal* 41, No 1 Fall 2001 (127-134)

Tim Delaney, "Pop Culture: An Overview," *Philosophy Now*, November/December 2007

Andi Zeisler, "Pop and Circumstance: Why Pop Culture Matters," from *Feminism and Pop Culture* (1-21)

[http://philosophynow.org/issues/64/Pop\\_Culture\\_An\\_Overview](http://philosophynow.org/issues/64/Pop_Culture_An_Overview)

What is Popular Culture - Women's Magazines:

<http://www.youtube.com/watch?v=LU8WYxx7MCY>

High Culture vs. Low Culture: <http://www.youtube.com/watch?v=Tnk3gR3kCbl>

Cultural Politics: Resources for Critical Analysis, access at: <http://culturalpolitics.net/>

And at 'culturalpolitics.net' especially: [http://culturalpolitics.net/cultural\\_theory](http://culturalpolitics.net/cultural_theory) and [http://culturalpolitics.net/popular\\_culture](http://culturalpolitics.net/popular_culture)

UC Berkeley's Database on Pop Culture  
<http://english.berkeley.edu/Postwar/pop.html>

## Reading Popular Culture Through Feminism

### Th 8/29

Douglas Kellner, "Cultural Studies, Multiculturalism, and Media Culture," from *Gender, Race, and Class in Media: A Critical Reader* (7-18)

James Lull, "Hegemony," from *Gender, Race, and Class in Media: A Critical Reader* (33-36)

bell hooks, "Oppositional Gaze," from *Black Looks: Race and Representation*

Media:

*Feminist Frequency*: <http://www.youtube.com/user/feministfrequency>

*Technofeminist Utopia*: <http://www.youtube.com/user/technofeministutopia>

Screening in class:

*Miss Representation* (official trailer): <http://www.youtube.com/watch?v=6gkliV6konY>

Media:

*Miss Representation* (available for streaming via the OSU Secured Media Library)

### T 9/3

Gallagher, A. and Pecot-Herbert, L., "You Need a Makeover!: The Social Construction of Female Body Image in A Makeover Story, What Not to Wear, and Extreme Makeover," *Popular Communication*, 5(1), 2007, 57-59

Media:

*A Makeover Story* at: <http://www.tv.com/shows/a-makeover-story/>

*Here Comes Honey Boo Boo* at: <http://www.tlc.com/tv-shows/here-comes-honey-boo-boo>

*Toddlers and Tiaras* at: <http://www.youtube.com/playlist?list=PL7CE10A9178856F91>

## Reading Popular Culture Through Queer Theory

### Th 9/5

Marnie Pratt, "'This is the Way We Live...and Love!': Feeding on and Still Hungering for Lesbian Representation in *The L Word*," from *Gender, Race and Class in Media: A Critical Reader* (341-348)

Richard Dyer, "The Role of Stereotypes," from *Media Studies: A Reader* (1999)

Media:

The 'L' Word: <http://www.youtube.com/watch?v=bZgLOC4L164>

<http://www.youtube.com/watch?v=a1WqnGDqokk>

<http://www.youtube.com/watch?v=i0Cx95ir8IE>

The Real 'L' Word: <http://www.youtube.com/show/thereallword>

The Parallax Tranny: <http://www.youtube.com/playlist?list=PL099827F65152ED8A>  
(Episode 1 in three parts)

### **Reading Popular Culture Through Critical Race Theory**

#### **T 9/10**

bell hooks, "Eating the Other: Desire and Resistance," from *Black Looks: Race and Representation*

Stuart Hall, "The Whites of Their Eyes: Racist Ideologies and the Media," from *Gender, Race and Class in Media*, Gail Dines & Jean M. Humez, editors (1995)

Ragan Rhyne, "Racializing White Drag," *Journal of Homosexuality*, Volume 46, Number 3&4, 2004, pp. 181-194

Screening in class:

*Paris is Burning* (trailer): <http://www.youtube.com/watch?v=78TAbjx43rk>

Media:

Check out 'racilicious' at: [www.racialicious.com](http://www.racialicious.com)

*Paris is Burning* (available for streaming via the OSU Secured Media Library)

### **Reading Popular Culture Through Postcolonial Theories (and Globalism)**

#### **Th 9/12**

Henry Jenkins III, "Pop Cosmopolitanism: Mapping Cultural Flows in an Age of Media Convergence," from *Fans, Bloggers and Gamers: Exploring Participatory Culture* (2006)

R.S. Duncan, "Reading Slumdog Millionaire Across Cultures," *Journal of Commonwealth Literature*, Volume 46(2): 311-326

Screening in class:

*Slumdog Millionaire* (trailer): <http://www.youtube.com/watch?v=AlzbwV7on6Q>

Media:

*Slumdog Millionaire* (available for streaming via the OSU Secured Media Library)

### **Reading Popular Culture Through Disability Studies**

#### **T 9/17**

Beth A. Haller and Sue Ralph, "Profitability, Diversity and Disability Images in Advertising in the United States and Great Britain," *Disability Studies Quarterly*, Vol. 21, No. 2 (2001)

Samantha Kwan, "Navigating Public Spaces: Gender, Race and Body Privilege in Everyday Life," *Feminist Formations*, Volume 22, Issue 2, Summer 2010, pp. 144-

Screening in class:

*The Sessions* (trailer): <http://www.youtube.com/watch?v=Fy2y7UipgP4>

Media:

*The Sessions* (available for streaming via the OSU Secured Media Library)

AXIS Dance Company:

[www.axisdance.org](http://www.axisdance.org)

<http://www.youtube.com/watch?v=S7L7obgfb18>

<http://www.youtube.com/watch?v=s1LFMOAzP6Q>

Candoco Dance Company:

[www.candoco.co.uk](http://www.candoco.co.uk)

<http://www.youtube.com/watch?v=Utpg6A5fnWo>

<http://vimeo.com/40491803>

**Th 9/19**

**\*\*\*\*In-Class Midterm Exam\*\*\*\***

## **II. SITES OF DISRUPTION AND RESISTANCE**

### **Advertising**

**T 9/24**

Sut Jhally, "Image-Based Culture: Advertising and Popular Culture," *The World and I* (July, 1990)

Amanda Zimmerman and John Dahlberg, "The Sexual Objectification of Women in Advertising: A Contemporary Perspective," *Journal of Advertising Research*, March 2008

Screening in class: *Killing Us Softly 4* (YouTube, trailer):

[http://www.youtube.com/watch?v=PTImho\\_RovY](http://www.youtube.com/watch?v=PTImho_RovY)

Media:

*Killing Us Softly 3* (available for streaming via the OSU Secured Media Library)

**Th 9/26**

Jackson Katz, "Advertising and the Construction of Violent White Masculinity: From BMWs to Bud Light," from *Gender, Race and Class in Media: A Critical Reader* (261-269)

Juliet Schor, "The New Politics of Consumption: Why Americans Want So Much More Than They Need," from *Gender, Race and Class in Media: A Critical Reader* (205-211)

Media:

Jeanne Kilbourne speech on *Killing Us Softly* [http://www.youtube.com/watch?v=0cakLF\\_16I4](http://www.youtube.com/watch?v=0cakLF_16I4)

Feminist Frequency: Retro Sexism <http://www.feministfrequency.com/2010/09/retro-sexism-uber-ironic-advertising/>

### **Film**

**T 10/1**

Kathleen Rowe, "Introduction" and "Pig Ladies, Big Ladies, and Ladies with Big Mouths: Feminism and the Carnavalesque," from *The Unruly Woman*

Screening in class:

*Identity Thief* (trailer, YouTube): <http://www.youtube.com/watch?v=IL0ssv6opo8>

*The Heat* (trailer, YouTube): <http://www.youtube.com/watch?v=LO9EgqZtJ8k>

Media:

*Bridesmaids* or *Identity Thief* or *The Heat* (*Bridesmaids* & *Identity Thief* are available for streaming via the OSU Secured Media Library; *The Heat* is still in theaters)

"The Heat and Melissa McCarthy," *The Feminist Spectator*:

<http://www.thefeministspectator.com/2013/07/23/the-heat-and-melissa-mccarthy/>

### Th 10/3

Lisa Coulthard, "Killing Bill: Rethinking Feminism and Film Violence," from *Interrogating Post-Feminism*, Yvonne Tasker & Diana Negra (eds)

Jane Alexander Stewart, "Crouching Tiger, Hidden Dragon" (Review), *The San Francisco Jung Institute Library Journal*, Volume 21, Number 1 (May 2002), pp. 57-66.

Rong Cai. "Gender Imaginations in Crouching Tiger, Hidden Dragon and the Wuxia World," *positions: east asia cultures critique* 13.2 (2005): 441-471.

Screening in class:

*Crouching Tiger, Hidden Dragon* (fight scene! YouTube):

<http://www.youtube.com/watch?v=9OxQ-2gR1DU>

*Crouching Tiger, Hidden Dragon* (trailer, YouTube):

<http://www.youtube.com/watch?v=4XZH1ZOm2Es>

Media

Pick one: *Crouching Tiger, Hidden Dragon*; or *Kill Bill (part I and/or II)*: (available for streaming via the OSU Secured Media Library)

### Television

#### T 10/8

Jamie Warner, "Political Culture Jamming: The Dissident Humor of 'The Daily Show with Jon Stewart,'" *Popular Communication*, 5(1), 2007, pp. 17-36

Lisa M. Cuklanz and Sujata Moorti, "Television's 'New' Feminism: Prime-Time Representations of Women and Victimization," *Critical Studies in Media Communication*, Volume 23, Number 4, 2006, pp. 302-321

Media:

Watch episodes of *The Daily Show*; *Law and Order: SVU* (either current episodes via the actual TV, or online at the network or through a service such as Hulu, Netflix or Amazon Prime)

### **Th 10/10**

Jane Gerhard, "Sex and the City: Carrie Bradshaw's Queer Postfeminism," *Feminist Media Studies*, Volume 5, Number 1, 2005, pp. 37-49

Merri Lisa Johnson, "Ladies Love Your Box: The Rhetoric of Pleasure and Danger in Feminist Television Studies," from *Third Wave Feminism and Television* (ed. by Merri Lisa Johnson)

Media:

*Sex and the City* (find an episode or two online)

Queer Carrie Project (Pop Culture Pirate)

<http://www.popculturepirate.com/video/queercarrieproject/>

### **Music/Music Video**

### **T 10/15**

Murali Balaji, "Owning Black Masculinity: The Intersection of Cultural Commodification and Self-Construction in Rap Music Videos," *Communication, Culture and Critique* 2 (2009) 21-38

Marlo David Azikwe, "More Than Baby Mamas: Black Mothers and Hip-Hop Feminism," from *Gender, Race and Class in Media: A Critical Reader* (137-143)

Screening in class: Rize (trailer, YouTube): <http://www.youtube.com/watch?v=M4RxU0FjDqY>

Media:

*Rize* (available for streaming via the OSU Secured Media Library)

Missy Elliott, "Work It," YouTube at: [http://www.youtube.com/watch?v=UODX\\_pYpVxk](http://www.youtube.com/watch?v=UODX_pYpVxk)

Missy Elliott, "Mommy," YouTube at: <http://www.youtube.com/watch?v=oAk1dt13yLA>

Eve, "Heaven Only Knows," YouTube at: <http://www.youtube.com/watch?v=VzXhf6hOORI>

Eve, "Who's That Girl?" YouTube at: <http://www.youtube.com/watch?v=8N9PL3lz3xc>

Lauryn Hill, "Everything is Everything," YouTube at:

[http://www.youtube.com/watch?v=i3\\_dOWYHS7I](http://www.youtube.com/watch?v=i3_dOWYHS7I)

### **Th 10/17**

Nancy Bauer, "Lady Power," *New York Times* (June 20, 2010)

Harmony Bench, "'Single Ladies' Is Gay: Queer Performances and Mediated Masculinities on YouTube," from Melanie Bales and Karen Eliot, eds., *Dance on Its Own Terms* (2013)

Katrin Horn, "Camping with the Stars: Queer Performativity, Pop Intertextuality, and Camp in the Pop Art of Lady Gaga," *COPAS, Current Objectives in Postgraduate American Studies*, Vol. 11, 2010, ISSN: 1861-6127, available in HTML at: <http://copas.uni-regensburg.de/article/view/131/155>

Screening in class:

*Telephone*: <http://www.youtube.com/watch?v=EVBsypHzF3U>

Media:

Watch Lady Gaga and Beyoncé on YouTube: Bad Romance, Born This Way, Poker Face, Telephone (with Beyoncé), Burqa, Single Ladies (Put A Ring On It), etc.

Also check out some fan videos of Beyoncé and Lady Gaga music videos

Also see Beyoncé 2013 Fan Project here: <http://thebeyoneworld.com/>

## **Internet/Social Media**

### **T 10/22**

Lisa Nakamura, "Cybertyping and the Work of Race in the Age of Digital Reproduction," from *Cybertypes: Ethnicity and Identity on the Internet*, 2002

Media:

Pop Culture and Social Media: <http://www.youtube.com/watch?v=VPz9Al66xH4>

Stuff White People Like (<http://stuffwhitepeoplelike.com> )

#whitegirlproblems (<http://www.babewalker.com> and on YouTube at

[http://www.youtube.com/watch?v=4m\\_IFjbpjJU](http://www.youtube.com/watch?v=4m_IFjbpjJU) )

### **Th 10/24**

Stelter, "After Drought, Hope for Shows Made for Web," *New York Times* (August 8, 2010)

Stelter, "Netflix Does Well in 2013 Primetime Emmy Nominations," *New York Times* (July 18, 2013)

Web Television, [http://en.wikipedia.org/wiki/Web\\_television](http://en.wikipedia.org/wiki/Web_television)

Media:

Webisodes (comedy, drama, science fiction, thriller, whatever)

HollyWeb Festival: <http://www.hollywebfestival.com/>

Search at YouTube.com for web series to find a list of options

Use Hulu Plus or Netflix to browse web series

**(T 10/29 & Th 10/31) Pop Culture Artifact Group Projects** [Halloween party on 10/31: dress as one of your favorite pop culture icons and bring treats to share]

**(T 11/5 & Th 11/7) Pop Culture Artifact Group Projects**

**(T 11/12 & Th 11/14) Pop Culture Artifact Group Projects**

## **PART III. WE ARE THE FUTURE AND THE FUTURE IS NOW: CYBORGS, POST-HUMANS, ALIENS, FLASH MOBS AND INTERNET MEMES**

**Is Resistance (to Mass Commodification) Futile?**

## **T 11/19**

Kim Toffoletti, "Barbie: A Posthuman Prototype," from *Cyborgs and Barbie Dolls: Feminism, Popular Culture and the Posthuman Body* (2007)

Angela McRobbie, "Young Women and Consumer Culture: An Intervention," *Cultural Studies*, Volume 22, Number 5, September 2008, pp. 531-550

Anna Feigenbaum, "Remapping the Resonances of Riot Grrrl," from *Interrogating Postfeminism* (132-152)

## **'Alien' (Flash Mob) Invasions**

### **Th 11/21**

Judith A. Nicholson, "Flash! Mobs in the Age of Mobile Connectivity," *Fibreculture Journal* 6 (2005): <http://six.fibreculturejournal.org/fcj-030-flash-mobs-in-the-age-of-mobile-connectivity/>

Georgiana Gore, "Flash Mob Dance and the Territorialisation of Urban Movement," *Anthropological Notebooks* 16:3 (2010): 125-131.

Thea Brejzek. "From social network to urban intervention: On the scenographies of flash mobs and urban swarms," *International Journal of Performance Arts and Digital Media* 6.1 (2010): 109-122.

Muse, John H. "Flash Mobs and the Diffusion of Audience," *Theater* 40.3 (2010): 9-23.

Screening in class:

Flash Mob Gangnam Style, OSU (2012): <http://www.youtube.com/watch?v=ox8kcjeGUlg>

Media:

Tate Modern Flash Mob London (2007): <http://www.youtube.com/watch?v=fWaXXpHki7o>

Paris Opera Flash Mob (2009): <http://www.youtube.com/watch?v=F-zWgSGGPC4>

Single Ladies Flash Mob London (2009): <http://www.youtube.com/watch?v=qgguEZCE3Dk>

Moment of Starlings Munich (2009): [http://www.youtube.com/watch?v=wr4dYoapr\\_0](http://www.youtube.com/watch?v=wr4dYoapr_0)

Portland Shopping Mall Flash Mob (2009): <http://www.youtube.com/watch?v=YcQBE9QRFIs>

Glee Flash Mob Madrid (2010): <http://www.youtube.com/watch?v=1UnNS16TkAg>

Flash Mob at the Ohio Union (2010): <http://www.youtube.com/watch?v=HDNOB6TnHSI>

Real Democracy Now Flash Mob (2011): <http://www.youtube.com/watch?v=uKfOHoyhJsg>

Occupy Wall Street Flash Mob (2011): <http://vimeo.com/30288019>

Big Bang Theory Flash Mob (2012): <http://www.youtube.com/watch?v=KzoFZN9jPms>

Music Bank Flash Mob Italy (2012): [http://www.youtube.com/watch?v=WZnAlb\\_CpWM](http://www.youtube.com/watch?v=WZnAlb_CpWM)

## **Popular Culture, the Internet and Social Activism**

### **T 11/26**

Jay Clarkson, "The Limitations of the Discourse of Norms," *Journal of Communication Inquiry*, Volume 32, Number 4 (2008) pp. 368-382

Bruce Etling, et al., "Political Change in the Digital Age: The Fragility and Promise of Online Organizing," *SAIS Review*, Summer-Fall 2010, 37-49.

Eric Kluitenberg, "The network of waves: Living and acting in a hybrid space," *Open* 11.6 (2006): 6-16.

Media:

Hey, Girl, Call Me Maybe: <http://www.youtube.com/watch?v=SFtXG8NYz54>

Feminist Ryan Gosling Meme Project: <http://feministryangosling.tumblr.com>

Texts from Hillary: <http://textsfromhillaryclinton.tumblr.com>

**Th 11/28**

**NO CLASS – THANKSGIVING**

**T 12/3**

**Wrap-Up**

**\*\*\*Final Course Essay Due Via Carmen Dropbox: 5pm December 10th \*\*\***