GWS 3350: Gender, Media and Popular Culture
Fall 2016 Syllabus

Sarah J. Greenwald
Department of Mathematical Sciences; Gender, Women's and Sexuality Studies Affiliate

Interested in how the broad reach of Facebook, Wikipedia, and your favorite books, songs, movies and television shows reveal, reflect and shape societies view of gender? You'll look at popular culture in a whole new light as we learn about and apply critical and theoretical approaches. We'll also move beyond critique and understanding to a social justice mindset. Gender performance can impact the way we act and dress, the professions we choose, and even how we treat "mother earth." Popular culture grounded in social learning theory has been shown to change attitudes and lead to lifestyle changes, so we'll imagine a better future and focus on ways groups and individuals, including you, have and can make a difference.

Catalog Description: GWS 3350. Gender, Media and Popular Culture (3). On Demand. This course uses a variety of critical and theoretical approaches in its examination of how popular culture representations of gender reveal and reflect current social conditions and shape society. Areas of study may include, but are not limited to, television, film, music, advertisements, magazines, fiction, cartoons, graphic novels, video games, newspapers, the Internet, and social media.

Learning Goals:
1. I can summarize media and popular culture representations of gender.
2. I can understand and explain critical and theoretical approaches used in studies of gender.
3. I can apply critical and theoretical approaches to analyze and critique gender representations.
4. I can give examples of the ways gender is socially constructed in the media and popular culture, and reveals, reflects or shapes society.
5. I can reflect on the arguments of others and connect them to me.
6. I can identify a problem related to gender and popular culture and form a creative action plan that could (at least theoretically) make a difference.

Learning Activities

Homework Question Assignments
You will respond to targeted homework questions based on articles, videos and/or research that relate to learning goals 1–6. These are low stakes assignments designed to help you engage with

the material. I will mark whether you attempted the questions and a good faith effort is all I ask for at this point. These may be informally hand written or spoken expositions. The rubric below shows the overall homework question requirements for the entire course. There is no late work accepted, but the lowest two homework question assignments can be dropped*.

Class Participation
Participation includes attendance, which is required, turning in all work due, and active learning via clickers and engaging in small group discussions, larger group discussions, and the forums. Clicker questions are a combination of knowledge questions and opinion-based questions. As research indicates, the act of clicking itself does not result in learning, instead it is the small group and larger class discussions that occur afterwards that are essential. I will often ask you to talk to a neighbor you haven't already talked to about the issue before coming back together as a class. The anonymity of clickers allows us to gauge class attitudes about controversial issues and check in to see whether the class understood the material. Small groups also engage material by completing worksheets, such as those analyzing and critiquing content using feminist approaches, and working on creative solutions to real-life problems. We'll engage in diverse engagement techniques during class. One example is incubation sessions. Each incubation session is broken up into four timed components: a statement of a problem and a proposed plan of action from a presenter, clarifying questions from the remainder of the group, an incubation period for group members to discuss the issues while the presenter silently but actively listens, and a rejoin period during which the presenter responds, asks questions, and/or summarizes.

Reflections
These typed or spoken expositions are typically the equivalent of 1 page long, single-spaced text. They are due after readings, class discussions and activities on the topic. Aside from the title of each of the six reflections (example: gender and professions in popular culture), the focus is flexible so that you can follow up on and make connections to your own interests. For each reflection, list any learning goals you want me to assess. Each individual reflection may address any, other or none of the learning goals 1–6. The Rubric for the Course Grade below shows the overall reflection requirements for the entire course. A rubric for reflections itself can be found on the course webpage. You will receive feedback from peers and myself and will have a chance to revise the first reflection. There are six reflections in total. There is no late work accepted, but the lowest two reflections can be dropped*.

Exam
The test will focus on learning goals 2 and 4 as you articulate quality written responses to targeted questions about course material in a timed environment. A study guide and a sample question for each goal will help you prepare for these short answer/essay questions. See the Rubric for the Course Grade below*.
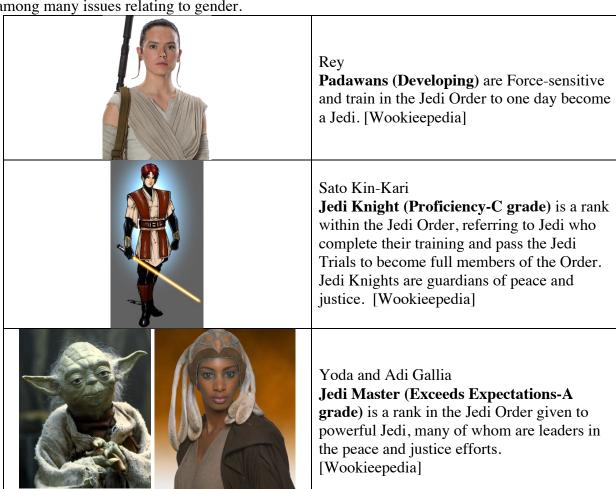
Projects
You will apply what we have learned in two projects, which you will present to the class. In Project 1, you will choose a representation of gender in the media or popular culture, summarize gender aspects of the representation, and then name and use at least two different critical or theoretical approaches to analyze and critique the gender representations. Project 1 relates to learning goals 1, 3, and 5, and you will have a chance to revise this project. The final project for this course invites you to design a creative intervention—artistic, activist, policy, educational, media, popular culture, business, or other—to transform any aspect of current practices, discourses, or institutions surrounding gender and the media and/or gender and popular culture. The final project connects to learning goals 5 and 6. The Rubric for the Course Grade below shows the

overall project requirements for the entire course*. Rubrics for the projects themselves, containing full guidelines, can be found on the course webpages.

*Accommodations in the determination of your final grade will be made for extenuating circumstances that are documented to prevent you from completing work early/on time.

Rubric for the Course Grade

We'll employ Star Wars terminology as a metaphor within the overall standards based grading rubric for the course, as well as within the individual rubrics for individual assignments. I adapted the idea from my friend Amy Ksir at the Naval Academy. It is particularly well-suited to this course because of the connection to popular culture and the focus on justice efforts (a goal of the GWS major and minor), and to education overall because of the focus on training. The 2015 *Star Wars: The Force Awakens* movie ranks number one on many measures, including all time domestic gross. Star Wars is ripe for various metaphors and is an example we can regularly connect to. The 2015 and 2016 movies feature strong female leads, a departure from prior movies. The 2015 movie director J.J. Abrams has commented on the intentionality of that. There has been backlash from fanboys as well as feminist critiques. There are also websites on queering Star Wars, among many issues relating to gender.

	Rey **Padawans (Developing)** are Force-sensitive and train in the Jedi Order to one day become a Jedi. [Wookieepedia]
	Sato Kin-Kari **Jedi Knight (Proficiency-C grade)** is a rank within the Jedi Order, referring to Jedi who complete their training and pass the Jedi Trials to become full members of the Order. Jedi Knights are guardians of peace and justice. [Wookieepedia]
	Yoda and Adi Gallia **Jedi Master (Exceeds Expectations-A grade)** is a rank in the Jedi Order given to powerful Jedi, many of whom are leaders in the peace and justice efforts. [Wookieepedia]

We'll be using the following standards based grading rubric for the course. Success in the class is tied to meeting or exceeding specific learning goals, rather than a percentage correct or other measure of an assessment. Standards based grading will allow you (and I) to identify strengths and weaknesses early in the class. You'll have multiple chances to meet each learning goal and we'll also share successful examples of how classmates have met goals during class. Once you have met a learning goal, you can focus your energies on the other goals. Padawans are training to one day become a Jedi. The Jedi Knight membership entitles you to full privileges in the Jedi Order! Since you have demonstrated proficiency, you have earned a grade in the C range. As a Jedi Master you have demonstrated exceptional achievement and earned a grade in the A range. You have earned a grade in the D range when you have met half of the requirements for a Jedi Knight. You've earned a grade in the B range when you have met the targets for a Jedi Knight and met half of the requirements for a Jedi Master:

Standards Based Grading Rubric	Jedi Knight	Jedi Master
Relationship of Learning Goals to the Course Grade		
1. I can summarize media and popular culture representations of gender.	1 reflection Project 1	2 reflections Project 1
2. I can understand and explain critical and theoretical approaches used in studies of gender.	1 reflection attempt exam	2 reflections proficient exam
3. I can apply critical and theoretical approaches to analyze and critique gender representations.	1 reflection Project 1	2 reflections Project 1
4. I can give examples of the ways gender is socially constructed in the media and popular culture, and reveals, reflects or shapes society.	1 reflection attempt exam	2 reflections proficient exam
5. I can reflect on the arguments of others and connect them to me.	2 reflections attempt 2 projects with 1 proficient	4 reflections 2 projects
6. I can identify a problem related to gender and popular culture and form a creative action plan that could (at least theoretically) make a difference.	attempt final project	1 reflection proficient final project
Relationship of Assessments to the Course Grade		
I can articulate quality written responses to targeted questions about course material. *n* is the total number of homework question assignments.	*n-4* homework assignments attempt exam	*n-2* homework assignments proficient exam
I can reflect on course material in a thoughtful manner. There are 6 reflection assignments.	2 proficient	2 proficient and 2 outstanding
I can turn in quality projects. There are 2 projects.	attempt 2 with 1 proficient	1 proficient and 1 outstanding
I can engage in standards based learning to identify and separate out any problem areas. Once I have met a learning goal, I can focus my energy elsewhere.	list learning goals you want assessed, revisions: reflection 1 and project 1	same

Since "A Jedi's training in the Force never ends" [Vodo-Siosk Baas, Jedi Master], active learning and participation will distinguish between -, regular, or + in the grade. This includes attendance, clickers, turning in all work due, engaging in small group discussions, larger group discussions, and forums. Accommodations in the determination of the final grade will be made for extenuating

circumstances that are documented to prevent you from turning in work early or on time, including the level of achievements in the learning targets.

Academic Affairs Policies

We adhere to the University-wide syllabus and policy statements:
https://academicaffairs.appstate.edu/resources/syllabi-policy-and-statement-information

Sample Jedi Paths

The Star Wars metaphor is also used within the individual assessments of each goal and assignment. Individual rubrics for these are available on the course webpages within each assignment.

Here is a sample path for Learning Goal 5. Padawans are still training, while Jedi Knights have demonstrated proficiency for the learning goal.

Sample Progression for Learning Goal 5

Padawan	Padawan
reflec 1 8/23	proj 1 10/6

Jedi Knight	Jedi Knight	Jedi Knight	Jedi Knight
reflec 1 revision 9/1	reflect 4 9/29	proj 1 revision 11/10	final project

This student has exceeded Jedi Knight targets for the course (on this specific learning goal). That requires 2 proficiencies for this learning goal on the reflections, and an attempt of the learning goal on 2 projects with 1 of those marked as proficient. The student would have needed to obtain additional proficiencies for this learning goal on 2 reflections to meet Jedi Master levels.

Here is a sample path for the course projects. With the help of revisions on Project 1, this student has met Jedi Master targets for the course project requirement (1 proficient project, 1 outstanding project). Padawan projects are still training, Jedi Knight projects demonstrate proficiency and Jedi Master projects are outstanding, all as defined within the project rubrics.

Sample Project Progression:

Padawan	Jedi Knight	Jedi Master
proj 1 10/6	proj 1 rev 11/10	final proj

Required Resources and Materials

You will need regular access to the class webpages http://cs.appstate.edu/~sjg/class/3350/f16.html, which is considered part of this syllabus, ASULearn, and the library readings (on-campus access is sufficient as long as you have the time to work on campus while the labs are open). Scholars who contribute to the field of gender in the media and popular culture come from a variety of fields, and our course readings and videos reflect that diversity. The university library has graciously purchased e-book copies of a number of the texts that we will be using. You can access these on and off campus (using your ASU login). Other readings will be posted on ASULearn. The tentative calendar below contains the expected list of assigned readings, check the course webpages regularly for updates and links to them. Other library texts and DVDs may be helpful for the projects, and you'll find samples of these on the project webpages.

You will need copies of your work to turn in (example: printed work, audio files or video files).

If you already have an *i-clicker*, the official university clicker, then bring that to all classes. If not, you can pick one up at the start of each class, but must return it by the end of each class. The mathematics department is providing these for our use, but we must share them with other classes.

Where to Get Help and Additional Policies

I am always happy to help during Office Hours, which are in 326 Walker Hall 262-2363: http://cs.appstate.edu/~sjg/schedule/schedulef16.html. Check the main webpage often for any changes to office hours, homework and for access to the other class web pages: http://cs.appstate.edu/~sjg/class/3350/f16.html. ASULearn forums are the easiest way to ask a question outside of class and office hours. You are responsible for reading all posts from me. I prefer that you use office hours since it is easier to discuss material in person, but if you can not make them, then ASULearn is a great alternative. If the university cancels classes, check the class webpages for updated info, which may include plans for the missed class such as readings, problems, online meetings, Chat, and/or Forum sessions in ASULearn. Homework may still be due. Snapshots from your phone attached onto the private ASULearn forum are acceptable, for example.

As per the University-wide Statement on Student Engagement with Courses you can expect to spend (on average) 2-3 hours outside of class for each hour in class. You are responsible for all material covered and all announcements and assignments made at each class, whether you are present or not. You are also responsible for announcements made on the web pages, so check them often. Your other time outside of class should be spent reviewing course material, completing homework assignments, reflections and projects, and in office hours.

Asking questions, and explaining things to others, in or out of class, is one of the best ways to improve your understanding of the material. This course is to be an environment in which everyone feels comfortable asking questions, making mistakes, offering good guesses and ideas, and is respectful to one another.

You should explore the course material and write out your thinking in a way that can be shared with others. Focus on your own ideas. Turn in projects or prepare to present assignments even if it they are not complete, even if only to say, "I do not understand such and such" or "I am stuck here." Be as specific as possible. Conjecture. When writing up work, be sure to give

acknowledgment where it is due. Submitting someone else's work as your own (PLAGIARISM) is a serious violation of the University's Academic Integrity Code, which defines:

> Plagiarism includes, but is not limited to, borrowing, downloading, cutting and pasting, and paraphrasing without acknowledgement, including from online sources, or allowing an individual's academic work to be submitted as another's work.

Use of interactive technology is allowed only when it is related to our class. Otherwise put cell phones away and set them to vibrate. Photos or video or audio recordings may not be taken in class without prior permission. Food and beverages are allowed as long as they aren't distracting, but e-cigs, chewing tobacco/spit cups and other products are not allowed.

In this course, you will be challenged with questions and concepts that you have never seen before. I do not expect you to be able to solve all the issues immediately. Instead, I want to see what you can do on your own. Out in the real world, this is important, since no matter what job you have, you will be expected to seek out information and answers to new topics you have not seen before. This may feel uncomfortable and frustrating. I understand this and want to help you through the process. It helps to remember that there are no dead-ends! Each time we get stuck, it teaches us something and leads us to a deeper understanding. In the real world though, you are not expected to face your work alone. You will be allowed to talk to other people and you may even be expected to work with other people. In this class, you are also not expected to face your work alone. I encourage you to talk to me and each other often in class, office hours, and the forums. I am always happy to help you, and will try to give you hints and direction to help you understand the material. At times though, to encourage the exploration process, I may direct you to rethink a question or concept and to come back to discuss it with me again afterwards. This occurs when I believe that the struggle to understand is imperative for your deep understanding of the material.

Instances of triggering can happen when somebody is exposed to media. I will try my best to give prior warning of content and I encourage you to talk to me about this. For more information, see http://everydayfeminism.com/2015/06/guide-to-triggering/

The Counseling Center offers walk-in hours as well as after-hours coverage. http://counseling.appstate.edu/

The University Writing Center (UWC) offers free services to students, faculty, and staff of Appalachian State University and the Boone community: http://writingcenter.appstate.edu/

The library offers Research Advisory Program (RAP) sessions. http://library.appstate.edu/gethelp/rap

The Learning Assistance Program provides five core services. Two services, University Tutorial Services and Academic Strategy Instruction, are offered to all undergraduate students, and three services, ACCESS, Student Support Services, and Academic Services for Student Athletes, serve specific groups of students identified as needing comprehensive support. In Fall 2016, the ASU-R program joined the Learning Assistance Program. http://lap.appstate.edu/welcome-learning-assistance-program-1

Appalachian Cares is a place to find updates about matters of student health and safety. It also functions as the most up-to-date clearinghouse of information, resources and support available. http://appcares.appstate.edu/
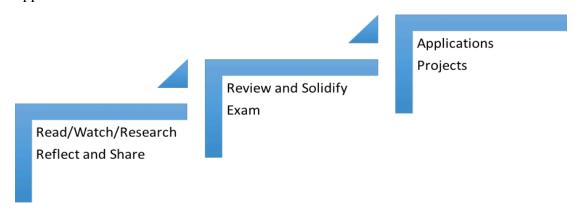
Course Design and Tentative Course Calendar

I thank ASU for supporting the design of this class through a 2016 Course (Re)Design workshop based on Dee Fink's *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses*. I've designed class activities to build upon one another as we engage with the learning goals. For instance, after introducing a topic in class (such as popular culture and the binary), you'll read articles, watch videos and/or research a topic. You'll also respond to targeted homework questions. Then we revisit the topic at a deeper level using clickers and other interactive engagement techniques during class. For example, we'll discuss what the authors meant regarding certain theories, along with concrete examples that illustrate, compare and contrast the concepts. A culminating reflection assignment on the topic is completed outside of class and then shared in class.

In-class activities	introductory activities		small group and whole class engagement		share from reflection
Out-of-class activities		read/watch/research homework questions		reflection assignment	

To help you make connections to critical and theoretical approaches, I am working on a Moodle glossary/Wiki of a variety of approaches and institutional structures, with influential people. This list is meant to highlight some of the diverse approaches rather than be all inclusive, and you'll be able to add to each entry and add you own entries.

We'll examine feminist and queer approaches as we begin to explore social justice issues. The director of GWS asked me to share any personal connections. One personal connection is through my grandfather Sidney J. Cohen. He fought against censorship in film during the 1960s as a movie theatre owner, organizer and president of both Allied Theatre Owners and NATO of NY State. I'll mention that very briefly as part of a larger discussion on the Motion Picture Production Code (1930-1968). Appalachian State University's 2016 Common Reading text: *So You've Been Publicly Shamed* has interesting gender elements related to social media in it, so I'll also bring this into the class briefly. Engagement with theoretical and critical approaches and gender constructions in the media and popular culture continues with an exam that is designed to encourage you to review and solidify your understanding, and make connections before we apply these approaches.

Applications
Projects

Review and Solidify
Exam

Read/Watch/Research
Reflect and Share

The remainder of the class is focused on applications to areas of study. These include read/watch/research homework questions and reflections as well as two projects. I've designed an

application segment on gendered professions in popular culture. You'll research a chosen profession to share with the class and I'll also share scholarship related to Science, Technology, Engineering and Mathematics (STEM) issues, including my own work in this area. For Project 1, you will choose an application you are interested in, and present you research and analysis to the class. Another application is related to whether gendered representations of the earth impact how we treat it. This connects to university emphases on sustainability. Next we'll investigate and debate whether video games encourage violent and sexist behavior, and whether media causes individuals to develop negative body images, two questions that are well-represented in the feminist literature as well as the media itself, allowing for multilayered connections. We'll conclude the semester by focusing on social justice and activism, a goal of the GWS major and minor. In order to help formulate your action plans for the final project, you will participate in incubation sessions during class. You will present your finalized pitch during the final exam time. During the course we'll also have discussed applications to lifelong learning and upcoming popular culture. Here are the tentative plans:

	Class Session: Tuesday	**Between Classes: Due Thursday**	**Class Session: Thursday**	**Between Classes: Due Tuesday**
1	What is pop culture and why study it? Learning goals, course rubrics. Syllabus. Begin theoretical and critical approaches. TED Talk: *Confessions of a bad feminist*.	Read "Introduction to *Gender & Pop Culture*." Read "Introduction to *Feminist Theory and Pop Culture*" Homework Question Assignment.	Continue theoretical and critical approaches.	Read: syllabus Reflection 1: theoretical and critical approaches for popular culture.
2	Peer review Reflection 1. Syllabus. Exploring the binary gender construction in popular culture. Video: *The Codes of Gender; Identity and Performance in Popular Culture*	Read "Representing Women" Homework Question Assignment.	Examples of outstanding excerpts from Reflection 1, including the learning goals. Femininity in popular culture. Reflect on personal impacts and those on society.	Read "Representing Men" Research men and women in recent popular culture. Choose an item to share. Homework Question Assignment.
3	Masculinity in popular culture. Reflect on personal impacts and those on society. Compare and contrast constructions.	Reflection 2: popular culture and the binary Revision for Reflection 1 is also due.	Genderqueer non-binary constructions. Video: *Further Off the Straight & Narrow*. Trailer for *Do I Sound Gay?*	Read "Queer Representation in Film and Television." Read "Beyond the Two-Gender System: Queer Theory" Homework Question Assignment.

4	Genderqueer non-binary representations and queer theory. Tvtropes.org. Reflect on personal impacts and those on society.	Read: "Queerness (Un)Shackled." Watch *Miley Has No Gender?!* Research genderqueer, non-binary, LGBTQI in recent popular culture. Choose an item to share. Homework Question Assignment.	Motion Picture Production Code. *GenderQueer: Voices from Beyond the Sexual Binary*. Vito Russo Test and the GLAAD Studio Responsibility Index. *The Danish Girl*.	Reflection 3: popular culture and the genderqueer non-binary
5	Compare and contrast approaches and theories as we review them. Application to most viewed YouTube video.	Read study guide for test. Read criteria for project 1.	Review activities. Gender in *So You've Been Publicly Shamed*.	Study for exam
6	Exam	Begin working on project 1	Begin Applications to Areas of Study. Gendered Professions. Women in mathematics and my scholarship	Read "Between Brains and Breasts—Women Scientists in Fiction Film: On the Marginalization and Sexualization of Scientific Competence" Research a profession of interest and how gender representations of it appear in popular culture
7	What, if any are the impacts of gendered professions?	Reflection 4: gender and professions in popular culture	Share from reflections.	Work on project 1
8	Share project 1 topic. Begin gendered earth in popular culture.	Work on project 1	Project 1 presentations	Begin Project 1 revisions.
9	Finish Project 1 presentations.	Read "Advertising Natures"	Fall Break	

10	Gendered earth in popular culture. *Change the Story, Change the Future: A Living Economy for a Living Earth*	Read "Mother Nature in Popular Culture" and "Ecofeminist Critique" Homework Question Assignment.	Do gendered earth representations impact how we treat the earth?	Reflection 5: gendered earth in popular culture.
11	Begin gender in video games	Read "TinySex and Gender Trouble" Research recent video games and choose an item to share.	Watch: *Tough Guise 2: A Taught Behavior* with Jackson Katz. Gamergate	Read "Do Video Games Encourage Sexist Behavior?" Homework Question Assignment.
12	Debate: do video games encourage violent and sexist behavior?	Read: "Do Media Cause Individuals to Develop Negative Body Images?" Homework Question Assignment.	Debate the readings. Watch: *The dangerous ways ads see women* with Jean Kilbourne.	Read "Gender and Advertising" Find an ad in a magazine (example: library current periodicals), or a billboard and bring a picture of it to class.
13	Share ads and critique.	Reflection 6: Choose one: video games or media and body images	What's a feminist to do? Watch: *Wonder women! the untold story of American superheroines.*	Read "Using the Lessons Outside of the Classroom: In Other Words, Now What?" Read "From Street to Tweet: Popular Culture and Feminist Activism"
14	Feminist activism. Have More Feminists Become Involved as Decision Makers in Media?	Read the final project criteria and begin working on it. Project 1 revisions are due.	Social justice, activism and making a difference.	Work on the final project
15	Incubation session #1 for final project	Work on the final project	Thanksgiving Break	
16	Incubation session #2 for final project	Work on the final project	Reading Day	

Fi n al s	Final project pitch day, peer review and self-evaluation

Christie Lunies and Holly Hassel identify four threshold concepts for the field of GWS in *Threshold Concepts in Women's and Gender Studies: Ways of Seeing, Thinking, and Knowing* (New York: Routledge, 2015). These are for the major or minor overall. No individual course is expected to fully engage with all of these concepts, but we make multi-layered connections with these when possible. Here are the threshold concepts (I've added a fifth from other literature), along with my adapted descriptions of them that show how they can relate to this course, and I've incorporated these in my course design:

- Social construction of gender: Gender is socially constructed in media and popular culture.
- Privilege and oppression: Systems of privilege and oppression profoundly shape individual lives. Gender representations in media and popular culture play a role in the production and maintenance of normative values as they reveal, reflect and shape society.
- Feminisms, feminist theories and feminist research: There are a broad range of critical and theoretical approaches, each that contribute in understanding gender and popular culture.
- Intersectionality: Gender intersects with other relations of power and structure and different groups benefit from or are disadvantaged by institutional structures. Overlapping categories of identity profoundly shape our experiences within institutions and society.
- Social change: GWS prioritizes social change and we can make a difference, both individually and as a group.

References for Homework Readings

"Between Brains and Breasts—Women Scientists in Fiction Film: On the Marginalization and Sexualization of Scientific Competence" by Eva Flicker. *Public Understanding of Science*. July 2003, 307–318

Environmentalism in Popular Culture: Gender, Race Sexuality, and the Politics of the Natural by Noël Sturgeon. University of Arizona Press, 2009.
- "Advertising Natures"

Feminist Theory and Pop Culture by Adrienne Trier-Bieniek. Sense Publishers, 2015.
- "Introduction" by Adrienne Trier-Bieniek. xiii–xxiii.
- "Queerness (Un)shackled" by Lauren J. DeCarvalho and Nicole B. Cox. 65–76.
- "From Street to Tweet" by Jenn Brandt and Sam Kizer. 115–127.

Gender & Pop Culture: A Text-Reader by Adrienne Trier-Bieniek and Patricia Levy. Sense Publishers, 2014.
- "Introduction to *Gender & Pop Culture*" by Adrienne Trier-Bieniek and Patricia Levy. 1–19.
- "Gender and Advertising" by Patricia Arend. 53–79.
- "Using the Lessons Outside of the Classroom: In Other Words, Now What?" by Adrienne Trier-Bieniek and Patricia Levy. 191–198.

Gender & Popular Culture by Katie Milestone and Anneke Meyer. Wiley, 2011.

- "Representing Women." 87–112.
- "Representing Men." 113–145.

Gender in the Media by Niall Richardson and Sadie Wearing. Palgrave MacMillan, 2014.
- "Beyond the Two-Gender System: Queer Theory." 49–57.

Life on the Screen: Identity in the Age of the Internet by Sherry Turkle. Simon and Schuster, 1995.
- "TinySex and Gender Trouble." 210–232.

Miley Has No Gender?! mtv braless. May 15, 2015.
https://www.youtube.com/watch?v=lZlmGltyUug

Mother/Nature: Popular Culture and Environmental Ethics by Catherine M. Roach. Indiana University Press, 2003.
- "Mother Nature in Popular Culture"
- "Ecofeminist Critique"

"Queer Representation in Film and Television" by Media Smarts, Canada's Centre for Digital and Media Literacy. http://mediasmarts.ca/digital-media-literacy/media-issues/diversity-media/queer-representation/queer-representation-film-television

Taking Sides: Clashing Views in Media and Society by Alison Alexander and Jarice Hanson, 2014
- Do Media Cause Individuals to Develop Negative Body Images? 77–88.
  Yes: "The Body Shop" by June Deery. *Consuming Reality: The Commercialization of Factual Entertainment*, 2012.
  No: "Everyone Knows that Mass Media Are/Are Not [pick one] a Cause of Eating Disorders: A Critical Review of Evidence for a Causal Link Between Media, Negative Body Image, and Disordered Eating in Females" by Michael P. Levine and Sarah K. Murnen. *Journal of Social and Clinical Psychology*, January 2009.
- Do Video Games Encourage Sexist Behavior? 93–100.
  Yes: "Ms. Male Character—Tropes vs Woman" by Anita Sarkeesian. *Feminist Frequency*, 2013.
  No: "Intro to Gender Criticism for Games: From Princess Peach, to Claire Redfield, to Femsheps" by Kaitlin Termblay. *Gamasutra*, 2012.

Additional resources are posted on the project webpages.

Instructor Bio and Scholarly and Personal Connections

I am a Professor of Mathematics and a Gender, Women's and Sexuality Studies affiliate faculty member at Appalachian State University. I received my PhD from the University of Pennsylvania. My scholarship areas include Riemannian geometry of orbifolds, popular culture as it pertains to mathematics, and women and minorities in mathematics. Recognition for my teaching includes a 2005 Mathematical Association of America Alder Award winner for distinguished teaching and the winner of the 2010 Appalachian State University Wayne D. Duncan Award for Excellence in Teaching in General Education. In 2010 I was also inducted into the Appalachian State University College of Arts and Sciences Academy of Outstanding Teachers and in 2011 I was named the College of Arts and Sciences Outstanding Teacher of the Year. I am the associate editor

of the *Association for Women in Mathematics Newsletter* and a member of the editorial board of *PRIMUS*. Andrew Nestler and I co-created the educational website SimpsonsMath.com. My interactive mathematics lecture has been distributed on approximately one million DVDs worldwide as a 25-minute DVD extra for the 20th Century Fox *Futurama* movie *Bender's Big Score* and it is listed as "Mind-bending." Jill Thomley and I co-edited the 3-volume *Encyclopedia of Mathematics & Society*, which was named a "Best Reference 2011" by *Library Journal*. I've spoken about the impacts of scientific popular culture representations on NPR's *Science Friday* and all over the country.

I am thrilled to have the opportunity to teach GWS 3350 on gender, media and popular culture. I coedit a media column for the Association for Women in Mathematics and publish in the field. In addition to appearing on the *Bender's Big Score* DVD, I have also consulted for the entertainment industry. I am married to the bassist [Joel Landsberg](#) and we are both on IMDb. If you count documentaries, I have a Bacon number of three through David X. Cohen to Edward Asner to Kevin Bacon. Another personal connection is through my grandfather Sidney J. Cohen. He fought against censorship in film during the 1960s as a movie theatre owner, organizer and president of both Allied Theatre Owners and NATO of NY State. In mathematics, the underrepresentation of women is a critical issue for the health of the economy and a matter of social justice and of enhancing the discipline. More broadly, I'm very interested in how popular culture representations of gender reveal and reflect current social conditions and shape society.