COMMUNICATION 751

GENDER AND COMMUNICATION
GENDERING ORGANIZATIONAL COMMUNICATION

Dr. Patricia Geist-Martin

Fall 2014

No man, however eloquent, can speak for woman as woman can for herself. Nevertheless, I hold that this cause is not altogether and exclusively a woman’s cause. It is the cause of human brotherhood as well as the cause of human sisterhood, and both must rise and fall together. Woman cannot be elevated without elevating man, and man cannot be depressed without depressing woman also. Frederick Douglass


One of the most striking features of men’s talk . . . is its orientation to the hegemonic norms of masculinity. In most of the conversations most of the time, it is evident that make speakers are acting in a way that aligns them with these dominant norms, norms which prescribe “acceptable” maleness. This dominant mode of “being a man” is typically associated with “heterosexuality, toughness, power and authority, competiveness and the subordination of gay men” (Frosh, Phoenix, & Pattman, 2002, pp, 75-76). It seems imperative that we understand the influence that these norms exert on men. It can be argued that men suffer from the narrowness of these norms: they restrict men in terms of what they feel they can do and say and how they are with other people. (Coates, 2003, p. 196)


COMMUNICATION 751
GENDERING ORGANIZATIONAL COMMUNICATION
Fall 2014 Tuesdays 4:00-6:40 /COM 209

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COURSE DESCRIPTION
In this course gender is not viewed as a nominal, demographic variable (male/female), but instead gender is viewed as the fabric of life, socially constructed and ever changing through communication. Organizing shapes gender and gender shapes organizing through communicative practices including talking, constructing identities, displaying bodies, and any other forms of expression (art, politics, play, or parenting). We explore the communication processes that organize gendered selves and institutions. Taking a social constructivist and postmodern perspective on gendering and organizing, we will identify and as much as possible deconstruct dominant, hegemonic meanings of gender, race, and sexuality. Students are asked to explicitly, actively, and continually reflect upon the making, maintenance, and changing of their gendered selves through weekly writing assignments and our discussion of the writings. Our ultimate aim is to search for, find, create, and shape alternative, more egalitarian ways of organizing in the modern workplace.

STUDENT LEARNING OBJECTIVES
By the end of the semester, you will be able to:
1. Explain how gender is socially constructed rather than being biological or pre-ascribed.
2. Identify various social, cultural, and political interests and conditions that have shaped the shifting, on-going meanings of gender and work.
3. Understand key concepts related to gender and organizing, including, but not limited to: sex segregation, tokenism, glass ceiling, and harassment.
4. Apply gender theories to your “real-life” organizational experience.
5. Imagine ways that YOU can re-construct or re-create emancipatory gendering practices in all of OUR organizational lives.

TEXTS
MY RESPONSIBILITIES
I’ve worked diligently to put together an informative and intriguing group of readings and class activities. I will lecture only occasionally, as a way of guiding us through this material. For the most part, however, I see my chief role as creating the structure for the seminar, articulating assignments, posing questions as a means of encouraging reflection, and facilitating discussion among us. It is also my job to provide guidance and feedback to each of you as you proceed with your projects. I recommend that you make at least one 30 minute appointment with me to talk in-depth about your final project ideas, sometime in the first few weeks of class.

YOUR RESPONSIBILITIES
I. Discussion Leader 16%
II. Reflection 24%
III. Semester Research Project 30%
IV. Building Block Assignments 15%
V. Final Exam 15%

ASSIGNMENTS
I. DISCUSSION LEADER: (160 points) 16%

One time this semester, each individual in the class will be responsible for leading the discussion for that class period. This assignment requires that you become FLUENT in the week’s reading and devise a plan to involve us in a discussion of the readings, the authors, the concepts. Realize that all of us have read the readings, so there is no need to walk us through the content of the week’s readings (besides that would be very boring). Instead, create a written report and oral presentation that turns our attention to the following key sections (but you do not need to follow this order in the presentation—except of course the introduction and conclusion:
1. Introduction: Overview the focus of the seminar’s readings/discussion. Engage us. Invite us in to consider what we want to explore this week about the gendering of organizational communication.
2. List of the Week’s readings in APA style.
3. List of Concepts. A list of key concepts that seem most relevant in ALL of this week’s readings. DO NOT walk through each reading listing all the concepts. Instead create a list of concepts that cross two or more of the readings, define them, with APA cites.
4. List of Scholars. A list of communication scholars that are publishing in the area (possibly finding others that are missing in this week’s readings that clearly offer insight). So be sure that your search for authors extends beyond our texts.
5. Engagement. This should be the largest portion of your presentation. Engage us in the following ways (not necessarily in this order):
   (a) offer, one at a time, two to three discussion questions that facilitate dialogue about the readings that extends the discussion beyond the readings (not just asking classmates to regurgitate information), (b) offer at least one question that asks the class to synthesize this week’s readings with readings from the weeks prior, (c) focus our attention on one author
that you listed in #4 by giving us a list of their publications and revealing to us their program of research, and (d) offer at least one practical application of one or more of the concepts in #3 in a fascinating manner (e.g., a film clip, a photographic montage, a song lyric, a book, a quote from an interview transcript, and/or something else that fits with the week’s readings). Be sure to include a description of the link between the readings and the practical engagement.

6. **Conclusion--Your Perspective.** A description of the aspects of the week’s readings that you feel passionate and curious about. It is that area that you could see as relevant to all of us, some of us, or just to you in some way that is engaging and provocative. Leave us with something to think about for our projects or our life!

**Written Report (100 points):**
(1) Posted on BB at least two hours BEFORE you come to class on your day to present (the day before would be even better),
(2) Length at 5-7 pages with the above 6 sections (PLEASE do not go over this page limit),
(3) Copied and handed out to classmates in class (copy for me is 12 pitch font; copy for classmates can be reduced two pages to one page, be printed in a smaller font, and printed double-sided)

**Oral Presentation (60 points):**
(1) 40-50 minutes,
(2) Evaluated based on preparedness, organization, clarity, depth, and engagement,
(3) Rubrics for written and oral DL Assignment on pp. 26-27.
**Discussion Leader Assignments**

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<td>Week 16 (Dec 9)</td>
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**FINAL PROJECT PRESENTATIONS: TUESDAY, DECEMBER 16**
II. REFLECTION (240 points)  24%

Thinking critically about gender issues demands your attention, concern, and participation. Effective participation in class means demonstrating your knowledge and critical thinking about the reading, showing respect for classmates who may have different views than you, and enlivening our class discussions with examples you have experienced, read about, and write about.

The reading in this class is essential material. I assume that assigned readings will be completed before each class and that you will come prepared to discuss them, taking advantage of the variety of viewpoints, interests, backgrounds, and experiences represented amongst us. Since a seminar is only as good as the totality of contributions that occur within it (and I am a firm believer that students learn as much from one another as from the instructor), I encourage everyone’s active participation in terms of raising questions, making observations, sharing insights, and providing feedback to your peers. Participation with others who are discussion leaders is essential. There are two components of practicing theory: participation and theory-practice reflection papers.

Participation (100 points; 10%)
Participation in this class is evaluated in two ways: attendance and Discussion/Exam questions

1. Attendance. My expectation is that students will attend all classes, arrive on time, stay until the end of class, and actively participate in class discussions. Quality and quantity of participation will be considered in my evaluation of your participation. If you must miss a class, my policy is that your points will be lowered 25 points for each absence. One way to retain points from an absence is to write a 3-4 page paper, due the class period after the absence that includes an integrated discussion of key points from the week’s readings, comments in class (either tape recorded or notes gained from classmates), and the film (if a film was shown the week you were absent, you will need to rent and view the film).

2. Discussion/Exam Questions. There will be an exam at the end of the course. The class will be divided into two groups—one week group A must complete this assignment, the next week, group B must complete this assignment. Each group will select the reading from a hat. In essence, every other week you will post on BB and then bring to class, one typed page with THREE exam questions (a) a short answer question that asks about a key concept from the reading and what you see as the correct answer and the reading and page number. (b) an essay question that integrates knowledge from more than one reading, and the pages from each reading where that material for the answer can be found, and (c) a question based on a reading that asks students to reflect upon their semester research project. While the question may focus on something you don’t understand, please write the question in a way that facilitates critical thinking and discussion, rather than asking for a point of clarification in the reading.
Theory-Practice Reflections (140 points)  

In most cases, every other week you will write ONE single-spaced typed page at 12 pitch font (or 2 double-spaced pages) discussing your insights bridging theory and practice:  
(a) indicating your experience with the topic by describing ONE specific incident,  
(b) indicating an insight gained by bridging this experience with one or two ideas from the week’s readings and the previous week’s film (if there was one), and  
(c) including a reference page (on a second page) citing readings in APA (in text & ref page).  

ALL these writing assignments contribute to the development and completion of your semester project because they are designed to “de-center ‘self’ as the privileged site of thinking and knowing, of identity and gender” (Bruni & Sherardi, 2002, p.36).

September 2, 2014: TP Reflection # 1: Start from Where You Are (20 points)  
Write a one page description of a time when you felt discriminated against based on your gender OR when you discriminated against someone else because of his or her gender.  
Describe the context, the interactions, your response, other’s response (if any), including your feelings during and after the interaction/response. Include the insight(s) you gained by viewing this experience from the perspectives on gender offered through one idea or concept in one of the week’s readings.

September 16, 2014: TP Reflection # 2: Silencing (20 points)  
Write a one-page description of a story you have been told not to tell, a family secret, a story of a time that you were silenced. Of course, pick something you feel you can share with the class at this point in time, or that NOW you are ready to tell (Again, describe context, responses, feelings, and insights). Discuss how invisible or flagrant this form of silencing tends to be and why you think that is the case. Describe one idea or concept from ONE of the week’s readings that helps to re-frame and re-consider this communicative practice and previous week’s film.

September 30, 2014: TP Reflection # 3: Gendered Bodies (20 points)  
Write a one-page description of a time at work or at home that someone said something to you about your own body (or about someone else’s body) and for the first time you recognized or even considered how you should or should not perform gender.

October 7, 2014: TP Reflection # 4: Resistance (20 points)  
Can you describe a time when you resisted something someone asked you to do in a situation where you felt it was “expected” of you as a man or a woman? Be specific in describing what was asked of you, when and where this occurred, how you responded, if there was any fallout from your response, if anything has happened since that seems to you to be related to your initial resistance. If after really thinking this through you come up blank, then write instead about a moment when someone resisted your request in a situation where the person indicated it was not their responsibility as a man or a woman, or they felt insulted or demeaned in some way by your request.
October 21, 2014: TP Reflection # 5: Gender Citizenship (20 points)
In TWO pages, describe an insight that you can offer about being an active participant in gender citizenship at work, in the community, in the nation, and/or in the world? That is, in what ways can you author a future in organizations that reforms or transforms some form of gendered inequity or oppression? Be sure to specify how you would put this insight into practice, and in doing so, cite at least one reading.

October 28, 2014: TP Reflection # 6: Your Feminist Stance (20 points)
In TWO pages, describe how a feminist discourse is important to your life? (or become important more recently) Elaborate your answer with one or two specific examples from your day-to-day life right now. Be sure to tie in an insight from one of this week’s readings.

November 18, 2014: TP # 7: Gender Bender (20 points)
In this week’s Theorizing Practice, you are to bend the appropriate gender rules by “acting otherwise”.
1. Think about all the ways we have identified in class or in the readings of how gender is performed every day. (See Lorber, 1994 for many examples).
2. Decide consciously what rule you want to bend, and who you want to bend the rule in front of. Remember, you need an unsuspecting audience to see your infraction.
3. Bend the rule in front of others. Their reaction and your response to their reaction are at the heart of this assignment.
4. Immediately afterwards, write down everything you can about the reactions to your behavior. Did others notice? What did they say to you or to each other? What were their nonverbals saying? Were they uncomfortable? Did they try to control your behavior, or reprimand you for bending the gender rules? How so?
5. Then, write down everything you felt about this experience. Describe your comfort level in bending the rule. How did you feel while bending the rules? How do you feel afterwards?
6. Last, answer the question: What did you learn about the power of gender?

Your TWO page essay should address #1 through # 6 above and be typed, double-spaced. MOST OF ALL—HAVE FUN. BUT PLEASE, PLEASE DO NOT PUT YOURSELF IN DANGER. BE RESPONSIBLE. REMEMBER, OUR SOCIETY TAKES GENDER ROLES VERY SERIOUSLY. BALANCE CHALLENGE WITH SAFETY!


III. SEMESTER RESEARCH PROJECT (300 points)

The premise guiding this course and your project is that gender operates as a “basic organizing principle which profoundly shapes/mediates the concrete conditions of our lives. . . . [Gender is central] in shaping our consciousness, skills, and institutions as well as in the distribution of power and privilege (Lather, 1988, p. 571). Begin thinking now about what you see as important social changes needed in the gendering of our lives (e.g., laws, hiring practices, the structuring of work, benefits, health care, education, leadership, etc.). Your project this semester will be designed to build a bridge between theory and practice by promoting some type of social change. I want you to see your project as political practice. Consider the following statement:

How we can use our educational apparatuses and institutions to make social change--how we can reinvigorate our capacity as agents to act as well as to know otherwise, to intervene in the world as well as the academy, to have an effect. (Greene, 1992, p. 25)

The project you choose will require extensive research on the topic of interest. No matter what topic you choose, the focus should always be on communication. Below I have listed a range of topics, but it clearly is not a comprehensive list. Almost ANY topic could be considered from a feminist lens. Keep in mind that we are interested in exploring the communicative processes that elevate one gender over others, restrict one gender over others, and/or equalize genders.

Leadership | Conflict Management | Emotional Labor
---|---|---
Bullying | Sexual Harassment | Sex Trafficking
Glass Ceiling | Work-Life Balance | Gender Pay Gap
Negotiation Strategies | Caregiving | Entrepreneurship
Careers | Transnational feminist networks | Gendered identity/job loss
Co-parenting | Sexuality, masculinity, femininity | Shared housework
Maternal Paternal work | Sustainability (e.g. social justice)

Gendered identities of stay at home dads/stay at home moms
Gendered identity construction in multinational firms
Gender bias in (jury selection, hiring, health, religion, education, ____ (you name it))

Research projects are conceptualized early in the semester as an individual project or a group project of no more than three students. Topics must be discussed and approved early in the semester (sometime early in February). My expectation is that students will prepare manuscripts suitable for submission to conferences (e.g., NCA, ICA, WSCA, OSCLG, or other conference). This is relevant to all the project options.

Once you decide on a focus, you will want to spend a few weeks immersing yourself in the context you will be studying as a way of narrowing the focus of your project. Some of you will make the decision to volunteer your time in the community as part of the agreement to do your research or as a precursor to making the request to do the research. But if you know now the focus of your project, feel free to e-mail me about your ideas.

While the predominant data collection strategy is interviewing, there are a wide range of other strategies that can complement and enhance your analysis (Internet discussions, observation of
gendered interactions; analysis of written texts such as published gender stories, news accounts, and cultural portrayals. Your project may also include observing communication, writing down the conversations you hear, and asking people for their views.

All written projects will be approximately 25-30 pages in length (double-spaced, 12 font type). Your written report will be a narrative that pulls us into the topic and engages our curiosity, allowing us to glimpse some aspect of the social construction of gender. In ALL options, you will review published research that makes the case for your project. Choose ONE option:

**Gender Research Project**
Design and conduct a research project focused on a topic of your choice. The focus this semester on gender stories points to a design that includes interviews and observations on a topic related to gender. If you are interested in presenting research at a conference, this is one of your best options for your project this semester.

**Gender Performance**
Following the same procedure, you would focus your research project on a topic of your choice, develop a script for a performance that you will present the last weeks of class. This project will involve thoroughly researching the topic, including gathering narratives of gendering on the topic. Create a 20-30 minute engaging performance that offers a critical examination of the topic in a way that we can’t help but think differently about the topic. Accompanying the performance will be a 10-15 page paper that describes your process of deciding what to focus on and why, what is included in the performance and why, how to organize the performance, a set of questions that might guide discussion of the performance.

**Development of a Gender Curriculum Unit**
Develop a six-session curriculum unit for elementary, middle-school, OR high-school students on some concept related to gender that has been covered in the course. Such a unit might focus, for example, on the construction of gender stories, responses to gender stories, gender and popular culture, or the nature of the binary. The unit includes learning objectives and a plan for what the activities and assignments would be for each session of instruction, and a PowerPoint description of the curriculum that you could present.

**Video: Appreciation of Multiple Genders**
Produce a 7-10 minute video in which you present a perspective on gender that encourages audiences to appreciate gender performances that fall outside of the binary’s expectations. In a 10-15 page paper that accompanies the video, outline your objectives for the video, explain why you chose to focus on particular ideas, why you chose to represent them as you did, the resources you drew upon to create the video, the final script for the video that clarifies the wording of the script and the images utilized, and a list of discussion questions that accompany the video. You will present your video to class, offering the list of discussion questions, and facilitating a discussion of your video.

**Training Module: Integration and Reflection on a Gender Topic**
Design a ½-1 day training module that could be presented in an organization on some concept related to gender that has been covered in the course. The training module must include a clear outline of topics covered, the sequence they will be covered, a rationale for covering this topic (i.e., show us through statistics, news reports, academic sources that this is an urgent topic that any organization would consider scheduling for their employees). For examples, schools have more training about what to do if a person shows up with a gun in the classroom. In addition, your paper must include the objectives for each component of the module, a list of 10-20 resources (academic articles, professional articles, videos, etc.), and a description of how you made the decisions you did to create the module. The module must include one or more activities that would allow organization members to synthesize, apply, extend, and reflect on the material covered in the module. Your final presentation will engage the class members as if they are members of the organization.

Gender Portfolio
Throughout the semester, develop a portfolio in which you collect artifacts or summaries of artifacts related to gender that illustrate a set of concepts covered in class. These may include descriptions of scenes from movies or TV shows, songs, poems, articles from magazines or newspapers, websites, toys, excerpts from books, advertisements, greeting cards, photographs, paintings, comic strips, and descriptions of personal experiences. For each of the following chapters of the textbook, collect three artifacts that illustrate, challenge, or in some way relate to the following concepts. Organize and display the items in a creative way that covers ALL the units we have covered in class.

Project or Paper of Your Own Design: If you have an idea for a final project not covered by the list above, come talk with me about it.

Final Papers Due: Tuesday, December 16, 2014  The final version will include:
- Ranges in length from 25-35 typed pages
- Includes a minimum 20 sources cited and listed in APA style
- Gives voice to the people sharing their stories
- Provides context by incorporating details of the organizational context.
- Includes reflexivity, weaving self in the text.

Oral Report: Tuesday, December 16, 2014  The criteria for your oral report include:
1. An introduction engages us and allows us to see the relevance of gender
2. The body includes one type of narrative: Performed narrative(s), Audio or video tape-recorded narrative(s), Guest person tells their narrative.
3. The closing, describes theoretical and practical implications and what it is you remain curious about. Again, tie it back to the relevance for us.


IV. BUILDING BLOCK WRITING ASSIGNMENTS (150 points)  

15%
Each of the assignments described below are designed to move you forward step by step on your research project this semester. We will use class time as a workshop to conduct peer review of these assignments that help you to develop your ideas and enhance your critical thinking and writing about your project.

**#BB 1: Tuesday, September 9, 2014—Informational Interview (3-4 pages) 25 points**
Arrange an informational interview with someone that works in the area that is the focus of your gender research on this semester. Write a two page story that weaves together: (a) reflexivity about your experience of conducting the interview, (b) excerpts from the interview, (c) interpretation/analysis of what you are learning in the interview. Attach a full transcript of the interview and a list of your proposed interview questions for future interviews. Make sure that many of the interview questions ask participants to recall and tell a story about a particular time, incident, or moment. Ask them to describe, in as much detail as possible, what happened, who was there, what was said. In this way they describe specific interactions and not just philosophies about what they believe is generally true.

**BB #2: Tuesday, September 23, 2014—Interview/Data Analysis (4 pages) 25 points**
Conduct at least four more interviews with people in the organization that you are studying. Write a four page story that weaves together: (a) reflexivity about your experience of conducting the interview, (b) excerpts from the interview, (c) interpretation/analysis of what you are learning in the interview. Place transcripts in a research portfolio.

**BB#3: Tuesday, October 14, 2014--Rationale (5-7 pages) 50 points**
This 5-7 page paper is a review of the literature that leads to your research question or focus of your project. It includes:
- A 2 paragraph introduction
- A set of 3-4 claims that create an argument or rationale for your research focus
- Support for each claim from the 15 or more sources.
- 1-2 research questions
- A reference page with a list of the 15 sources cited in the paper in APA style

**BB#4: Tuesday, November 4, 2014--Excerpts of Transcripts/Interpretation Methods (5-7 pages) 50 points**
Conduct at least four more interviews. You now should have at least 6 interviews (with the goal of 10). Review the transcripts several times to figure out what you see as the categories that represent what your reader learns from the perspectives of the interviewees. Write a 5-7 page paper that:
- Describes ideas for representing what you discovered in your 6 interviews. List and define the set of categories that this data seems to fit into, how you could weave this interview data with other data: observation data, archival, photographs, or other forms of data, and the structure for the overall results of your project (2-3 pages).
• Offers a segment of your results section (i.e., weaves parts of the interview transcripts with your experience of conducting the interview and interacting with the interviewee (setting, sensory data, emotions, and reflexivity—before, during, and after the interview), and the interpretation/analysis. This could elaborate one of your categories in detail or several categories in less detail (3-4 pages)

• Describes what’s next. Who do you need to interview? What are you missing or not understanding that you need to find out? What did you expect people to talk about and they haven’t? What clues could be followed up to explore your research questions in more detail? (1-2 pages).

For Students with Disabilities
If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

SCHOOL OF COMMUNICATION POLICIES

1. The Academic Dishonesty Policy of the School Of Communication
Plagiarism is theft of intellectual property. It is one of the highest forms of academic offense because in academe, it is a scholar’s words, ideas, and creative products that are the primary measures of identity and achievement. Whether by ignorance, accident, or intent, theft is still theft, and misrepresentation is still misrepresentation. Therefore, the offense is still serious, and is treated as such.

Overview:
In any case in which a Professor or Instructor identifies evidence for charging a student with violation of academic conduct standards or plagiarism, the presumption will be with that instructor’s determination. However, the faculty/instructor(s) will confer with the director to substantiate the evidence. Once confirmed, the evidence will be reviewed with the student. If, following the review with the student, the faculty member and director determine that academic dishonesty has occurred, the evidence will be submitted to the Office of Student Rights and Responsibilities. The report “identifies the student who was found responsible, the general nature of the offense, the action taken, and a recommendation as to whether or not additional action should be considered by the campus judicial affairs office.” (CSSR Website[1]).


Intellectual Property:
The syllabus, lectures and lecture outlines are personal copyrighted intellectual property of the instructor, which means that any organized recording for anything other than personal use,
duplication, distribution, or profit is a violation of copyright and fair use laws.

**Proper Source Attribution:**
Proper attribution occurs by specifying the source of content or ideas. This is done by (a) providing quotation marks around text, when directly quoted, and (b) clearly designating the source of the text or information relied upon in an assignment. **Text that is identical with another source but without quotation marks constitutes plagiarism, regardless of whether you included the original source.**

**Specific exemplary infractions and consequences:**

a. Reproducing a whole paper, paragraph, or large portions of unattributed materials (whether represented by: (i) multiple sentences, images, or portions of images; or (ii) by percentage of assignment length) without proper attribution, will result in assignment of an “F” in the course, and a report to Student Rights and Responsibilities.

b. Reproducing a sentence or sentence fragment with no quotation marks but source citation, or subsets of visual images without source attribution, will **minimally** result in an “F” on the assignment. Repeated or serious cases will result in assignment of an “F” in the course, and a report to Student Rights and Responsibilities.

**Self-plagiarism:**
Students often practice some form of ‘double-dipping,’ in which they write on a given topic across more than one course assignment. In general, there is nothing wrong with double-dipping **topics or sources**, but there is a problem with double-dipping **exact and redundant text**. It is common for scholars to write on the same topic across many publication outlets; this is part of developing expertise and the reputation of being a scholar on a topic. Scholars, however, are not permitted to **repeat exact text** across papers or publications except when noted and attributed, as this wastes precious intellectual space with repetition and does a disservice to the particular source of original presentation by ‘diluting’ the value of the original presentation. Any time that a writer simply ‘cuts-and-pastes’ exact text from former papers into a new paper without proper attribution, it is a form of **self-plagiarism**. Consequently, a given paper should never be turned in to multiple classes. Entire paragraphs, or even sentences, should not be repeated word-for-word across course assignments. Each new writing assignment is precisely that, a new writing assignment, requiring new composition on the student’s part.

**Secondary citations:**
Secondary citation is not strictly a form of plagiarism, but in blatant forms, it can present similar ethical challenges. A secondary citation is citing source A, which in turn cites source B, but it is source B’s ideas or content that provide the basis for the claims the student intends to make in the assignment. For example, assume that there is an article by Jones (2006) in the student’s hands, in which there is a discussion or quotation of an article by Smith (1998). Assume further that what Smith seems to be saying is very important to the student’s analysis. In such a situation, the student should always try to locate the original Smith source. **In general, if an idea is important enough to discuss in an assignment, it is important enough to locate and cite the original source for that idea.** There are several reasons for these policies: (a) Authors sometimes
commit citation errors, which might be replicated without knowing it; (b) Authors sometimes make interpretation errors, which might be ignorantly reinforced (c) Therefore, reliability of scholarly activity is made more difficult to assure and enforce; (d) By relying on only a few sources of review, the learning process is short-circuited, and the student’s own research competencies are diminished, which are integral to any liberal education; (e) By masking the actual sources of ideas, readers must second guess which sources come from which citations, making the readers’ own research more difficult; (f) By masking the origin of the information, the actual source of ideas is misrepresented. Some suggestions that assist with this principle: When the ideas Jones discusses are clearly attributed to, or unique to, Smith, then find the Smith source and citation. When the ideas Jones is discussing are historically associated more with Smith than with Jones, then find the Smith source and citation. In contrast, Jones is sometimes merely using Smith to back up what Jones is saying and believes, and is independently qualified to claim, whether or not Smith would have also said it; in such a case, citing Jones is sufficient. Never simply copy a series of citations at the end of a statement by Jones, and reproduce the reference list without actually going to look up what those references report—the only guarantee that claims are valid is for a student to read the original sources of those claims.

**Solicitation for ghost writing:**
Any student who solicits any third party to write any portion of an assignment for this class (whether for pay or not) violates the standards of academic honesty in this course. The penalty for solicitation (regardless of whether it can be demonstrated the individual solicited wrote any sections of the assignment) is F in the course.

**TurnItIn.com**
The papers in this course will be submitted electronically in Word (preferably .docx) on the due dates assigned, and will require verification of submission to TurnItIn.com. “Students agree that by taking this course all required papers may be subject to submission for textual similarity review to TurnItIn.com for the detection of plagiarism. All submitted papers will be included as a source documents in the TurnItIn.com reference database solely for the purpose of detecting plagiarism of such papers. You may submit your papers in such a way that no identifying information about you is included. Another option is that you may request, in writing, that your papers not be submitted to TurnItIn.com. However, if you choose this option you will be required to provide documentation to substantiate that the papers are your original work and do not include any plagiarized material” (source: language suggested by the CSU General Counsel and approved by the Center for Student’s Rights and Responsibilities at SDSU)

**Specific exemplary infractions and consequences**
- **Course failure:** Reproducing a whole paper, paragraph, or large portions of unattributed materials without proper attribution, whether represented by: (a) multiple sentences, images, or portions of images; or (b) by percentage of assignment length, or solicitation
of a ghost writer, will result in assignment of an “F” in the course in which the infraction occurred, and a report to the Center for Student Rights and Responsibilities (CSRR).

- **Assignment failure:** Reproducing a sentence or sentence fragment with no quotation marks, but with source citation, or subsets of visual images without source attribution, will minimally result in an “F” on the assignment, and may result in greater penalty, including a report to the CSRR, depending factors noted below. In this instance, an “F” may mean anything between a zero (0) and 50%, depending on the extent of infraction.

- **Exacerbating conditions—Amount:** Evidence of infraction, even if fragmentary, is increased with a greater: (a) number of infractions; (b) distribution of infractions across an assignment; or (c) proportion of the assignment consisting of infractions.

- **Exacerbating conditions—Intent:** Evidence of foreknowledge and intent to deceive magnifies the seriousness of the offense and the grounds for official response. Plagiarism, whether ‘by accident’ or ‘by ignorance,’ still qualifies as plagiarism—it is all students’ responsibility to make sure their assignments are not committing the offense.

- **Exceptions:** Any exceptions to these policies will be considered on a case-by-case basis, and only under exceptional circumstances.

**HOWEVER, THERE ARE NO EXCUSES ALLOWED BASED ON IGNORANCE OF WHAT CONSTITUTES PLAGIARISM, OR OF WHAT THIS POLICY IS**

2. **APA Style Expectation**

As of the Fall of 2007, the School of Communication requires student papers to be formatted according to the American Psychological Association (6th ed.) Publication Manual (hereafter, APA). Therefore, a substantive amount of the grade for written assignments in this class is based on compliance and accuracy with which the APA style is used. Resources are widely available for providing guidance in the APA style, including: the library (http://infodome.sdsu.edu/refworks/index.shtml), bookstore, Word 2007, and the School of Communication website. A brief style guide (APA Generic Guide) is also attached to the Blackboard site for this course, under course materials.

3. **Extra Credit Opportunities**

"Because the School of Communication seeks not only to distribute knowledge through teaching, but also generate it through original research, and because participation in such research provides important insights into this process of knowledge generation, students in this class will be allowed up to 10 extra credit points during the semester, out of the total number of points available, based on participation in School of Communication authorized research projects. Points will be provided upon evidence of completed participation, with 2 points for each half-hour of research participation. Students will be able to locate eligible research projects at the following site: https://sites.google.com/site/commsdsuresearch/"

**FALL 2014 TENTATIVE CLASS SCHEDULE**

**W1: Aug 26**

Introduction
Gender as Socially Constructed; En-Gendering Subjectivities; Performing Gendered Identities; Narrating Gender

F, D, & Foss Ch 1: Gender Stories: An Introduction (pp. 1-30)

Discuss: BB: Hooks (1991) Theory as liberatory practice

View: 1st episode Mad Men (late 50s, early 60s)

W2: Sept 2 Feminist Organization Studies and Narrative in Organizational Theorizing

D & P: Preface, Ch 1 Developing a Critical Gender/Sex Lens (pp. vi – 26)
A & B: Ch 1, The Many Faces of Gender and Organization (pp. 1-19)
F, D, & F, Ch 2: Dramatic Fiction: The Social Construction of Reality (pp. 31-52)
Alvesson & Sköldberg: Ch 1: The Intellectualization of Methods

OPTIONAL: The lives they’ve lived (2012)

DUE: TP Reflection: Start From Where You Are

Discussion Leader #1:

W3: Sept 9 “The Other” and voice in working the hyphen between self and other

D & P: Ch 2, Alternative Approaches to Understanding Gender/Sex (pp. 27-60)
A & B: Ch 2, Different Perspectives on Gender (pp. 20-48)
F, D., & F: Ch 3, The Classics: The Gender Binary (pp. 53-80)


OPTIONAL: Text: Alvesson & Sköldberg: Ch 2 (Post) positivism (pp. 15-52)

DUE: BB #1: Informational Interview

Discussion Leader #2:

W4: Sept 16 Organizing, Feminism, and Methodology

D & P: Ch 3, Gendered/Sexed Voices (pp. 61-80)
A & B: Ch 3, Division of Labor and Sex Typing (pp. 49-69)
F, D., & F, Ch 4: Science Fiction: Gender Stories in Scientific Research (pp. 81-104)
Alvesson & Sköldberg: Ch 3, Data oriented methods (pp. 53-90)

OPTIONAL:

McCall (2005) The complexity of intersectionality
Ellingson (2012) Interview as embodied research
Tracy & Geist-Martin (2013) Organizing ethnography/qualitative approaches

DUE: TP Reflection: Silencing

Discussion Leader #3:
W5: Sept 23  Theorizing about Language and Gendering of Organizations  
D & P: Ch 5, Gendered/Sexed Language (pp. 107-137)  
A & B: Ch 5, Gender and Identity (pp. 96-116)  
Alvesson & Sköldberg: Ch 5, Critical Theory (pp. 144-178)  
BB: Buzzanell (1994) Gaining a voice  
DUE: BB # 2: Interview data, Analysis  
Discussion Leader #4:  

W6: Sept 30  Theorizing about the Body and Gendering of Organizations  
D & P: Ch 4, Gendered/Sexed Bodies (pp. 81-106)  
A & B: Ch 6, Gender, Org Culture, and Sexuality (pp. 117-142)  
Alvesson & Sköldberg: Ch 6, Poststructuralism & postmodernism (pp. 179-226)  
DUE: TP Reflection: Gendered Bodies  
Discussion Leader #5:  

W7: Oct 7  Communicating Masculinities and Femininities  
D & P: Ch 6, Intro to Gender and Social Institutions (pp. 141-151)  
A & B: Ch 4, Masculinities, Femininities, and Work (pp. 70-95)  
Alvesson & Sköldberg: Ch 7, Language/Gender/Power (pp. 227-262)  
BB: Tracy and Scott (2006) Sexuality, masculinity and taint management  
DUE: TP Reflection: Resistance  
Discussion Leader #6:  

W8: Oct 14  Gendered Division of Labor: Work and Home  
D & P: Ch 7, Family (pp. 153-174)  
F, D, F: Ch 6, Crafting: Developing Gender Stories (pp. 139-162)  
Alvesson & Sköldberg: Ch 8, On Reflexive Interpretation (pp. 263-282)  
BB: Medved (2009) Gendered divisions of labor  
OPTIONAL:  
BB: Slaughter (2012) Why women still can’t have it all  
DUE: BB #3: Rationale  
Discussion Leader #7:  

W9: Oct 21  Gender, Work, and Globalization  
D & P: Ch 9, Work, (pp. 199-216)  
Alvesson & Sköldberg: Ch 9, Application of Reflexive Methodology (pp. 283-319)  
BB: Moore (2014) Reconsidering childfreedom  
DUE: TP Reflection: Gendered Citizenship  
Discussion Leader #8:
W10: Oct 28  Media, Feminism, Activism, and Organizational Change  
D & P: Ch 11 Media (pp. 223-251)  
A & B: Ch 9 Broadening the Agenda (pp. 188-213)  
F, D, & F, Ch 5: Best Sellers: Gender in Popular Culture  
BB: Foss (2013) That’s not a beer bong, It’s a breast pump  
OPTIONAL: BB: Moss (2011) The media and the modes of masculinity  
DUE: TP Reflection: Your Feminist Stance  
Discussion Leader #9:

W11: Nov 4  Gendering Education/Career/Academe  
D& P: Ch 8 “Education” (pp. 165-184)  
A & B: Ch 10 (pp. 214-242)  
BB: Nicotera (1999) The woman academic as subject/object/self  
DUE: BB #4: Rationale  
Discussion Leader #10:

W12: Nov 11  NO CLASS: VETERANS’ DAY

W13: Nov 18  Playing with Gender: Performing Gendered Roles  
F, D, F: Ch 7, Performing: Enacting Gender Stories (pp. 163-204)  
BB: Kornfield (2011) Cross-cultural, cross-dressing  
DUE: TP Reflection: Gender Bender  
Discussion Leader #11:

W 14: Nov 25  Gendering Health and Care:  
F, D, F: Ch 8, Reworking-Managing Responses (pp. 205-234)  
BB: Ellingson (2009) Ch 5, Bringing it all together (pp. 97-123)  
Discussion Leader # 12:

W15: Dec 2  A Critical Gendered Lens: Organizational Communication”  
Project Presentation Guidelines  
D & P: Ch 10, Religion (pp. 217-234);  
D & P: Ch 12, One last look through a Critical Gendered Lens (pp. 253-258)  
F, D, F, Ch 9: The Next Chapter: Constructing Gendered Worlds (pp. 235-256)  
Discussion Leader # 13:

W16: Dec 9  Final Examination

W17: Dec 16  Presentations  DUE: FINAL PROJECTS
COMMUNICATION 751, FALL 2014, GENDERING ORGANIZATIONAL COMMUNICATION
REQUIRED READINGS ON BLACKBOARD

Week One: August 26, 2014

Week Two: September 2, 2014
www.nytimes.com/magazine

Week Three September 9, 2014

OPTIONAL:

Week Four: September 16, 2014
OPTIONAL:


Week Five: September 23, 2014


Week Six: September 30, 2014
**Week Seven: October 7, 2014**

**Week Eight: October 14, 2014**

**OPTIONAL:**

**Week Nine: October 21, 2014**


**Week Ten: October 28, 2014**

**OPTIONAL:**
*Ch 1: History and Thought, pp. 1-20.
*Ch 2: The Media and Men, pp. 21-45.
*Ch 3: Masculine Adornment, pp. 47-66.
Ch 4: The Media and Men II, pp. 67-83.
Ch 5: History Revisited, pp. 85-108.
Ch 6: The Impact of the 1950s: The Slacker, the Dude, and the Rebel, pp. 109-123.
*Ch 7: Masculinity, Media, and Aggression, pp. 125-139.
Ch 8: Men and Technology, pp. 141-151.
Ch 9: The Objects on Men’s Desks, pp. 153-165.
Conclusion: pp. 181-184.

* = chapters posted on BB
**Week Eleven: November 4, 2014**


**OPTIONAL:**


**Week Twelve: NO CLASS**

**Week Thirteen: November 18, 2014**


**Week Fourteen: November 25, 2014**


**Week Fifteen: December 2, 2014**
COM 751: Gendering Organizational Communication  25% (250 points)

I. Introduction (1-2 pp.)
- Engages reader
- States central focus of research/training
- Previews parts of the paper

II. Rationale (Review of the literature) (6-7 pp.)
- Offers a set of 3-5 claims creating an argument or rationale for research focus/training program
- Supports claims by reviewing research in the area of one or two concepts
- Ends by offering one or two research questions OR the central focus of the training program

III. Methodology (1-2 pp.)
- Provides a justification for using the methods used
  - For research: using interviews participant observation, introspection for addressing research question (s)
  - For training: using the strategies or techniques for each module of the training program
- Lists and describes each of the methods utilized to collect data/each of the modules
  (someone should be able to read your paper and put the training program into effect immediately—it is that clear!)
- Describes methods of analyzing/representing data OR methods for evaluating success of each module

IV. Results (14-15 pp.)
- Weaves together the data selected to represent the “story”
- Has a beginning, middle, and end
- Has smooth transitions between stories

V. Discussion (3-4 pp.)
- States the conclusions or interpretations drawn from the data/training
- Discusses theoretical and practical implications from the data/training
- Discusses limitations and directions for future research/future training
- Closes in an interesting way

VI. Mechanics
- Spelling
- Punctuation
- Grammar
- Use of APA (citing in text, reference page, format of paper)
- Organization (Clear topic sentences/paragraphs/Transitions/previews)
EVALUATION FINAL ORAL PRESENTATION (5% 50 pts) Points/Grade: __________

____ Introduction (5 points)
  □ Engaging opening
  □ Focus of presentation
  □ Preview of the presentation/training

____ Statement of the Focus (5 points)

____ Statement of the key findings (15 points)

____ Reflexivity in research—what you learned about yourself (5 points)

____ Conclusion (5 points)
  □ Briefly review key points
  □ Memorable closing

____ Delivery (15 points)
  □ Use of Visual
  □ Conversational Voice
  □ Presence (posture, gestures, eye contact)
  □ Well-Organized
## Conferences

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<td>March 2015</td>
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DISCUSSION LEADER GRADING RUBRIC (16%; 160 POINTS)

Name _______________________________________________________

Written Portion, 5-7 pages (10%: 100 points) _____________________ / 100

1. (5 pts) Introduction

2. (5 pts) List of Week’s readings in APA

3. (10 pts) List of key concepts

4. (10 pts) List of gender communication scholars

5. (30 pts) Engagement
   (a) 2-3 Discussion questions
   (b) 1-2 Synthesis questions
   (c) Spotlight on one author from #4 above
   (d) Practical application

6. (10 pts) Conclusion
   Your passion, curiosity. What is engaging and provocative? Something to think about.

7. (10 pts) Organization
   (a) Introduction
   (b) Topic sentences
   (c) Transitions
   (d) Previews/Reviews
   (e) Conclusion

8. (10 pts) Mechanics
   (a) Spelling
   (b) Punctuation
   (c) Grammar

9. (10 pts) APA
   (a) Citations in the text
   (b) References
   (c) All other aspects (spacing of ellipses, lettered points, spacing after punctuation, etc.)
Discussion Leader Oral Presentation (6 %, 50 points)  ________/60
(1) 40-50 minutes,
(2) Evaluated based on preparedness, organization, clarity, depth, and engagement,

1. 10 pts Length: 40 minutes to 50 minutes

2. 10 pts Preparation: Fluid movement from one point to the next

3. 10 pts Organization: Effective opening, transitions, and closing

4. 10 pts Clarity: Clear description of each part

5. 10 pts Leading: Effective leading of discussion

6. 10 pts Engaging: Effective engagement of classmates in presentation
STRATEGIES FOR CHOOSING YOUR TOPIC

1. **Conduct Interviews to decide on Project—research or training.**
   - Interview an activist for a cause. Activism is the lifeblood of addressing the issues raised by the gendering of organizational communication and its goal is to alleviate the oppressive condition of women and men across the globe.
   - Interview a professional that works in the topic area (policy reform, training, consulting, human resources, etc.)
   - Interview a First Person (someone who was the first man to do . . . , the first woman to . . .)
   - Interview someone who is of another generation who can offer their perspective on changes in communicating at work for men and women.

2. **Identify your interests.**
   - What feminist issues do you feel are most important? Equity in business organizations? Violence against women? Sexuality issues? Health issues? Legislation?
   - Use our readings, the newspaper, an issue in a film, or your blogging to help you identify what is important to you.
   - Set up an interview with someone you know that works in some way with the issue you have identified.

3. **Locate ONE San Diego organization (non-profit or for profit) that you find interesting or that you have worked with in the past.**
   - Use the Internet, local resources such as the Women’s Resource Center on campus, and the library, to identify organizations working in some way on an issue that concerns you.
   - Contact the organization to learn more about the organizations’ missions and goals.
   - Set up an interview to learn more.
GUIDELINES FOR CONDUCTING INTERVIEWS

1. When you contact someone asking for the interview, explain that it is just an exploratory interview to help you decide the focus of your project in your seminar this semester. Find a time that works for both of you and indicate the amount of time you will need (usually 30 minutes). YOU MUST conduct the interview in person and if possible, tape record the interview.

2. After scheduling an interview, write an outline of questions that you want to ask this person. Please e-mail to me your interview questions so I can review them BEFORE you conduct the interview.

3. Then, practice your interview with a friend. This will help ease any nervousness and get you acquainted with your questions so you can spend more time concentrating on their words and not yours during the actual interview.

4. When it comes time for the interview, REMEMBER THAT YOU ARE REPRESENTING OUR CLASS AS WELL AS SAN DIEGO STATE UNIVERSITY. BE PROFESSIONAL. BE ON TIME. BE GRACIOUS. Introduce yourself, explain why you are there, ask if they have any questions, proceed with the interview, and then THANK them for their time and see if they have questions.

5. Ask for a business card (if they have one). You will need to turn this in with your final assignment. If not be sure to gain and include full contact information for this person (name, position, address, phone, and e-mail).

6. Be sure to stick to the time limits that you have pre-arranged.

7. WRITE A HANDWRITTEN NOTE IMMEDIATELY AFTER THE INTERVIEW. Drop it in the mail right away. Do not wait.

8. Immediately after the interview, type your notes so that you can capture the nuances of the interview or EVEN BETTER, transcribe an audiotape that you create. Note her or his words as well as nonverbal reactions. Describe the context in which the interview took place. Describe everything that shapes the meaning of the interview. Also, describe how you responded to his or her responses. Anything unexpected?