

Roots to Social Science: Sociology-FYS (Unmasking the Structures of Power)



"The Rape" by Cynthia Chapman Manuszak (Mixed Media, 2014)

"The tragedy of being taken against your will feels like the ultimate betrayal taking away all you believe in. Safety, sanity, serenity all become a memory. Ripping your dignity from your very soul and leaving you in a paralysis state of mind. The tragedy of rape is as close to a death as I have experienced in my life this far. I would not wish it upon anyone. This painting is my emotion, banned from my church and my once innocent reality. I am nothing but I am something."

SOC 153¹ MC 3.000

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¹**Catalog Description:** An explanation and critical examination of selected concepts in the social sciences. Students examine the logic and methods of social science research and engage in analysis of contemporary social issues from the perspectives of the disciplines of sociology and anthropology. (Not open to students who completed SOC 201.)

INTRODUCTION

Introduction to Course Goals

Welcome to **SOC 153, Roots to Social Science: Sociology-FYS (Unmasking the Structure of Power)**!² **This First Year Seminar (FYS) is dedicated to understanding social barriers that come from gender – SEX and VIOLENCE** (see “Disclaimer” and “[To Catch a Rapist](#)” on *Moodle*). Here, exploring **diversity** is a means of enriching knowledge and thinking critically while discouraging **marginalization and oppression**. As engaged students of sociology, you will focus on broadening your intellectual horizons, fostering lifelong learning skills, developing as leaders of tomorrow, and promoting community involvement. We will do so by discussing, reading, and examining cultural artifacts, social movements, and theorizations around the **categories of power** – namely, GENDER/PATRIARCHY - and hopefully lead to a re-thinking of these categories through their grounding in particular localities, practices, truths, and histories.

In this light, I offer you the following:

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here: See “**Gender Handouts**” on *Moodle*: “**Assessment of MC Sexual Violation Policy**” & “**How To Support Sexually Violated Students**”.

Here, please be aware that MC staff and faculty (excluding clergy) do not have the right to confidentiality. That means, they are legally obligated by Title IX to report all incidences of student experiences of sexual assault whether on or off campus. I am partial to supporting student subjectivity versus reporting procedures that may potentially re-victimize students. Hence, I have become an ordained by the Universal Life Church Ministries so that I may confidentially honor student experiences.

COURSE STRUCTURE

Critical Course Notes

Our time together is set in a **scholarly, professional, and collegial learning environment**, and I expect all of us to **respect** each other as professional and academic colleagues.

- 1) You may address me as “Dr. or Professor Badruddoja or B” (and, my pronouns are *she* or *they*).
- 2) Always bring your syllabus, readings, and note taking tools to every lecture. (Please bring index cards to every class and laptops w/ Internet connection on group discussion days.)
- 3) Please do not use any electronic devices in the classroom for private purposes, e.g. e-mails, Facebook, surfing, etc. This includes silencing your cell phones (if you are expecting a phone call during class, then please sit close to an exit and discreetly step out of the classroom).
- 4) Please refrain from making any comments about your professor and peers on social media during the remainder of the semester and until final course grades are posted with the registrar.
- 5) This classroom does not have a revolving door. Please do not enter the classroom if you are more than 5 minutes late. If you are going to be more than 5 minutes late and you still wish to attend class, then you may notify me via text. Similarly, if you must leave class early, then please inform me before class begins. Here, please make every effort to remain in class in its entirety.

²**Authorship:** This course is designed and taught by Dr. Roksana Badruddoja for the Department of Sociology, School of Liberal Arts (SoLA) at Manhattan College. **Do not reproduce the syllabus without permission.**

- 6) You must read all my emails! And, similarly, you must read the syllabus in its entirety; the syllabus is your "sacred" text!
- 7) Please do not put your feet up on chairs, please refrain from eating in class (small snacks are o.k.), and please do not sleep in class.
- 8) Please do schedule an appointment with me if you do not understand the material. And please do come to see me to introduce your self and to get to know me. Here, failure to meet a scheduled appointment with me without prior notification forfeits your privilege for future appointments.
- 9) Please see "Appendices" in *Moodle* for information on policies (i.e. cheating) and academic assistance.
- 10) It is expected that students will spend approximately 2 hours of study time outside of class for every one hour of class. Since this is a 3-unit class, you should expect to study an average of 5 hours/week outside of the classroom.
- 11) Finally, I consider school to be your top priority. Please arrange your work schedule and/or additional commitments so that you can attend class and complete class assignments.
- 12) When sending me an email or text, please properly greet me - i.e. "Dear Dr. Badruddoja" - and please sign off - i.e. "Sincerely, First and Last Name with Course Name and Time."



- 13) The course syllabus provides a general plan for this course. I reserve the right to make changes to the syllabus, including changes to assignments, projects, case studies, examinations, and so forth, in order to accommodate the needs of the class as a whole and to fulfill the goals of the course.

Course Requirements

- 1) **Class Attendance & Participation** will count for **100 points** of your total grade.

Here, please note that under college policy, "Faculty in the School of Arts should report to the Dean of the School in which the student is enrolled upon the student's fourth absence or third consecutive absence." Hence, please communicate with me in regards to your absences. If you are absent from class, then it is your responsibility to obtain missed lecture materials and announcements by reaching out to your peers. Please do not contact me to obtain missed information (i.e. do not ask me "what did I miss?" or "did I miss anything?").

- 2) There is **no mid-term** and there is **no final exam** in the traditional sense. Rather, there will be a multitude of “low-”, “medium-”, and “high-” stakes in-class assignments and out-of-class assignments.
- 3) For all **written work**, please refer to the document entitled “**Writing Guidelines**” posted on *Moodle*.
- 4) Much of the coursework will be completed in **groups** and submissions will be made on *Moodle*. Here, please complete a **Peer Evaluation Rubric** (see *Moodle*) for each group assignment and share a confidential hard copy of the evaluation with me after completing the assignment.
- 5) Attendance Required: **2 SOC/WAGS Campus Events** (50 points each)

Course Grading

- 1) **I do not accept late assignments** unless discussed and cleared with me beforehand. I hold the right to refuse providing an alternate due date.
- 2) Similarly, **I do not accept incomplete work**. Incomplete grades can only be given for compelling reasons such as serious illness.
- 3) **I do not grade on a curve**. Here, I have provided a **grading rubric** for **written assignments** on *Moodle* for your review.
- 3) **You have the option of re-writing your essay assignments for better scores.**
- 4) **You are responsible for keeping records of your grades**. Here, you can **appeal a grade** if you feel that a mistake has been made. (In order to do so, please detail **in writing** where you think the mistake has been made and submit it to me within one week of receiving the graded paper. I will respond within one week in writing. However, you can always meet with me to discuss how to improve your work and I strongly encourage you to do so.)

Course Pedagogy

- 1) **No PowerPoint**: While I greatly support technology, I consciously choose to provide instruction in **traditional lecture/note-taking format**. Here, I expect all of my students to take written notes during my lectures. You have my permission to record my lectures. However, you do not have my permission to publicly share my recorded lectures (and my written student lecture notes) as these are my **intellectual property**.
- 2) **Online Access** (see “Computers” in Appendix A in “Appendices” posted on *Moodle*): In order to succeed in this class you must have **Internet access**. Here, to complete assignments, obtain handouts, check your progress, and stay abreast of announcements, you will be required to access the **WWW, your course portal in Moodle, and your MC e-mail account**.

Class Withdrawal

I will not sign petitions to drop the course after the college-mandated drop date – **November 18, 2016 (F)** – without a verifiable serious or compelling reason.

Campus Closures (Fall 2016)

- 1) Labor Day Holiday 9/5 (M)
- 2) Columbus Day 10/10 (M) [Note: 10/11 (T) – Monday Schedule]
- 3) Thanksgiving Holiday 11/23-25 (W-F)

COURSE CONTENT

Texts

There are **multiple primary texts** for this course, and **you need not make any purchases as all readings will be provided to you on Moodle or will be available online.**

Next, please subscribe (free) [Everyday Feminism](#) (an online magazine with a feminist response to mainstream media and popular culture). Apart from your direct course work, **you are responsible for knowing about the world around you.**

Approaching the Course Content

Taking a sociological perspective involves a critical assessment of many of the assumptions we make about our social world. In doing so, this course on sex and violence will likely challenge some of your assumptions and viewpoints. The readings, lectures, and discussion will expose you to experiences and viewpoints different from your own. You will be expected to consider the materials seriously and without passing judgment. In this light, consider the following:

1. Listen to what will be presented with total attention.
2. Sit in a posture that embodies dignity and presence.
3. Stay in touch with your feelings as you listen to the evidence.
4. Be aware of your mind jumping to conclusions before all the evidence has been presented and final arguments made.
5. As best as you can, suspend judgment and simply witness with your full attention everything being presented in this classroom.
6. When the presentation of evidence is complete, then it will be your turn to deliberate but not before.

If you feel unable to approach and discuss the course content in the spirit of open, balanced intellectual inquiry, then this course may not be for you.

Course Work Schedule



GENDER (Sex & Violence):

"Male Privilege", A Social Structure of Power

Week 1 (8/30). Rape Culture & Sexual Assault Prevention PSA

(Day 1) A. Watch (In class): [Lady Gaga - Til It Happens To You](#); [48 Things Women Hear...](#); [Wednesday Addams](#) & [Watch Amanda Seales slam Steve Santagati!](#); & [F-Bombs for Feminism](#)

"Boy's Don't Cry"

EVERY 2 MINUTES SOMEONE IS SEXUALLY VIOLATED IN THE U.S. MEANING, EVERY YEAR 210,000 PERSON ARE SEXUALLY VIOLATED IN AMERICA!

Ms. Magazine (2014 Winter/Spring) argues **1 in 5 women students in college campuses will experience sexual assault (Vol XXIV, No 1).**

According to Eliza Gray's article, entitled "[The Sexual Assault Crisis on American Campuses](#)," published by TIME magazine on May 15, 2014, **90% of women in undergraduate programs will experience some form of sexual violence while on campus.**

B. Read (Online): Soraya Chemaly's "[How Did the FBI Miss Over 1 Million Rapes?](#)" (June 2014) & [Watch](#)

(Day 2) **C. Review & Discuss Mid-Term & Final (In class):**

MID-TERM INDIVIDUAL PROJECT (300 POINTS)

The Social Construction of Masculinity & Femininity: Rape Culture Journal

The journal is due Week 13 on Monday, November 21 by 12:30 p.m. via Moodle [Thanksgiving]. The presentations will take place during Week 14 (11/29 - T).

Throughout the course of the semester, write a journal (at least 12 entries) to keep track of the ways in which you are impacted by notions of masculinity and femininity on a daily basis, including things you say and hear about masculinity and femininity and about wo/men. Here, write when issues/experiences come up for you. For example, did someone catcall you or tell you to smile or and what does that mean to you (femininity)? Did you catcall someone or did you keep someone's underwear as a souvenir and what does all this mean for you (masculinity)? What do you overhear people saying about what it means to be a "wo/man"? What kinds of conversations are you having about the issue at hand and are there themes in your conversations?

Please remember that the premise of this course is that **sexual violence (towards women) is normalized or naturalized in American culture**. Here, what have been some of your gendered experiences in a culture where masculinity is defined as "macho" and informed by the "bro code," resulting in sexual violence towards women as normal? And what about the ways in which femininity is constructed in opposition to masculinity as the "inferior Other"? Use the journal to keep track of your own thoughts and reflections.

Next, plan to turn journal entries into a 2.5-page, single-spaced paper (please follow the "Writing Guidelines" posted on *Moodle*) in which you summarize, reflect upon and discuss your thoughts, observations and conversations from your journal (please include scanned copies of your journal entries).

Here, as part of your discussion, you must turn to our theorists, drawing deeply on Katz, Badruddoja, Jhally & Goffman, Keith, Kimmel, Kilbourne, Armstrong, etc. (see handout entitled "Logic of an Article" on *Moodle* to help you understand how to bring in your readings into your own work). Your goal is to demonstrate the ways in which the U.S. has created the meanings around wo/men, masculinity and femininity and how this informs gendered relationships in the context of sex and violence (note: violence is not only explicit).

Finally, in your essay, comment on the [Steubenville](#) case (or any other compelling case, e.g. [Columbia](#)). What allows something like this to happen?

In ending, students will do brief oral presentations - 10 minutes - in which they summarize the findings and reflections from their journals. There are multiple approaches you can take for your talk. You can voice the things you say and hear about masculinity and femininity, you can uncover themes in conversations that take place, or you can reflect on your own thoughts. Perhaps you never think about gendered relations or perhaps that is all you think about. And, you can discuss your experiences in this course. Regardless of the avenue you choose, you must summarize your journal entries and reflect on what your journal entries mean in our study of sex and violence by

connecting to our theorists. Meaning, your journals are about your feelings/experiences while engaging with our gender theorists.

FINAL GROUP PROJECT (300 POINTS)

Unmasking & Undoing the Structure of Male Power: Rape Culture & Sexual Assault Prevention PSA

The PSA is due Week 15, Monday, December 5 by 12:30 p.m. via Google Drive. PSA Presentations will take place Week 15 (12/6 - T)

1. Please watch the following *always* ad campaign ([here is another one](#)). While the ad campaign is not about rape culture, it is about dehumanizing girls and women. Using the ad campaign as a guide and an inspiration, please create a 5-10 minute (maximum) digital story/video – a PSA – about rape culture. Your cellular phone’s recording feature will serve as your data-capturing tool (unless you have access to more sophisticated equipment). The applications of choice are *iMovie* (Macs) or *Windows Movie Maker* (PCs).
2. Next, watch “[What is Digital Storytelling](#)” & “[The 7 Elements of Digital Storytelling](#)” (pay attention to the latter about “educational digital story” as I will use these points as part of your assessment).
3. In developing your PSA, ask 4-6 students on the quad (or go out into the larger Riverdale/Bronx community if you feel safe to do so and even faculty members) what the phrase “rape culture” means to them (if they have never heard of “rape culture,” then ask them what they think it might mean). Also ask what they think might cause rape and ask them to define rape? What might prevent rape? And, what does “consent” mean to them? Finally, ask whether they know how many people and women are sexually violated in the U.S., and whether they know of someone who has experienced sexual violence. (*You must ask each interviewee for consent to be recorded and for classroom viewing before recording them! You may not interact with anyone under the age of 18.*)
4. Use your mini interviews to show us a story about people’s knowledge (or lack of knowledge) in regards to rape culture and sexual violence. It would also be interesting to see whether people continue to put the burden on women for rape prevention. Meaning, narrate your findings and showcase the interviews as examples to illuminate your findings. Here, draw closely on sources from “**Closer to Home: Rape Culture on College Campuses**”. **Please choose at least two theorists – Hvlaka, Gavey, Kimmel, Badruddoja Armstrong, and/or others – to deeply embed your work in.**
5. As the narrators, offer possible solutions to the crisis by drawing closely on course materials. Here, teach/educate your audience about rape, consent, how to get help at MC, etc.
6. **SEE WEEK 12 (11/15 - T):** Once you have collected your data, i.e. the interviews, in order to successfully accomplish the project, you must plan out your video as a group by thinking through a conceptual storyboard of your video (thumbnails that show a

breakdown of the video; see [“How to Create a Storyboard”](#) as a reference). [You should have all your footage by now!]

7. My hope is that your work will help to improve knowledge about sexual assault and rape culture among the MC community and shift from a focus on victim behavior to one that focuses on offender behavior.

(Day 3) **A. Syllabus (.doc):** Review & Assign Student Work Groups (**laptops w/ online access needed in class for all group work**) [Watch [“Oppressed Majority”](#) (French short film)]

B. Watch (Online): [“Dekh Le”](#) (Indian PSA) & [“Stop Telling Women to Smile”](#) (American street art campaign)

C. View (Online): [MBTA’s “Anti-Sexual Assault Campaign”](#) and [“India’s New Comic Book Hero Fights Rape”](#)

D. Read (Online): Sut Jhally’s and Jackson Katz’ [“Big Trouble, little pond...”](#) (2001); Jackson Katz’ [“The Price Women Pay for Boys Being Boys”](#) (2001); & [“Types of Rape...”](#)

[Intro Individ. Assignment (50 points): Due Week 2, Mon., Sept. 5 @ 12:30 p.m. via Moodle]

Week 2 (9/6). Using Sex as Violence Against Women in Captivity

(Days 4-6)

A. Read (PDF): De Robertis, Carolina. (Sept-Oct) 2007. “The Invisible Mountain.” Pp. 50-54 in *Color Lines*.

De Robertis’ Novel Writing Assignment (Individual)

50 POINTS

This assignment is due Week 3 on Monday, September 12 by 12:30 p.m. via Moodle.

Submit a typed 1-page, single-spaced paper responding to the questions:

1) Describe what is happening in this novel excerpt? 2) Why does Salomé refuse Leona’s offer of a knitting needle? 3) How does Salomé survive her years in prison? What makes her want to live? 4) You are reading an excerpt; the full-length novel opens with a letter from Salomé’s to Victoria. If you were Salomé – a Uruguayan woman imprisoned and tortured by the government, then what would you write to Victoria? What would you want her to know?

B. Read (PDF): Panjabi, Kavita. 1997. “Probing ‘Morality’ and State Violence...” Pp. 151-169 in *Feminist Genealogies, Colonial Legacies, Democratic Futures*, edited by M. Jacqui Alexander and Chandra Talpande Mohanty. New York and London: Routledge. [Optional: Watch Netflix’s Jenji Kohan’s *Orange is the New Black*, Season 1 (2013)]

Punjabi Writing Assignment (Group)**200 POINTS****This assignment is due Week 4 on Monday, September 19 by 12:30 p.m. via Moodle.**

In a 2.5-page single-spaced paper, please consider the following:

1. Badruddoja makes a distinct argument around the centrality of rape in the torture and domination of women both at the psychological/micro-level and the sociological/macro-level. What are the arguments that Badruddoja makes here? In what ways does Badruddoja's theory help you to make sense of your observations of sexual violence?
2. Using what you have learned from Panjabi, please theorize about both the forms of torture and how the three women who were abducted by Castro survived.

Terms to think about in your response include, oppositional consciousness, agency, subversive games, horizontal comradeship, subjectivity, and testimonio.

[How to think through your response: A way to approach your response might be to think about examples of the terms Panjabi offers us. For example, Michelle Knight's testimony points to the women's friendship as the key to their survival - horizontal comradeship. Yet another instance to draw on might be Knight's multiple miscarriages - denying motherhood.

Furthermore, some questions to think about are, what is agency in the ways that Panjabi describes it? How is it used in the prisons and concentrations camps? And, why is agency used or what purpose does it serve? You can develop similar lines of thinking for the additional terms.]

External sources you should draw on include: "[Cleveland Kidnapper Ariel Castro's Statement to Court Before Sentencing](#)"; "[Michelle Knight EMOTIONAL Statement. Ariel Castro Sentencing](#)"; "[Ariel Castro dead...](#)" & "[Ariel Castro sentenced to life without parole](#)"; "[Michelle Knight to Ariel Castro: 'You will face hell for eternity'](#)"; "[Ariel Castro victim Michelle Knight: 'Your hell is just beginning'](#)"

3. Badruddoja argues, "patriarchy continues to be a persistent yet hidden ideology that is embedded in our everyday lives" and "women's bodies are sites of repressive control." That is, she argues, "sexual violence (towards women) is normalized or naturalized in American culture." Here, how is patriarchy still relevant today to us Americans in 2016? How are contemporary American women's bodies used as sites of repressive control?

Week 3 (9/13). Rape Culture: Masculinity as Violence Towards Women

(Day 7 [T-9/13] - *laptop needed*) **A. Group Discussion:** Panjabi

[REMINDER: YOUR PANJABI PAPER IS DUE MON., SEPT. 19 @ 12:30 P.M.]

(Day 8) **A. Read (Online):** "[The notion of "structural sexism"](#)" and "["good men can be rapists too"](#)"

B. Watch (In class): Sut Jhally/Andrew Killoy's "[Flirting With Danger](#)" (2012) (52 min)

(Day 9) **A. Watch/Read (Online):**

"[Woman Walks Around NYC For 10 Hours and Gets Catcalled Over 100 Times!](#)" & "[10 Hours of Walking in NYC as a Man](#)"

[“The Most Insane Reaction to the Catcalling Viral Video”](#) & [“Rape threats target woman in viral anti-harassment video”](#) (read)

[“The Shocking Truth Of Being A Woman Online”](#) (read)

[“Getting raped while drunk is just a college ‘learning experience’”](#)

[“Daily Show Takes on the Absurd Leniency Colleges Show to Sexual Assaulters”](#)

Elizabeth Plank’s [“11 ways to solve rape better than nail polish”](#) (August 2014) & [“10 Tips for Talking About Sexual Violence...”](#) (Aug 2014) (read)

B. Watch (In class): Thomas Keith’s [“The Bro Code”](#) (2011) (58 min)

Week 4 (9/19). Masculinity, Rape Culture, and Pornography

(Day 10 [T-9/19] – laptop needed) **A. Group Discussion 1 (100 points): Due Week 5, Mon., Sept. 26 @ 12:30 p.m. via Moodle**

“Flirting With Danger”: [Group Discussion: What are the themes that come out of the college “rape” narratives? You can begin to answer this question by responding to the following questions: Collectively, what are the women saying about themselves and about their experiences? Here, how are they defining what it might mean to be a wo/man in the context of hooking-up, dating, which includes sexual interactions? What seem to be the norms of masculinity and femininity? (That is, what does masculinity and femininity look like? How are they performed? What is the relationship between masculinity and femininity/How do they inform each other? Additional questions to consider: A respondent says, “Rape is such a loaded word.” What does rape mean to you? What does “kind of raped” mean to you?]

“The Bro Code”: [Group Discussion: What are the central elements of the “bro code”? Here, how is gender – that is masculinity and femininity – being socially constructed through the bro code for men and women? Here, what are the ways in which women have embodied masculinity (e.g. Keisha)? And, what seems to be the meaning of sex for men? (30 points)]

Yik Yak (Social Media and VAW [Violence Against Women]): [Group Discussion: Finally, please share 3-5 Yik Yak posts that exemplify symbolic sexual violence in the context of patriarchy and misogyny. Briefly, what do these posts tell us about how we are taught to think about women (on college campuses)?]

(Days 11-12)

1. MASCULINITY AS VIOLENCE

A. Watch (In Class): Maroon 5’s [“Animals”](#)

B. Read (Online/PDF): Kimmel, Michael. 2000. [“Masculinity As Homophobia: Fear, Shame, and Silence in the Construction of Gender Identity.”](#) In *Readings for Diversity and Social Justice: An Anthology on Racism, Antisemitism, Sexism, Heterosexism, Ableism, and Classism*. Pp. 213-219. Maurianne Adams, et al., eds. New York: Routledge. (Check out [D&G!](#))

Katz, Jackson. 2011. [“Advertising and the Construction of Violent White Masculinity: From BMWs to Bud Light.”](#) In *Gender, Race and Class in Media: A Critical Reader*. Gail Dines and Jean M. Humez, eds. Pp. 261-269. Thousand Oaks: Sage Publications.

Here, please check out [Jackson Katz!](#) And watch his [TedX](#) talk (19:06 min). Also watch Tony Porter's "[A call to men](#)" TED talk (11:45 min).

11. HOW PORN INFORMS VIOLENT MASCULINITY

A. Watch (Online): "[Growing Up in a Pornified Culture | Gail Dines](#)"

B. Read (PDF):

Caputi, Jane. 2011. "The Pornography of Everyday Life." In *Gender, Race and Class in Media: A Critical Reader*. Gail Dines and Jean M. Humez, eds. Pp. 307-320. Thousand Oaks: Sage Publications.

Jacob, Krista K. 2000. "[Crime Without Punishment: Pornography in a Rape Culture](#)." In *Just Sex: Students Rewrite the Rules on Sex, Violence, Activism, and Equality*. Lanham, MD: Rowman and Littlefield.

Jensen, Robert. 1996. "Knowing Pornography." *Violence Against Women* 2(1):82-102.

Week 5 (9/26). Masculinity Continued

(Days 13-14) **A. Continue w/ Katz, Caputi, Jacobs and Jensen**

(Day 15 [F-9/30] - laptop needed) **A. Group Discussion 2 (100 points): Due Week 6, Mon., Oct. 3 @ 12:30 p.m. via Moodle**

Pornography, Masculinity & Violence: [Group Discussion: TBA]

Week 6 (10/4). Rape Culture on College Campuses

(Days 16-18)

Rape Culture on College Campuses Assignment (Group) 200 POINTS

This assignment is due Week 9 on Monday, October 24 by 12:30 p.m. via Moodle.

TBA (large question set)

A. Watch (Online): "[Lisa Wade on Hookup Culture](#)" & "[Paula England on Hookup Culture](#)"

B. Read (Online): Walt Bogdanich's "[Reporting Rape, and Wishing She Hadn't](#)" (July 2014)

C. Read (PDF):

Hlavka, Heather R. 2014 (June). "Normalizing Sexual Violence: Young Women Account for Harassment and Abuse." *Gender & Society*, 28(3):1-23.

Armstrong, Elizabeth A. et al. 2006 (November). "Sexual Assault on Campus...Party Rape." *Social Problems*, Vol. 53, No. 4, 483-499.

Heldman, C. & D. Dirks. 2014 (Winter/Spring). "Blowing the Whistle on Campus Rape." Pp. 32-37 in *Ms. Magazine*. And, "Won't Back Down" (another *Ms.* article).

Kimmel, Michael. 2008. "Predatory Sex and Party Rape." In *Guyland: The Perilous World Where Boys Become Men*. Pp. 217-241. New York: Harper Collins Publishers.

[See Katz's "10 Things Flyer" and "Rape and Consent" handout under "Handouts" on Moodle.]

Week 7 (10/11). Rape Culture on College Campuses Continued [T=M Schedule (Day 19)]

[WARNING: WE ARE ALMOST HALF WAY THROUGH THE SEMESTER. PLEASE ENSURE PROGRESS ON YOUR JOURNALS AND PSAs!]

(Day 20) **A. Watch (In class):** *The Hunting Ground* (104 min) (2015)

[Check out [Open Letter to Harvard by Kamilah Willingham](#): "The message you're sending is clear: don't bother reporting unless you have a written confession, a witness, and—oh, wait, we had those things! This raises a great question, actually: what *would* it take for you to believe a sexual assault survivor? . . . If you believe that people should not refrain from undressing and probing the bodies of unconscious peers, you have no business teaching law. The notion is insulting to the man you defend, as well as anyone who prefers not to be fingered while they're asleep. . . . I am tired of being treated as if I don't matter. I am hurt by how much more easily you believe a man when he says "she's lying" than a woman when she says "he sexually assaulted me, and I deserve better." I am angry with you for forcing me, as my assailant did, to assert my value. But, most importantly, I am not alone. I am only one of the increasing number of survivors who reject the silence that you have endorsed in this situation and are trying to impose. You will not succeed in silencing my story—I'm just one of many survivors in our community whose very real pain you will have to reckon with."]

(Day 21)

A. Read (PDF): "Note Alone: The First Report of the White House Task Force to Protect Students from Sexual Assault" (April 2014).

B. Read (Online): [Problems With Reporting](#) & [How Faculty Can Use Syllabi to Reduce the Campus Sexual Assault Epidemic](#)" (Jan 2015)

C. Read (Online):

[Title IX and Non-Discrimination Notice | Manhattan College](#)

[SaVE Act](#)
[Clery Act](#)

[Dear Colleague Letter](#) (Check out [AAUP vs. DCL](#))
[MC's Security and Fire Safety Annual Report - Fall 2014](#)

[Know Your Title IX](#)

In addition, read Cuomo's [Article 129-B](#) and [Student Bill of Rights](#) and read the following two sources authored by me for MC: "Assessment of MC Sexual Violation Policy" & "How To Support Sexually Violated Students" (see "Handouts" on *Moodle*)

Week 8 (10/17). What is consent/When do you (not) have it?

(Day 22 [T-10/18] - *laptop needed*) **A. Group Discussion:** Rape Culture on College Campuses

[REMINDER: YOUR CAMPUS RAPE CULTURE PAPER IS DUE WEEK 9, MON., OCT. 24 @ 12:30 P.M.]

(Days 23-24)

A. Read (Online): "[Campus Sex...](#)" (Check out all the links) & "[Affirmative Consent: Are Students Really Asking?](#)" (July 2015) and "[The Legal Limits of 'Yes Means Yes'](#)" (Jan 2016)

[Check out this [comic!](#)]

B. Watch (In class):

[Justin Bieber - What Do You Mean?](#); NBC's *Law & Order's* "[Pornstar's Requiem](#)" (S16:E5, 10/22/14); Sut Jhally's "[Asking For It](#): The Ethics and Erotics of Sexual Consent" (2010) (39 min)

Week 9 (10/25). Returning to Masculinity and Femininity

(Day 25) **A. Continue w/ Consent**

(Day 26 [W-10/26] - *laptop needed*) **A. Group Discussion 3 (100 points): Due Week 10, Mon., Oct. 31 @ 12:30 p.m. via Moodle**

"Affirmative Consent: Are Students Really Asking?" & **"Campus Sex..."**: [Group Discussion: What is your view on consent? What role has/does it play in your life? What role would you like for it to play in your life? (Please answer these questions individually on the collective paper.) Next, what message are young people receiving about consent from Bieber's "What Do You Mean?" Here, as students who are exploring the relationship between sex and violence, please analyze the video and lyrics; what are the problems and why?]

"Pornstar's Requiem": [Group Discussion: What is your understanding of consent after watching the episode? Who is "rapeable" versus "unrapeable", and why? That is, how are women's sexual histories used to construct this dichotomy? (What I am trying to get you to think about is what is the cultural imagination audiences come away with about consent and women.)]

"Asking For It": [Group Discussion: According to Brod, what is (radical) consent? When do you have it? When do you not have it? Here, please also incorporate Badruddoja's notion of radical consent. Finally, given the college environment you are in, consumed by peer pressure and what people think of you, is this standard of consent practical for you? If not, what needs to be done to make this standard practical for you both personally and at the administrative level? That is, what levels and kinds of support would you need to make this standard work for you?]

(Day 27) **A. Watch (In class):** Jean Kilbourne's "[Killing Us Softly 4: Advertising's Image of Women](#)" (2010) (45 min) **[There are student notes on Moodle.]**

Bring copies of “wo/men’s” magazines to class next week (e.g. *Vogue*, *Glamour*, *Cosmopolitan*, *GQ*, *Maxim*, *Elle*, etc.).

Week 10 (11/1). Returning to Masculinity and Femininity Continued

[Schedule PSA Student Meetings for Week 12]

(Day 28 [T-11/1 - laptop needed]) **A. Group Discussion 4** (100 points): **Due Week 11, Mon., Nov. 7 @ 12:30 p.m. via Moodle**

“Killing Us Softly 4”: [Group Discussion: Bring copies of “wo/men’s” magazines to class, e.g. *Vogue*, *Glamour*, *Cosmopolitan*, *GQ*, *Maxim*, *Elle*, etc. Here, pretend you are coming to this planet for the first time (read “[Nacirema](#)”). Use the magazines as a good “reference” for learning what men and women were supposed to act/be like in our culture. WHAT DO YOU FIND IN THE MAGAZINES? Some questions to think about include, how does American culture define “femininity” and “masculinity?” What are some stereotypical stories media tell about women? What are some stereotypical stories media tell about men? Give some examples of each. What patterns of difference do you see between these two kinds of typical narratives? Are there images that fail to support Kilbourne’s findings? Write from the perspective of a galactic being.]

(Day 29) **A. Watch (In class)**: Sut Jhally’s “[The Codes of Gender: Identity and Performance in Pop Culture](#)” (2009) (46 min) **[There are student notes on Moodle.]**

Bring Peggy McIntosh’s “*The Invisible Knapsack*” to next class.

(Day 30 [F-11/4] - laptop needed) **A. Group Discussion 5** (100 points): **Due Week 12, Mon., Nov. 14 @ 12:30 p.m. via Moodle**

McIntosh: [Group Discussion: Read Peggy McIntosh’s white privilege list. Following in McIntosh’s footsteps, develop a list of 8-10 male privileges.]

“The Codes of Gender”: [Group Discussion: The third section, *The Feminine Touch*, starts with Jerry Seinfeld referring to a woman he’s dating as having “man hands.” Assigning a gender to certain traits is more common than you might think. Think of expressions like: “He throws like a girl” (suggesting that only men or boys know how to throw a ball correctly), or “Who wears the pants in the relationship?” (suggesting that the one with power in a relationship should be a guy – or at least dress like one.) Come up with as many examples like this as you can. Then analyze your list, try to think through what it amounts to, what it means. Why do we use these expressions? What do these idioms communicate to us about what it means to be a man and a woman? How do seemingly innocent things like this link up with larger dynamics in the culture?]

The Social Construction of Gender: [Group Discussion: Finally, if masculinity is socially constructed, then this means it can also be deconstructed. (The problem is not femininity. It is the value assigned to it compared to masculinity.) What would you like masculinity to look like in order to make all of our lives more livable?]

Week 11 (11/8). PSA DATA COLLECTION (Day 31-33)**[REMINDER 1: YOUR JOURNAL IS DUE WEEK 13, MON., NOV. 21 @ 12:30 P.M.!]****[REMINDER 2: YOUR PSA IS DUE WEEK 15, MON., DEC. 6 @ 12:30 P.M.!]****Week 12 (11/15). PSA Development/Conceptual Storyboards***(Day 34-36) [You should already have all your footage]*

T: 10-10:20 10:30-10:50

W: 10-10:20 10:30-10:50

F: 10-10:20 10:30-10:50

Week 13 (11/22). THANKSGIVING (Day 37 - T'BA) (Days 38-39 NO CLASS)**Week 14 (11/29). Journal Presentations***(Days 40-42) To receive attendance credit for the entire week, you must be present for the entirety of the week.***Week 15 (12/6). PSA Presentations***(Day 43-45) To receive attendance credit for the entire week, you must be present for the entirety of the week.**(Note: If we are not able to accomplish the journal presentations and PSA viewing by the last day of class, then we will meet during our [Final Exam Schedule](#).)***Congratulations on completing your first semester at MC!****STUDENT NOTES:**

SOC 153 ASSIGNMENTS DUE DATES

1. Intro Assignment	50 points	W2: Mon., Sept. 5, 12:30 p.m.
2. De Robertis' Novel	50 points	W3: Mon., Sept. 12, 12:30 p.m.
3. Panjabi Paper	200 points	W4: Mon., Sept. 19, 12:30 p.m.
4. GD1: Jhally/Keith/Yik Yak	100 points	W5: Mon., Sept. 26, 12:30 p.m.
5. GD2: Porn., Masc. & Viol.	100 points	W6: Mon., Oct. 3, 12:30 p.m.
6. Rape Culture Paper	200 points	W9: Mon., Oct. 24, 12:30 p.m.
7. GD3: Consent	100 points	W10: Mon., Oct 31, 12:30 p.m.
8. GD4: KUS4	100 points	W11: Mon., Nov. 7, 12:30 p.m.
9. GD5: TCOG	100 points	W12: Nov. 14, 12:30 p.m.
10a. Rape Culture Journal	300 points	W13: Mon., Nov. 21, 12:30 p.m.
10b. Journal Presentations		W14: Nov. 29-Dec. 2, In class
11a. PSA	300 points	W15: Mon., Dec. 5, 12:30 p.m.
11b. PSA Presentations		W15: Dec. 5-9, In class