

COMM 4660/5660 Queer Media Studies

Fall 2020 • On Campus | Remote • M/W 12.30pm-1.45pm MT • Student Commons 1600

Instructor: Mia Fischer, PhD
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Office: Student Commons Bldg., AB1 3313
Office Hours: M/W 11.00-12.00pm (in person or
via Zoom) and by appt (via Zoom)



I. Course Overview

Queer Media Studies investigates the history of queer and LGBT representations in a range of popular media in the United States since the 1960s— including news, film, television, comics, video games, music, and the Internet. The course’s focus is trifold: by considering socio-cultural contexts we will interrogate queer aspects of media production, media reception, and the texts themselves. Students will be introduced to major debates and theoretical frameworks surrounding queer media studies, specifically with a focus on how gender, race, class, nationality and ability intersect with our understandings of sexuality and its representation. Questions the course explores include: How have LGBTQ people and issues been represented in popular media? How have these images changed over time across various media platforms? And how can we account for these changes? What role do queer producers and audiences play in media industries? What does it mean to queer technology? What current issues drive LGBTQ activism?

Catalog description: Queer Media Studies is a discussion-based, writing-intensive seminar that examines the history and development of U.S. LGBTQI media by focusing on media texts and production, sociocultural context, and media reception.

II. Learning Outcomes and Key Objectives

The mission of the [Department of Communication](#) is to cultivate the knowledge and ability to use communication to create a more equitable and humane world. The Department has recently adopted the [National Communication Association’s Learning Outcomes](#) (further referenced here as LOCs). In this course students will:

- be able to define and apply key vocabulary and concepts used in queer media studies. [LOC# 2]
- sharpen oral communication, close reading, and writing skills by engaging with various theoretical and methodological approaches to queer media studies, specifically as they pertain to aspects of media production, reception, and the texts themselves. [LOCs#1, 2 and 3]
- strengthen their media literacy skills by explaining and comparing how queer media representations in the U.S. have evolved over time. [LOC# 5]

- critically analyze and assess how sexuality and gender (identity) are always already intertwined with race, class, ability, nationality and other lines of power in shaping LGBTQ culture and experiences. [LOC# 8]
- actively participate and demonstrate competency in the production of communication by creating multi-media projects about queer media culture. [LOCs# 4 and 9]

For *graduate students*, these course learning outcomes specifically connect to the following Department of Communication [MA Learning Outcomes](#):

- Select and use appropriate methods to collect, analyze, and interpret data to answer communication research questions.
- Communicate ethically and effectively; orally, in writing, and across digital platforms.
- Identify, critique, and evaluate research from across major fields of communication.

Course Content Note: This course addresses explicit material and concepts, including sexuality, race, gender (identity), bodies, violence, etc. If you are uncomfortable to critically, respectfully, and professionally engage with these topics, please consider dropping the course.

III. Course Materials

You do not need to purchase any books for this course. All required readings are **on Canvas** and/or **hyperlinked in this syllabus**.



I am flexible with the use of the term “readings.” Some days you will read difficult academic pieces, other days you will watch videos or read blogs. No matter the type of reading, you are **expected to consume it all** before you show up to class. Due to the online nature of some of the readings, it is up to you whether you want to print them out or read them on your screens. **Taking notes while you engage with the readings is highly recommended.** Please be sure to **always have the readings available in class.**

IV. Course Assignments

Quick Writes (top 10 out of 12; undergrads only): 10 pts each	20%	Grading Scale A 100-93.0% A- 92.9-90.0% B+ 89.99-87.5% B 87.49-83.0% B- 82.99-80.0% C+ 79.99-77.5% C 77.49-73.0% C- 72.99-70.0% D+ 69.99-67.5% D 67.49-63.0% D- 62.99-60.0% F 59.99% and below
10 Reading Responses (grad students only): 10 pts each	20%	
Media Example: 50 pts	10%	
Queer Concept Map: 50 pts	10%	
Queer Movie Review Blog and Response: 100 pts	20%	
Queer Video Essay: 100 pts	20%	
<ul style="list-style-type: none"> • Object Choice and Rationale: 15 pts • Self- and Peer Critiques: 5 pts • Final Video Essay: 80 pts 		
Participation: 100 Pts	20%	
<hr/>		
= Total: 500 pts		

Quick Writes (undergraduate students)

Throughout the term, I will hand out weekly writing prompts at the beginning of class or after major screenings. These prompts are meant to help you stay on task with the readings and will require you to think critically about the course material and engage with relevant media examples. Your top 10 responses will count towards your final grade. Quick writes cannot be made up if you miss class. Please consult the detailed grading rubric on Canvas for how to craft a successful writing response. [LOCs #1, 2, and 3]

Reading Responses (graduate students)

Graduate students are expected to complete 10 weekly reading responses throughout the semester. You are free to choose the weeks on which you complete them. Please note, however, that the first set of responses #1-4 are due by Week 6 (9/26/2020); responses #5-7 by Week 10 (10/21/2020); and responses #8-10 by Week 14 (11/18/2020). Your reading response must be 2 pages, double-spaced, 12pt font with one-inch margins (please note that this is a firm page count). These reading responses should be turned in either via Canvas or as a hard copy at the beginning of the class period in which we are to discuss the reading. Don't forget to include proper APA citations for the readings at the end of your paper. [LOCs #1, 2, and 3]

Your response should address and engage the following questions:

1. What is the author's main argument/thesis?
2. What main-points and evidence are used to support this argument?
3. How does the essay build on, connect, and/or disagree with other readings?
4. What did you like, appreciate, didn't like and/or had trouble understanding?
5. Pose at least two discussion questions based on the reading(s).

Media Example

During the semester, you will be responsible for posting one media example to our [Tumblr](#) course site (you will each receive an invite from me with instructions on how to access and post to our blog) Your media example could be a YouTube clip, news article, blog post, or excerpt from a podcast etc. Your chosen example should illustrate a point, theory, or concept from that day's readings. You should also be prepared to briefly introduce your example in class (no longer than 5 min). There will be a sign-up sheet during the first week to pick your specific date. Your post is due on Tumblr no later than 5pm on the day before class. Assignment details will be posted on Canvas. [LOCs #2, 3 and 5]

Graduate students are expected to present their media example in a more formal and comprehensive manner: you will sign-up for a day where you will be asked to lead part of class. In order to do so, you should prepare discussion questions and an activity that will guide our conversation about that day's readings for about 30min (you are welcome to prepare PowerPoint slides etc.). Additionally, you should bring a media example to class that further illustrates a point, theory, or concept from your reading(s).

Queer Concept Map

This open-format assignment gives you the latitude to show your understanding of some of the key concepts and terms of queer media studies that we will encounter early on in the semester and that very much lay the foundation for remainder of the course. Your "map" can take many

forms: it could be a literal map, a family tree, a Prezi/PowerPoint presentation, a (flow) chart, poster, traditional paper, comic, blog, video clip or other form of representation that allows you to clearly define and explain your terms and concepts. Detailed assignment guidelines will be posted to Canvas. [LOC# 2]

COMM graduate students should specifically treat this assignment as an opportunity to further develop their concept list for comprehensive exams and are expected to consult and cite a minimum of five additional scholarly, academic sources for their map.

Queer Movie Review Blog and Response on Tumblr

For this assignment, you will be creating a longer blog post on [Tumblr](#). In your blog post you will review and analyze a queer movie of your choice. Your blog post should engage some of the theoretical concepts that we have discussed in class along with your own analysis and additional research materials (1000-1200 words for undergraduate students; at least 2500 for graduate students). Part of this assignment also requires you to provide commentary on/responses to two of your peers' posts (at least 250 words). Assignment details will be posted on the Canvas assignment page. [LOCs# 2, 3, and 8]

Queer Video Essay

For your final assignment, you will work in groups (of no more than three; grad students alone or in pairs) to craft a 3-5min video essay that identifies a key issue/debate in contemporary queer media culture (e.g., homonormative representations in sitcoms, queer(ing) black masculinity in *Moonlight*, the erasure of lesbian characters in superhero movies, or media discourses about transgender rights to give you some ideas). You will use concepts, theories, and discussions from class as well as your own research to analyze and critique this issue. The purpose of this assignment is for you to actively engage in the production of media by developing video editing skills and crafting a compelling audio-visual critique. Your video should demonstrate the ways in which technology allows us to read against the grain of dominant (and perhaps not-so-dominant) readings of contemporary queer media culture. Assignment details will be posted on the Canvas. [LOCs#4 and 9]

Participation

I regard your active presence and participation as constituting a vital part of our shared learning experience. Some notes regarding presence: 1. Please do **not** equate presence with attendance. You do not earn credit just for showing up. 2. Presence includes both **being on time to class** and **meaningful participation** in class: i.e., you will receive participation points based on the quality of your contributions to discussions, small-group activities, completion of work sheets, paper workshops, in-class presentations, and projecting a productive attitude. Additionally, I welcome and encourage you to visit me during office hours at least once during the semester for Chat with the Prof sessions. [LOC# 3]

Extra Credit

I value students who take initiative in their own learning and strive to improve throughout the course. Because life is busy and sometimes you can't deliver your best performance on an assignment, I offer at least two extra credit opportunities (each worth a minimum of 5 points)

throughout the semester. These extra credit assignments are a great opportunity to make up for a missed Quick Write or re-gain points on one of the major assignments. Extra credit opportunities will be announced at least one week prior to their due date.

V. Course Schedule

*** This schedule is preliminary and may be subject to change. I will give advance notice of schedule changes whenever possible.

COMM 4660/5660 Queer Media Studies	
<p>Week 1</p> <p>Course Intro: Queerness and Queer Theory</p>	<p><u>M 8/17</u></p> <ul style="list-style-type: none"> Syllabus Overview and Course Intros Barker, Meg-John & Scheele, Julia (2016). <i>Queer a Graphic History</i>. Selections: 3-16,27-31,42-43, 47, 51-63, 126-133. <p><u>W 8/19</u></p> <ul style="list-style-type: none"> Jagose, Annemarie (1996). <i>Queer Theory: An Introduction</i>. Selections: 1-6, 72-83. Barker, Meg-John & Scheele, Julia (2016). <i>Queer a Graphic History</i>. Section on Butler: 73-83. <p>Grad students also read:</p> <ul style="list-style-type: none"> Warner, Michael (1991). <i>Fear of a Queer Planet: Queer Politics and Social Theory</i>. Selections from Introduction: xvi-xxi; xxv-xxviii. <p>Quick Write 1: answer discussion questions for Out in The Night (2014)</p>
<p>Week 2</p> <p>Queer and Transgender Media Studies</p>	<p><u>M 8/24</u></p> <ul style="list-style-type: none"> Andersson, Yvonne (2002). "Queer Media?: Or; What Has Queer Theory to do with Media Studies?" <i>IAMCR</i>, 1-10. Tongson, Karen (2017). "Queer" in <i>Keywords for Media Studies</i>, 157-160. Quick Write 2 <p><u>W 8/26</u></p> <ul style="list-style-type: none"> Stryker, Susan & Currah, Paisley (2014). "Introduction." <i>TSQ: Transgender Studies Quarterly</i> 1(1-2), 1-18. Fischer, Mia. (2018). "Queer and Feminist Approaches to Transgender Media Studies," in <i>Feminist Approaches to Media Theory and Research</i>, edited by Harp, Loke & Bachmann, 93-107. Introduce Queer Concept Map assignment
<p>Week 3</p> <p>Histories of Queer Media</p>	<p><u>M 8/31</u></p> <ul style="list-style-type: none"> Gross, Larry (2001). "Ch 2: Coming Out and Coming Together" and "Ch 3: Stonewall and Beyond" in <i>Up from Invisibility: Lesbians, Gay Men, and the Media in America</i>, 21-55. Ryan, Hugh (2017). "Power to the People: Exploring Marsha P. Johnson's Queer Liberation." Out.com. Screening: <i>Stonewall Uprising</i> (2011) or <i>Major!</i> (2015)

HIV/AIDS and Queer Activism	<u>W 9/2</u> <ul style="list-style-type: none"> • Treichler, Paula (1999) “AIDS, Homophobia, and Biomedical Discourse” in <i>How to Have Theory in an Epidemic</i>, 11-41. • StoryCorps (2019). “Lessons in Love.” [podcast; listen to whole episode ~13min]. <p style="text-align: right;">Quick Write 3</p>
Week 4 HIV/AIDS cont. and COVID-19	<u>W 9/9</u> <ul style="list-style-type: none"> • De la Cretaz, Britni (2020). “How Activists Are Creating A ‘Queer Response’ To The Coronavirus Pandemic.” <i>Refinery 29</i>. • Screening: <i>United in Anger - A History of ACT UP (2014)</i> <p style="text-align: center;">DUE: Queer Concept Map by 5pm on Fr 9/11</p>
Week 5 Queer Reception	<u>M 9/14</u> <ul style="list-style-type: none"> • Doty, Alexander. (1993) “There’s Something Queer Here” in <i>Making Things Perfectly Queer</i>, 1-16. <p style="text-align: right;">Quick Write 4</p> <u>W 9/16</u> <ul style="list-style-type: none"> • Cavalcante, Andre (2017). “Breaking into Transgender Life: Transgender Audiences’ Experiences With ‘First of Its Kind’ Visibility in Popular Media.” <i>Communication, Culture & Critique</i>, 1-18. • Screening: selections from <i>Disclosure (2020)</i>
Week 6 Queer TV	<u>M 9/21</u> <ul style="list-style-type: none"> • Joyrich, Lynne (2014). “Queer Television Studies: Currents, Flows, and (Main)streams.” <i>Cinema Journal</i> 53(2), 133-139. • Dow, Bonnie (2001). “Ellen, Television, and the Politics of Gay and Lesbian Visibility.” <i>Critical Studies in Media Communication</i> 18(2), 123-140. <p style="text-align: right;">Quick Write 5</p> <u>W 9/23</u> <ul style="list-style-type: none"> • Townsend (2019). “GLAAD’s ‘Where We Are on TV’ report shows TV is telling more LGBTQ stories than ever.” <i>Glaad.org</i> <p>Choose two:</p> <ul style="list-style-type: none"> • Keegan, C��el (2016). “Tongues without Bodies: The Wachowskis’ Sense8.” <i>Transgender Studies Quarterly</i> 3(3-4), 605-610. • Leiva, Ludmila (2017). “TV Is Getting More Progressive, But It’s Still Failing Queer People of Color.” <i>Bustle</i>. • Fallon, Kevin (2018). “‘Pose’ isn’t just great TV. It’s making Trans History.” <i>Daily Beast</i>. • Phillips, Carmen (2020). “‘Gentefied’ Will Drop Brown Queer Love Bombs All Over Your Netflix Queue.” <i>AutoStraddle.com</i> • Screening: Selections from <i>Sense 8, Pose, Gentefied</i>
Week 7 Queer Film	<u>M 9/28</u> <ul style="list-style-type: none"> • Introduce Queer Movie Review assignment • Benschhoff, Harry and Griffin, Sean (2004). “Introduction,” in <i>Queer Cinema: The Film Reader</i>, 1-15. • Screening: <i>Fabulous! The Story of Queer Cinema (2006)</i> <u>W 9/30</u> <ul style="list-style-type: none"> • Als, Hilton (2016). “‘Moonlight’ Undoes Our Expectations.” <i>New Yorker</i>. • Lodge, Guy (2016). “Does Moonlight show gay cinema has to be

	<p>sexless to succeed? <i>The Guardian</i>.</p> <ul style="list-style-type: none"> Hutchinson, Sikivu (2017). "Moonlight, Black Boy, and Teachable Moments," <i>The Feminist Wire</i>. Screening: Selections from <i>Moonlight</i> (2016) Quick Write 6
<p>Week 8</p> <p>Comics and Zines</p> <p>Ga(y)mes</p>	<p>M 10/5</p> <ul style="list-style-type: none"> Video Essay Project: intro and group work Scott, Darieck & Fawaz, Ramzi (2018). "Queer About Comics." <i>American Literature</i> 90(2), 197-219. Bechdel, Allison (2008). "Introduction" in <i>Essential Dykes to Watch Out For</i>, vii-xviii. Glover, Cameron (2017). "A Labor Of Love: Why Zines Will Always Be An Important Part Of Queer Culture." <i>GoMag</i>. <p>W 10/7</p> <ul style="list-style-type: none"> Ruberg, Bonnie & Phillips, Amanda (2018). "Not Gay as in Happy: Queer Resistance and Video Games (Introduction)." <i>Game Studies</i> 18(3). Shaw, Adrienne (2018). "Reclaiming video games' queer past before it disappears." <i>The Conversation</i>. Screening: <i>Gaming in Color</i> (2014) Quick Write 7
<p>Week 9</p> <p>Music</p>	<p>M 10/12</p> <ul style="list-style-type: none"> Group work on Video Essay <p>W 10/14 Choose two:</p> <ul style="list-style-type: none"> Moore, Madison (2012). "Tina Theory: Notes on Fierceness." <i>Journal of Popular Music Studies</i> 24(1), 71-86. DeClue, Jennifer (2017). "To Visualize the Queen Diva! Toward Black Feminist Trans Inclusivity in Beyoncé's 'Formation.'" <i>Transgender Studies Quarterly</i> 4(2), 219-225. Spanos, Brittany (2018). "Janelle Monáe Frees Herself." <i>Rolling Stone</i>. Wheeler, André (2020). "Bad Bunny: does a straight man deserve to be called a 'queer icon'?" <i>Guardian</i>. <p>DUE: Video Essay Rationale by 5pm</p>
<p>Week 10</p> <p>Neoliberalism and the Gay Market</p> <p>Globalizing Gay?</p>	<p>M 10/19</p> <ul style="list-style-type: none"> Duggan, Lisa (2003). "Ch 1: Downsizing Democracy" and "Ch 3: Equality, Inc." in <i>The Twilight of Equality: Neoliberalism, Cultural Politics, and the Attack on Democracy</i>, 1-21; 43-66. Quick Write 8 <p>W 10/21</p> <ul style="list-style-type: none"> Goltz, Dustin Bradley et al. (2016). "Discursive Negotiations of Kenyan LGBTI Identities: Cautions in Cultural Humility." <i>Journal of International and Intercultural Communication</i> 9, 104-121. Wong, Alvin (2018). "When Queer Theory Meets Tongzhi in 'China,'" <i>Transgender Studies Quarterly</i> 5(3), 507-513. Dickerman, Kenneth (2016). "Poignant portraits show what it's like being LGBT in China." <i>The Washington Post</i>.

<p>Week 11</p> <p>Queering Production/ Producing Queerness</p>	<p><u>M 10/26</u></p> <ul style="list-style-type: none"> • iMovie tutorial: bring audiovisual materials to class! • Martin, Alfred L. Jr (2018). "What is Queer Production Studies/Why Is Queer Production Studies." <i>Journal of Film and Video</i>, 70 (3-4), 3-7. <p><u>W 10/28</u></p> <ul style="list-style-type: none"> • Martin, Alfred L. Jr (2018). "Pose(r): Ryan Murphy, Trans and Queer of Color Labor, and the Politics of Representation." <i>LA Review of Books</i>. • Tourmaline (2017). "Tourmaline on Transgender Storytelling, David France, and the Netflix Marsha P. Johnson Documentary." <i>Teen Vogue</i>. <p style="text-align: right;">Quick Write 9</p> <p>DUE: Queer Movie Review by Fr 10/30 by 5pm</p>
<p>Week 12</p> <p>Mainstreaming Queer(ness)?</p> <p>Queer(ing) Terror</p>	<p><u>M 11/2</u></p> <ul style="list-style-type: none"> • Walters, Suzanna D. (2014) "Introduction: That's so Gay! (Or is it!?)" in <i>The Tolerance Trap: How God, Genes, and Good Intentions are Sabotaging Gay Equality</i>, 1-16. • Kohnen, Melanie (2015). "Cultural Diversity as Brand Management in Cable Television." <i>Media Industries</i> 2(2). <p><u>W 11/4</u></p> <ul style="list-style-type: none"> • Harris, Anne & Holman Jones, Stacy (2017). "Feeling Fear, Feeling Queer: The Peril and Potential of Queer Terror." <i>Qualitative Inquiry</i>, 23(7), 561-568. • Calafell, Bernadette M. (2017). "Brownness, Kissing, and US Imperialism: Contextualizing the Orlando Massacre." <i>Communication and Critical/Cultural Studies</i>, 14(2), 198-202. <p style="text-align: right;">Quick Write 10</p>
<p>Week 13</p> <p>Queer(ing) Technology</p>	<p><u>M 11/9</u></p> <ul style="list-style-type: none"> • Group work on Video Essay <p><u>W 11/11</u></p> <ul style="list-style-type: none"> • Queer Coded/Queer Coding • MacAulay, Maggie & Moldes, Marcos (2016). "Queen don't Compute: Reading and Casting Shade on Facebook's Real Names Policy." <i>Critical Studies in Media Communication</i> 33(1), 6-22. • Cárdenas, Micha (2015). "Shifting Futures: Digital Trans of Color Praxis." <i>Ada: A Journal of Gender, Media, and New Technology</i> 6. • Trans*H4CK <p style="text-align: right;">Quick Write 11</p> <p>DUE: Draft of Video Remix by 5pm</p>
<p>Week 14</p> <p>Queer Activism</p>	<p><u>M 11/16</u></p> <p>Read ALL:</p> <ul style="list-style-type: none"> • Kirchick, James. (2019). "The Struggle for Gay Rights Is Over." <i>The Atlantic</i>. <p>Choose TWO:</p> <ul style="list-style-type: none"> • Beam, Myrl (2019). "Against the Rainbow." <i>The Abusable Past</i> blog. • Spade, Dean & Willse, Craig (2013). "Marriage Will Never Set Us Free." <i>Against Equality</i>.

	<ul style="list-style-type: none"> • Phippen, Moira (2017). “Activism for the College Queer.” <i>Medium</i>. • Gaddy, Kristina (2018). “Queer Appalachia Is Redefining Southern Identity.” <i>BitchMedia</i>. <p style="text-align: right;">Quick Write 12</p> <p>W 11/18</p> <ul style="list-style-type: none"> • Group work on Video Essay <p>DUE: Peer- and Self Critiques by 5pm</p>
<p>Thanksgiving Break no class! 11/25-12/1</p>	
<p>Week 15</p> <p>Queer Activism cont.</p> <p>Course Wrap Up</p>	<p>M 11/30</p> <p>Choose THREE:</p> <ul style="list-style-type: none"> • Green, David B. Jr (2029). “Hearing the Queer Roots of Black Lives Matter.” <i>Medium</i>. • Ahmed, Beenish (2017). “Standing At The Intersection Of Queer And Undocumented.” <i>NewNowNext</i>. • NoJusticeNoPride (2017). “Trans Liberation, Not US Militarism: Selective Outrage Over Trans Military Ban Obscures Larger Failures to Support Trans Communities.” <i>Medium</i>. • Spade, Dean (2019). “Op-ed: Honor Our Stonewall Veterans by Being Your Most Queer Militant Self.” <i>Out.com</i>. • Spade, Dean (2019). “Shit’s Totally FUCKED! What Can We Do? A Mutual Aid Explainer [video].” <i>Bigdoorbrigade.com</i>. <p>W 12/2</p> <ul style="list-style-type: none"> • Screening: Video Essays!

VI. Classroom and University Policies

For all relevant university deadlines and procedures (such as the last day to withdraw from a course) as well as a comprehensive list of academic support sites, please visit this [link](#).

Attendance

Attendance and participation in this course matters. Of course, extenuating circumstances do sometimes arise, and you may not always be able to make it, especially in times of COVID. You, therefore, get **three (3) absences** (this covers in-person and Zoom). You do not need to provide documentation for these absences. Absences that exceed this amount **will be penalized by 5 points off the final letter grade for each additional absence** (e.g., from a B = 85% down to a B- 80% and so on). If subsequent absences are due to extenuating circumstances that are documentable and excusable emergencies, exceptions may be made to this policy on a case-by-case basis. Please note that missing more than **six class sessions unexcused** will result in automatic **course failure**. Attending class also means arriving to class on time and staying for the whole class. If you are late for class or leave early, you will be counted as absent. *It is your responsibility to talk with a peer about what you miss during class.*

According to CU Denver policy the following absences may be excused with proper documentation:

Type of Absence	Required Documentation
Official university function	University official authorizing the absence
Required court or jury appearance	Clerk of the Court
Required military obligation	Copy of orders, or commanding officer
Religious observances	Student initiated request
Severe illness or injury	Physician's note
Death of family member	Copy of death certificate, family relationship
Closed campus/inclement weather	No verification required
Open campus/inclement weather	Highway department closed road verification
Required employment travel	Immediate supervisor

Late Work and Grades

You are expected to complete all assignments **on time** and submit them via Canvas. Please note that **I do not accept late work** for a grade unless we have discussed and arranged for special circumstances **in advance**. Otherwise your assignment will receive a zero, no matter if it is five minutes late or five days. I will generally provide you with **checklists and/or grading rubrics** in advance of major assignments so that you have a clear sense of key elements required to succeed, as well as to ensure fair and consistent grading practices. All of your grades will be posted and made available on Canvas, usually within one to two weeks after their due-date. Because of right-to-privacy restrictions, I do not discuss grades via email. If you feel like a grade you earned is not deserved and you want to appeal, please submit a brief typewritten memo more than 24 hours after and within seven days of earning that grade explaining why you feel a change is warranted.

Correspondence

Email will be a primary mode of communication outside of class, so **be sure to check your Canvas messages regularly**. Please also adhere to basic email etiquette. If you are unclear what this constitutes, a useful resource can be found [here](#). I generally respond to emails Mo-Fr between 9am and 5pm within 24hrs of receiving them. Please note that I do not respond to emails over the weekend.

Class Room Decorum

Diverse backgrounds, embodiments, and experiences are essential to the critical thinking endeavor at the heart of university education. Each and every voice in the classroom is important and brings with it a wealth of experiences, values and beliefs. Here at CU Denver we believe that individual differences can deepen our understanding of one another and the world around us, rather than divide us. I, therefore, expect you to be courteous and respectful with each other and maintain an open-mind when you encounter identities and perspectives that may differ from your own. Because we will, at times, talk about difficult and contested issues in this class, please come to class ready to listen as much as you are ready to talk. We are all responsible for proactively creating a positive learning environment that refrains from personal attacks and does not deploy racist, (cis)sexist, homo-/transphobic, ableist or otherwise offensive language. Unlearning problematic patterns of thinking can be hard and is a process that requires

all of us to push ourselves beyond our comfort zones in an effort to pursue rigorous intellectual dialogue and debate. Please remember that you may not always agree with everything you read, hear, or discuss in this class, but you are responsible for engaging respectfully with your classmates, your instructor, and the material.

How to do well

I encourage you to chat with me about the course materials and/or assignments if you have any concerns or are unclear about something. I am happy to look over drafts, answer questions, or provide clarification whenever possible. Please ask for clarification and/or help well in advance of a due date. This is an **upper-level college class – you are expected to submit college-level work and take initiative in your own learning**. In addition to the two and a half hours you spend in class each week, you should expect to devote at least three hours per week to work outside of class. This includes the time you will spend reading, studying, and working on assignments. The most successful students in this class will keep up with the readings, think about major assignments not last minute, ask for help, regularly contribute to class discussions, and demonstrate a solid grasp of language and composition. Your grade will be reduced if your work displays a severe lack of attention to correct formatting, spelling, and punctuation. Don't just use spell-check – PROOF RED REED READ! Additionally, I highly recommend CU Denver's Writing Center as a means to enhance your learning and academic performance.

The Writing Center

North Classroom Building (CU Denver), Room 4014

Auraria Library, First Floor

writing.center@ucdenver.edu

303-556-4845

* Offers all students free, individualized writing instruction,
both in person and online*

Gadgets in Class

I am fine with you bringing laptops or tablets to class as long as you are solely using them for taking notes and accessing course materials. Please also keep in mind that numerous studies have shown that these tech devices easily distract us and that students who take notes the old-fashioned way with a pen and paper generally perform better. Please remember to silence your cell phones in class and do not text.

Tech problems

Computers die, wireless internet goes down, printers run out of ink, and you will leave stuff on the bus/plane/car. These are facts of life, not emergencies. Technology problems will not be accepted as excuses for unfinished work. To avoid having any of these things ruin your life, back up your work regularly and start assignments early.

Academic Honesty & Plagiarism

All work you submit for this class—whether in reading/film responses, blog posts, video projects, or in class discussion—should be your own. **Plagiarism is the representation of someone**

else's ideas, quotations, or research as your own. It is a form of theft. Examples of plagiarism: buying a paper written by someone else, quoting or summarizing an author's argument without correctly citing them, using ideas found on websites for your assignments without correctly citing them, "borrowing" a classmate's ideas for your own writing without attribution, and using your own papers for more than one class without explicit consent of all instructors (yes, you can plagiarize yourself). **Plagiarism is a violation of the [Student Code of Conduct](#) and will result in immediate failure of the assignment. If you are caught cheating/plagiarizing more than once you will fail the entire course. At my discretion, instances of plagiarism and/or cheating will be reported to the Office of Student Conduct.**

How do I properly cite sources?

- ✓ always choose APA for your citations and follow the style guide closely
- ✓ all assignments must enclose directly quoted material inside quotation marks and provide page numbers
- ✓ include in-text parenthetical citations for all material drawn from another source – this includes direct quotations, summaries, and paraphrased material
- ✓ include a complete reference list of all your sources at the end of your paper

For a more detailed explanation on proper citational practices, see this excellent guide from Purdue's Online Writing Lab: [APA formatting and style guide](#)

University Employee Reporting

As a faculty member, one of my responsibilities is to help create a safe learning environment on our campus, one that is free from sexual harassment. Please be aware that most University employees, including myself, are **mandatory reporters**. This means that we are legally required to share any knowledge of *specific* sexual misconduct with the Office for Equal Opportunity & Affirmative Action (EOAA) that is disclosed to us. You can access CU Denver's sexual harassment policy [here](#).

The [Phoenix Center at Auraria](#) provides free and confidential resources and assistance to survivors of interpersonal violence (relationship violence, sexual violence, and stalking), as well as their friends, families, and concerned others.

Mental Health

Adjusting to the high expectations of college life can be difficult and hard to handle. If you are experiencing stress, anxiety, and/or depression please do not hesitate to come talk to me and/or contact CU Denver's [Student and Community Counseling Center](#) (303-556-4372). Talking through your problems is an effective way to get through challenging times in your life. There is no shame or embarrassment in seeking help.

Special Needs Policy

CU Denver is committed to ensuring the full participation of all students in its programs, including students with disabilities as is required by federal law. If you have a disability or think you might have one and need accommodations to succeed in this course, I encourage you to

contact [Disability Resources and Services](#) as soon as possible to arrange for equitable accommodations. I also understand that not all diverse needs for accommodation fall under the rubric of traditional “disabilities.” If you need special accommodations to help you succeed in this course, please see me so that we can determine what your needs are and how I can help you meet them. This course strives to use assistive technology, such as screen readers and closed-captioning services, whenever possible to support course-material accessibility for all students.

COMM Advising

The Department offers advising five days a week, offering you strong support toward completing your degree. If you have not met with a COMM advisor before, please plan to do so this semester. Please note that students who plan to graduate at the end of the semester must meet with an advisor in the first two weeks of classes to complete a Graduation Checklist. Your advisors, their available times, and their contact information are:

Dr. Yvette Bueno-Olson

Advising on M/W 11:00 am -1:00 pm in her Zoom meeting room:

<https://ucdenver.zoom.us/my/yvettebuenoolson>

Also via e-mail at any time, expect a response within 24 hours

yvette.buenoolson@ucdenver.edu

Dr. e.j. Yoder, COMM Advising

Advising on T/Th 11:00 am - 1:00 pm in her Zoom meeting room:

<https://ucdenver.zoom.us/my/ejyoder>

Also via e-mail at any time, expect a response within 24 Hours

ej.yoder@ucdenver.edu