

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 23
Discipline:	Communication Studies
Course Number and Title:	SPCM 335 Gender and Communication
Division:	Upper
Faculty Name:	Julia Khrebtan-Hörhager
Semester Credit Hours:	3

Prerequisites: The standard CSU prerequisite – One (1) lower-division college composition course OR one (1) lower-division communication studies course AND must be of sophomore standing or higher – has been waived by the instructor.

COURSE DESCRIPTION

SPCM 335, “Gender and Communication” is designed to increase students’ understanding of relationships between gender, communication, and cultures, and develop awareness, academic thinking, and research skills concerning gendered issues in their professional and personal lives. We will explore gendered issues via analysis of historical and contemporary discourses, mediated and material artifacts, and personal experiences and cultures. Students will also learn use critical self-reflexivity, and study the concept and effects/affects of intersectionality

LEARNING OBJECTIVES

The course has six major objectives: (1) to acquaint students with the concepts, principles, and theories of gender/ed communication; (2) to provide students with information about construction, communication, and re-negotiation of gender in their country/culture or origin and other cultures; (3) to provide students with strategies for effective gender communication, (4) to encourage students to understand gender-rooted concepts of power/privilege vs. marginalization/oppression in intercultural contexts while actively engaging in related global experiences, (5) to enable successful connectivity between theoretical knowledge and rich and profoundly diverse experiential learning, enabled through the unique Semester at Sea experience; and (6) to transform students into intellectually skilled, gender-aware, ethical and empathetic world citizens, able to act as agents of change.

REQUIRED TEXTBOOKS

AUTHOR:	Wood, J. T. & Fixmer-Oraiz, N.
TITLE:	<i>Gendered Lives: Communication, Gender, Culture (13th edition)</i>
PUBLISHER:	Stanford, CT: Cengage
ISBN #:	978-1-337-55588-3
DATE/EDITION:	2019

TOPICAL OUTLINE OF COURSE

Embarkation Day – January 5

1: Introduction. Syllabus. Discussion of academic integrity and commitment to inclusive language. Expectations around Field Work including the Field Class and Comparative Experiential Projects. Content: How do you understand gender? How is gender different from sex and sexuality? Why study gender and communication? Brainstorming about social construction of gender. Exercise: Our first and last names (a brief brainstorming session). Additional workshop: World Odyssey: Representation of Gender on the Ship.

2: GL Chapter 1: The study of communication, gender, and culture. Discussion: detecting socially-constructed differences between men and women, clarifying differences between related terms, exploring the power of communication, and gender-related frames (e.g., tomboy, sissi...). If time allows: discussion of selected poetry pieces from **“Ain’t I a Woman?”**

3: GL Chapter 2: Theoretical approaches to gender development. Discussion: a way of thinking about communication, gender, and culture. Gender-related terms. If time allows: In-class screening and discussion of extracts from **“Mad Men” series** (1 episode of 1 series).

4: GL Chapter 3: The rhetorical shaping of gender: Competing images of women. Discussion: the three waves of women’s movement in the USA. Cultural ideology: the cult of domesticity. If time allows: discussion of selected short stories from **“Other Voices, Other Vistas.”**

5: GL Chapter 3 The rhetorical shaping of gender: Competing images of women: (continued). Women’s rights movements. Women’s Marches. #MeToo. Discussion: Feminism in your lives. If time allows: discussion of selected poetry pieces from **“Ain’t I a Woman?”**

6: GL Chapter 4: The rhetorical shaping of gender: Competing images of men. Discussion: male violence and male feminists. Walk a Mile in Her Shoes March. #MeToo. If time allows: discussion of selected short stories from **“Other Voices, Other Vistas.”**

7: GL Chapter 4: The rhetorical shaping of gender (continued). Discussion: Misogyny and violence against women cross-culturally. Rhetoric of materiality. If time allows: discussion of selected short stories from **“Other Voices, Other Vistas.”** Reading: "Musée du Quai Branly: The heart of darkness in la Cité de la Lumière

8: GL Chapter 5: Gendered verbal communication. Discussion: Masculine vs. feminine talks. Binaries and parallel languages (Master, Wizard). **“Exploring Construction of Gender during Comparative Experiential Project” Paper 1 (3 ports) Due.**

9: GL Chapter 5: Gendered verbal communication (continued). Discussion: gender/ed representations and stereotypes

10: GL Chapter 6: Gendered nonverbal communication. Discussion: proximity, haptics (touch), kinesics (facial and body motion), paralanguage, physical appearance. Beauty

standards. Reading: "Of Fighters and Frames: Femen's Corporeality between the Old, the New, the Yellow and the Blue."

11: GL Chapter 6: Gendered nonverbal communication. Discussion: proximity, haptics (touch), kinesics (facial and body motion), paralanguage, physical appearance. Beauty standards. Reading: "Of Fighters and Frames: Femen's Corporeality between the Old, the New, the Yellow and the Blue."

12: GL Chapter 7: Becoming gendered (continued). Intersectionality, and cross-cultural comparisons. If time allows: discussion of selected short stories from **"Other Voices, Other Vistas."**

13: GL Chapter 8: Gendered communication in schools. Reflexive session: your schooling, and extra-curriculum activities. Sports and arts. Your professional goals. Exercise: 10 famous men, 10 famous women. What is the nature of fame? If time allows, discussion of reading: "Exhibiting Italianità."

14: GL Chapter 8: Gendered communication in schools (continued). Discussion: moving beyond boundaries. LGBTQ communities. Schoolyard bullying. Faculty discrimination. Communication of inclusion. Cross-cultural similarities and differences. If time allows: discussion of selected short stories from **"Other Voices, Other Vistas."**

15: Intermediate (Midterm) Exam Due

16: Gendered close relationships. Discussion: Sexuality and choice of a romantic partner. Leadership models in romantic relationships and in friendship. Discussion: How much choice is there? What is the basis of a good romantic relationship? What is the basis of friendship? Friendships across gender? Cross-cultural phenomena. If time allows: discussion of selected poetry pieces from **"Ain't I a Woman?"**

17: GL Chapter 9: Gendered close relationships (continued). Discussion: Gendered patterns in committed relationships. Family models. Cross-cultural phenomena. Gendered patterns in expressing affection. Parents at work. Mothering, mommy myth, fathering, and the question of shifts. Gendered work-life balance. If time allows: in-class screening and discussion of extracts from **"I don't know how she does it."**

18: GL Chapter 10: Gendered organizational communication. Sandberg's "Lean In" – a feminist statement of a faux feminism? Male vs female success at work. Gendered stereotypes. Masculine normativity in organizations. Maternal leaves. Breadwinner, mother, child/pet, "he says/she says," gendered wages. Equal opportunity and affirmative actions. Glass ceilings and glass labyrinths. If time allows: screening and discussion of extracts from **"The Associate."**

19: GL Chapter 11: Gendered media. Representation of women and men in the media. Effects and affects. Normalization of gendered lives. If time allows: screenings and discussion of (extracts from) documentary **MissRepresentation**. **"Exploring Construction of Gender during Comparative Experiential Project" Paper 2 (3 ports) Due.**

20: GL Chapter 12: Gendered power and violence. Sexual harassment: quid pro quo versus hostile environment. Myths and facts about rape. Street harassment. #MeToo. Activism. Discussion: cross-cultural comparisons and normativity. Gender-based murder. Femicides and reproductive violence. Reading: “Communicating/muting date rape.”

“Culturally Constructing Gender Research Paper” Due.

21: Chapter 12 (continued): Gendered power and violence across cultures. Readings: “Feminism without Borders,” “Power Lines,” and “Questioning the Veil.”

22: “Field Class Assignment: Communicating Gender” Group Presentation Due, Groups 1, 2, 3.

23: “Field Class Assignment: Communicating Gender” Group Presentation Due, Groups 4, 5, 6.

24: Final Exam Due

25—FINAL CLASS: Discussion: The Potential for Un-Gender-ing Communication in Global Context. Where do we go from here? Intellectual summary, lessons learned.

Disembarkation Day — April 20

FIELD WORK

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete a Comparative Experiential Project that span multiple countries.

Field Class & Assignment

STUDENTS: Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the [Spring 23 Courses and Field Class page](#) when available.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.

Field Classes constitute 20% of the contact hours for each course.

Gender/ed Lives across Cultures

Outcomes: Explore construction, manifestation, and normalization of gender/ed realities in a three-step process:

- a) theory/history from the sights
- b) human/peer interaction/dialogue
- c) cross-cultural comparison of popular culture and consumption.

Types of Activities: Visiting a major museum/s, and other cultural sites. Ideally, also meeting with local university students – and discuss similarities and differences in educational systems, especially what we learn about each other. Analyzing gender/ed normativity, faculty and student body. Then: Consuming gender: Exploring local markets, analyzing ADS, shops, goods, verbal and non-verbal clues, customers' interactions.

Assessment: You will have one group presentation, focusing on one gender/ed aspect (different for each group, make sure there are no double- or triple “bookings”), based on your experiences. Please consult “METHODS OF EVALUATION/SPECIFIC ASSIGNMENT DESCRIPTION” for specific instructions.

Comparative Experiential Project

The CEP is the required comparative assignment that span multiple countries. The Comparative Experiential Project constitutes at least 5% of the grade for each course.

Prior to porting for Comparative Experiential Project, students should keep the following questions in mind as they engage their visit and for use in their Comparative Experiential Project Reflection Papers (two in total, each covering three or more port experiences) for the objective of working on inquiry, observation, experience, and construct/theoretical application:

1. What did you notice about gender-specific verbal and nonverbal communication in the port city experience? What understanding of culture and potential misunderstandings can result from that difference?
2. What every-day human/cultural gender-related experiences appear similar or different to/from your own ways of knowing and/or being back home? What is obvious on the surface level (greetings, clothing, and gender segregation vs gender egalitarianism)?
3. What in the mythology/literature/history/geography/natural resources/political or economic system/cultural specificities of the place you visited made it especially resistant/or attractive/or neutral to study of construction of gender, either historically, or now, or both? Explain.
4. Did you experience any moments of feeling intellectually competent in either fully understanding or (even) resolving a gender-related issues in the context/situation? How did your own gender/ed identity impact that interaction? Explain.
5. What did the rhetoric of materiality (space and place) communicate to you about the construction and communication of gender? What kind of representation of gender (now or in the past) did you experience? How is it similar/different from your own culture? Explain.
6. What is one piece of new approach to gender you walked away with from engaging the cultural life, people, and/or city/cultural space? Explain.

You will write two independent reflective papers, based on your experiences. Please consult “METHODS OF EVALUATION/SPECIFIC ASSIGNMENT DESCRIPTION” for specific instructions

METHODS OF EVALUATION/SPECIFIC ASSIGNMENT DESCRIPTION

Your gender and communication projects/findings during this term will take the form of two “Exploring Construction of Gender during Comparative Experiential Project” Papers, an oral (group) presentation “Field Class Assignment: Communicating Gender”, a “Culturally Constructing Gender Research Paper”, and two Exams (Intermediate and Final).

“Exploring Gender during Comparative Experiential Project” Paper 1 (3 ports)	10%
“Exploring Gender during Comparative Experiential Project” Paper 2 (3 ports)	10%
Intermediate (Midterm) Exam	20%
“Field Class Assignment: Communicating Gender” Group Presentation	20%
“Culturally Constructing Gender Research Paper”	20%
Final Exam	20%
Total	100%

“Exploring Construction of Gender during Comparative Experiential Project” (8-10 pages x 2):

During your port visits (aka your Comparative Experiential Project), you should have active and engaged interactions with cultures, different from yours, and try and explore presence and potentiality (both historical and contemporary) of construction and communication of gender. Prior to porting, keep the following questions in mind for the objective of working on inquiry, observation, experience, and construct/theoretical application:

1. What did you notice about gender-specific verbal and nonverbal communication in the port city experience? What understanding of culture and potential misunderstandings can result from that difference?
2. What every-day human/cultural gender-related experiences appear similar or different to/from your own ways of knowing and/or being back home? What is obvious on the surface level (greetings, clothing, gender segregation vs gender egalitarianism)?
3. What in the mythology/literature/history/geography/natural resources/political or economic system/cultural specificities of the place you visited made it especially resistant/or attractive/or neutral to study of construction of gender, either historically, or now, or both? Explain.
4. Did you experience any moments of feeling intellectually competent in either fully understanding or (even) resolving a gender-related issues in the context/situation? How did your own gender/ed identity impact that interaction? Explain.
5. What did the rhetoric of materiality (space and place) communicate to you about the construction and communication of gender? What kind of representation of gender (now or in the past) did you experience? How is it similar/different from your own culture? Explain.
6. What is one piece of new approach to gender you walked away with from engaging the cultural life, people, and/or city/cultural space? Explain.

For EACH of your Papers, you will comparatively and reflectively analyze 3 port experiences, focusing on 3 (out of 6 suggested questions). Your paper should have a gender and communication-theory-informed introduction (20 %), a comparative cross-cultural reflection/analysis, based on three questions (60%), finished with a brief analytical “so what” conclusion (20%). Total length of each Paper: 8-10 pages (double-spaced, Times New Roman, Font Size 12, 1 inch margins).

“Field Class Assignment: Communicating Gender” Group Presentation (20-25 minutes):

4-5 students per group, 3 groups presenting on one day, reflecting on different gender-related foci and/or perspectives of their Field Class Assignment. Cultural foci might include but are not limited to the following subjects: setting; gender/ed segregation, gender/ed representation, religious and ideological impact on construction and performance of gender, gender and power, gender and family, gender-related relational and/or family conflict, role of history and cultural memory in constructing, performing, and communicating gender; gender and sexuality, gender and parenthood (motherhood but also fatherhood), as well as gender similarities/differences cross-culturally and cross-generationally. Generational changes (or lack thereof), rethinking gender in the age of globalization; rethinking gender in the age of digitalization.

As a group, make sure to “run” your subject of interest by your professor – to make sure the subject is gender-related in nature, and there are no overlaps with other groups.

This presentation will be a mixture of an interactive panel presentation and discussion facilitation. You should have a strong group profile and clearly explain your gender-related focus and perspective – whatever you do, remember – you will be judged as a team, and success of your presentation will also depend on your team work! Your presentation should meet the criteria for a good public speech, i.e., have all the required parts (introduction, body, conclusion, transitions), and be well delivered.

Begin interestingly and memorably, while introducing the gender/ed phenomenon/artifact, keeping in mind the importance of two-way communication with your audience. If needed, provide your audience with the necessary overview of historic/geographical/cultural specificities that crafted YOUR specific lens of interpretation. Involve the audience in a discussion, and back up your claims with good academic sources. Be ready to answer any kind of questions to all the points you elaborated on. Make sure the audience remains challenged and interested, and ultimately understands your phenomenon and your perspective.

On the day of the talk, hand in a complete **full sentence outline** of the presentation (one per group), including first and last names, key points, source citations; the outline is assessed as part of the overall presentation grade. And, no reading, please.

“Culturally Constructing Gender Research Paper” (Individual Paper, 12-15 pages):

This project asks you to investigate one gender-related phenomenon of your choosing, in one (or more) cultures of SAS. You are responsible for writing up an academic style, 12 to 15 page long paper that incorporates between 5 and 8 sources. The primary goal of this paper is to focus on one (or more, if you choose to (in their intersectionality) gender-related concept(s), issue(s), and mechanism(s) on an example of an existing issue in the area of your interest, and use experiential learning as well as research to illuminate the depth and complexity of the concept/issue and argue your case of either explaining it (historical cases) or even solving it (contemporary cases).

The final paper should properly introduce your case study of a gender-related phenomenon, explain its salience, provide your thesis or your research question, properly integrate the necessary background information about it (might be historical, institutional, cultural, ideological data – advisable is a brief literature review – and critically analyze your case

study, using theory and method of gender and communication studies, with a clear line of argumentation. The paper should explain why the gender-related issue exist/ed as it does/did in a particular culture or comparatively, in various cultures, based on the history, social organizations, dimensions, components, or norms/rules/roles of the culture/s, make explicit the link between the case study and the theory, be clear what the impact/influence is of the “why” on the communication behavior/discourse, i.e., don’t assume the reader will figure out the link. Revisit your thesis or provide the theoretical answer to your research question. Do not simply summarize your findings. Transcend your data and answer the research question theoretically. Have your sources cited and a References or Works Cited section (APA, MLA, or Chicago).

Exams:

You will have two exams (intermediate and final) – approximately 16-20 questions (multiple choice, true or false, match columns with numbers, and – write a short definition/provide an example/list of advantages or disadvantages of a conflict-related phenomenon).

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor’s supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

CLASSROOM CLIMATE

Semester at Sea® is committed to the Voyage Community Values. Consequently, the classroom environment is founded on mutual respect, community, and an aim toward equity. The Voyage Community Values support the creation of a collaborative and vibrant

community. Our community is the foundation of our learning, critical inquiry, and discovery. Each member of this course has a responsibility to uphold these values when engaging with one another.

With that, please review the following Voyage Community Values:

- **Well-Being:** We commit to the health, safety and well-being of ourselves, all members of our voyage community, *and* members of the communities we will visit.
- **Interconnectedness:** We understand our actions and attitudes have an impact locally and globally. We always seek to positively affect the planet and the people around us near and far.
- **Respect:** We honor the inherent dignity of *all people* with an abiding commitment to freedom of expression, scholarly discourse and the advancement of knowledge. We have the right to be treated, and the responsibility to treat others, with fairness and equity.
- **Inclusion:** We ensure inclusive environments that welcome, value, affirm and embrace *all people* within the shipboard community and in each country we visit.
- **Integrity:** We are honest and ethical in all of our interactions, including our academic work. We hold ourselves accountable for our actions.
- **Excellence:** We model the highest academic standards of preparation, inquiry and knowledge and consistently seek to understand complex issues and express informed opinions with courage and conviction.

LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to their Student Services advisor as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, posted to the student portal prior to registration.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct.

Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: Wood, J. T. & Fixmer-Oraiz, N.
TITLE: *Gendered Lives: Communication, Gender, Culture (13th edition)*
PUBLISHER: Stanford, CT: Cengage
ISBN #: 978-1-337-55588-3
DATE/EDITION: 2019

AUTHOR: Linthwaite, Illona, ed
TITLE: *Ain't I a Woman?*
PUBLISHER: Gramercy Books
ISBN #: 978-0517093658
DATE/EDITION: 1990

AUTHOR: Solomon, Barbara H., and Daniel Halpern ed
TITLE: *Other Voices, Other Vistas*
PUBLISHER: Signet Classic
ISBN #: 978-0451528407
DATE/EDITION: 1993

FILMS:

Title of Film: **MissRepresentation.**
Distributor: Netflix

Title of Film: **The Associate.**
Distributor: Hollywood Pictures

Title of Film: **I don't know how she does it.**
Distributor: TWC

Title of Film: **The Help.**
Distributor: Walt Disney Studios Motion Pictures

Title of Film: **Mad Men series, season 1.**
Distributor: AMC

ELECTRONIC COURSE MATERIALS

AUTHOR: Burnett, Ann, Jody L. Mattern, Liliana L. Herakova, David H. Kahl Jr, Cloy Tobola, and Susan E. Bornsen

ARTICLE/CHAPTER TITLE: " Communicating/muting date rape: A co-cultural theoretical analysis of communication factors related to rape culture on a college campus

JOURNAL/BOOK TITLE: *Journal of Applied Communication Research* 37

VOLUME: 37 no. 4

DATE: 2009

PAGES: pp. 465-485.

AUTHOR: Khrebtan-Hörhager, Julia, and Iuliia Kononenko

ARTICLE/CHAPTER TITLE: Of Fighters and Frames: Femen's Corporeality Between the Old, the New, the Yellow and the Blue."

JOURNAL/BOOK TITLE: *Journal of Intercultural Communication Research* 44

VOLUME: 44, no. 3

DATE: 2015

PAGES: pp. 224-251.

AUTHOR: Khrebtan-Hörhager, Julia.

ARTICLE/CHAPTER TITLE: "Musée du Quai Branly: The heart of darkness in la Cité de la Lumière."

JOURNAL/BOOK TITLE: *Communication Culture & Critique* 11

VOLUME: 11, no. 2

DATE: 2018

PAGES: pp. 315-340.

AUTHOR: Khrebtan-Hörhager, Julia, and Carl Burghardt.

ARTICLE/CHAPTER TITLE: Exhibiting Italianità: Anna Magnani and Sophia Loren as Madri della Patria.

JOURNAL/BOOK TITLE: *Communication, Culture and Critique*

VOLUME 2

DATE: 2019

PAGES: pp. 1-33

AUTHOR: Rowe, Aimee Carrillo

ARTICLE/CHAPTER TITLE: *Power lines: On the subject of feminist alliances.*

JOURNAL/BOOK TITLE: Duke University Press

VOLUME: N/A

DATE: 2008.

PAGES: pp. 3-25

AUTHOR: Mohanty, Chandra Talpade
ARTICLE/CHAPTER TITLE: *Feminism without borders: Decolonizing theory, practicing solidarity*
JOURNAL/BOOK TITLE: Duke University Press
VOLUME: N/A
DATE: 2003.
PAGES: pp. 1-35

AUTHOR: Lazreg, Marnia.
ARTICLE/CHAPTER TITLE: *Questioning the veil: Open letters to Muslim women*
JOURNAL/BOOK TITLE: Princeton University Press
VOLUME: N/A
DATE: 2009
PAGES: pp. 1-40

ADDITIONAL RESOURCES

A selection of itinerary-relevant short articles/media coverage (from *The Economist*, *Guardian Weekly*, *Spiegel International*, and *New York Times*) might be added (in a PDF form) to the readings (will be provided by the instructor).