

FYS: Visualizing Women's Lives and Experiences - Spring 2018
ARTS 89/PSYC 89

Class meetings: Mondays & Wednesdays, 11:15am-12:30pm

Class location: Hanes Art Center - Rm. 112

Instructors

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Course Materials

Else-Quest, N. & Hyde, J. S. (2018). *The Psychology of women and gender: Half the human experience (9th ed.)*. Los Angeles, California: SAGE Publications.

Additional readings (e.g., essays, articles, popular media) will be posted on Sakai –

<http://www.unc.edu/sakai>

Cameras, audio, and video equipment will be available for checkout through the equipment cage, coordinated by Joy Cox. You will receive information about checkout procedures and handling of equipment separately from this syllabus.

Note: This syllabus is subject to change. You are responsible for keeping informed of any changes, which will be announced in class and on Sakai. If you have any problems logging in or navigating the system, contact the IT (Information Technology) Services help desk at 919-962-HELP (4357) or submit an online help request at <http://help.unc.edu/help/olhr/>

Course Description

This course explores the lives and experiences of women by integrating content and methodologies from different areas of psychology (e.g., social, clinical, developmental, cognitive) with perspectives on the depiction of women in photography and film. Students will study topics such as gender socialization, body image, work/achievement, sex and romance, motherhood, aging, and mental health with attention given to the diversity of women (e.g., race/ethnicity, sexual orientation, socioeconomic status). Students will develop an understanding of how these various topics relevant to women are represented and negotiated in the digital age through social media, mass media, and art.

This course is constructed so that learning will occur using a variety of formats: readings (e.g., textbook, essays, articles, personal accounts, short stories), art from different modalities (e.g., photography, video, paintings, film screenings), discussions, lectures, field trips, guest speakers, etc. Students will produce products that are both written (e.g., reaction papers, written reports of experiential activities) and visual and/or audio (e.g., photographs, video, audio interviews) as part of processing the course material. By learning about quantitative and qualitative research examining the lives of women, students will become familiar with relevant theories, findings, and implications for improving women's lives. By learning the tools

and fundamental processes involved in digital imaging and video/audio production, students will become familiar with some of the communication technologies that code women.

Goals and Objectives

We hope that this course will spark, or contribute to, interest in and understanding of women's issues, and that this can be of benefit to you personally and as a course of study.

Our specific goals/objectives for this course are:

- You will become familiar with major theories, ideas, and research (quantitative and qualitative) in the field of psychology that are relevant to women and able to critically analyze the same.
- You will gain an appreciation of how women and their experiences have been represented in digital art and be able to produce art related to what you see in your community regarding women's lives and experiences.
- You will learn to critically analyze the world around you (text, visual, audio), and your personal history and experience, for the portrayals and stories of women in relation to the course themes, and be able to generalize these critical analysis skills to other areas of women's lives.
- Technically, you will learn digital image (photography) editing, high-definition video shooting and editing, digital sound production, and video and audio compression. Additionally, you will learn visual storytelling, aesthetics of time-based art (movement, rhythm, composition) and editing strategies (continuity, transitions, simultaneity).

Guidelines for Classroom Participation

Since a lot of the exploration in this course will come out of class discussion, it is imperative that the classroom be a safe and productive environment for questioning, presenting opinions (especially if they differ from others' opinions), and sharing personal stories. To help create such an environment, here are the guidelines we ask that we all follow:

- * Share in the discussion at both an intellectual and emotional level. Because of the nature of the material, active involvement may sometimes involve some level of personal disclosure. At the same time, make sure that your anecdotes and opinions connect with the reading material and the topics being discussed.
- * Disagreement is welcome! It should be done in a respectful manner, presenting differing viewpoints with evidence (from research, from personal experience) or asking others to clarify their opinions, rather than attacking the person.
- * Challenge yourself in the discussions. If you tend to hold back and be quiet, push yourself to speak a little more than usual. If you notice that you are one of the only people speaking, allow more time for silence, ask more questions of your classmates, and hold yourself back a little to make room for other people to speak.
- * Although sharing personal experiences is very important, you are under no pressure to share personal experiences on a particular topic if you don't want to.

* Confidentiality must be respected. You should not share the personal experiences revealed by your classmates to anyone outside of class.

Course Components

ATTENDANCE & PARTICIPATION

Attendance and participation are critical to the success of this course and what you get out of it. You will receive points both for attendance and participation. In terms of participation, you will do well if you contribute questions, opinions, ideas, and relevant personal experiences in the discussions. Through your contributions you will be expected to provide evidence that you have seriously reflected on the readings and topics. Your grade will suffer if you inappropriately criticize fellow students for different political or personal viewpoints.

REACTION PAPERS

It is critical that you complete the readings and think about the issues in the readings BEFORE the class for which they were assigned. Reaction papers are intended to give you an opportunity to reflect on the non-chapter material you are reading (i.e., articles, essays). Here are some things you may want to address in these papers: a discussion of a part of the reading that you agreed or disagreed with, explaining why; a discussion of a part of the reading that you were confused about as well as how you are trying to make sense of it; a discussion of any ideas the reading gave you about social action or ways of changing society to make it better; a discussion of how information/ideas from the reading does or does not apply to you or the lives of women in your life, etc. Regardless of the format you use in your reaction paper, make sure your paper is specific and addresses aspects of at least 2 of the readings. Based on the reaction paper, we need to be able to know that you read the material and are processing it deeply rather than superficially.

Your reaction paper must be typed and 1.5-2 pages, double-spaced, with your name and date at the top of the paper; make sure to label the document with your name, the general topic, and the date (e.g., JaneSmith_motherhood_4-9-18). Reaction papers are due via Sakai BEFORE CLASS on the assigned dates listed in the Class Schedule. You are required to complete **five (5)** reaction papers (your choice) across the semester. It is your responsibility to ensure that you have completed 5 by the last possible date listed in the class schedule for reaction papers (4/18).

QUIZZES

Quizzes will be primarily multiple choice format and will include questions that tap into an understanding of the general themes of the readings as well as some more detailed questions to encourage close reading. Quizzes will cover textbook readings (i.e., chapters) instead of article or essay readings and will occur at the very start of class on the dates indicated in the Class Schedule – you must be on time in order to take the quiz. All students are expected to take each quiz, although your lowest two (2) quiz grades will be dropped in calculating your average quiz grade for the semester.

EXPERIENTIAL ASSIGNMENTS

You will select **two (2)** of the following experiential assignments to complete. Please note that due dates are different and coincide with when we plan to address the topic in class. You may want to make your selections based on both your interest and how they fit into your coursework across your various classes this semester. After engaging in the experience, write up your findings in a 1.5-2 page, double-spaced report. For each report, you should make connections to course readings and, if applicable, connections to your personal experiences. Label the documents with your name, the experiential assignment, and the date (e.g.,

MariaLopez_toy store_1-24-18) and upload to Sakai (the appropriate Assignments folder) BEFORE CLASS on the assigned dates listed in the Class Schedule

Toy Store - due 1/24/18

Visit Toys R Us or the toy section of a Super Target. How are the toys organized? Examine the packaging of the toys. Are certain colors more prevalent in certain sections of the store? What is pictured on the outside of the packages? Is there a difference between the “boy” and the “girl” toys; if so, how would you describe it? Did you notice gender neutral toys; if so, how did you classify them as gender neutral? In general, discuss what evidence you found for and/or against gender socialization via the store’s toy section.

Sex Ed - due 2/7/18

Find out what the sex education curriculum is at a middle or junior high school by interviewing a teacher who teaches sex education or a female middle school or junior high school student who has been in sex ed classes recently and who is willing to be open about the experience. What is covered in the sex ed program at this school? How is it covered (i.e., What formats: Lecture? Videos? Discussion? Boys and girls together or apart)? What is not covered? If you are interviewing a teacher: How well does the teacher think the curriculum educates youth – and what would the teacher like to see changed and why? If you are interviewing a teenager: How well does she think the curriculum educates youth – and what would the teen like to see changed and why? Provide the name of the school (including city and state) and the name of your interviewee along with phone or email contact information.

Television - due 2/21/18

Watch two (2) hours of TV (on a TV so that you get to observe commercials), making note of both the programming and the commercials. Keep a record of what activities characters engage in and how these fit with gender roles. Who narrates the commercials? Who appears in commercials and for what products? What sort of messages does television send about gender via programming and commercials? Do these messages seem subtle or explicit to you and in what way? Make sure to note what time period you watched TV for (i.e., date and times), as well as the channel(s) and the programs you saw.

Teen Magazine - due 2/26/18

Read through a recent copy of a popular teen magazine (e.g., Seventeen, Cosmo Girl, Teen). Make sure you look through all of the various components (e.g., themes of articles, regular features, help columns, advertisements, quizzes/surveys, etc.). What sorts of messages are being sent to adolescent girls, and which particular components of the magazine convey these messages (and how)? What sort of advertising do you observe in the magazine? If your teenage daughter regularly read this magazine, are there any messages you would want to counter? How might you do that? Make sure to specify the name of the magazine you looked at as well as the date (e.g., week or month & year).

Running the Household - due 4/4/18

Write down your memories of how your parents ran the household. Was one of them the clear wage earner? Who did which activities (e.g., cooking, bill paying, cleaning, repair work, childcare, yardwork)? How do you think that was decided? Did this change over time; if so, how and why? After you have written down your memories, interview your mother asking her how the division of labor was structured in the home (that is, the home you grew up in) – how were these decisions made? Did the division of labor change over time; if so, how and why? Was there a preferred way she would have liked the household to have run; if so, what is it? For this assignment, you will turn in both your written memories and the information gathered from your interview.

NOTE: If you are unable to interview your mother, interview another woman that you know well (e.g., grandmother, female family friend) – in this case, your “memories” will either still be memories (e.g., if you visited your grandmother frequently and have some memories about how the household was run) or your expectations/assumptions given what you know about your interviewee.

Birth - due 4/9/18

EITHER Book Review

Look through the “pregnancy” section of a bookstore. Select a book and read through the section on labor and delivery and the section on postpartum. Describe the organization and tone of these sections. Based on your reading, what do you think goes into a satisfying birthing experience? What helps the transition from pregnancy to motherhood? If you (or your partner) were pregnant for the first time, how do you think reading the labor and delivery section would make you/her feel? How would reading the postpartum section make you/her feel? Make sure to note the title and author(s) of the book you review.

OR

Interview

If you know a woman who gave birth outside of the hospital (e.g., at home or in a birthing center), interview her about her experiences (preparation for birth, labor, birth, and post-partum). Some questions you may want to ask: What did she expect? How was she prepared for the birth experience and, in retrospect, how does she feel about those preparations (e.g., was there something else she wish she had known)? Who was with her during labor, birth, and post-partum and what roles did they play? How did she arrive at the decision to give birth this way? If she has also had a baby in a hospital, ask her to compare and contrast the childbirth experiences. Provide the name of your interviewee along with phone or email contact information.

RESEARCH PROPOSAL CONVERSATION

Based on what you have learned about women’s lives and experiences from psychological and artistic perspectives, what questions do you have related to the lives and experiences of women? Your questions could relate to a topic covered during the semester or a separate topic. To do some background work on your topic, you will locate and carefully read two relevant articles of interest through the electronic database PsycINFO and upload these to Sakai (Assignments) with your name (e.g., LeslieMartin_article1) by April 18. The research proposal conversations themselves will occur during finals week. For this conversation with the instructors, come prepared to verbally share: (1) a summary of the research findings in the articles you’ve read and why the research topic/questions investigated in those articles is important; (2) 1+ research question you have about this topic; and (3) ideas for a research study that could start to address your question(s), including information about who the study participants would be, what the participants would do, and what various results would tell us. We realize that this will be a first foray into thinking about psychological research for most and encourage you to view this as an exciting learning experience; we are not expecting expert research designs! These conversations will occur either individually or in small groups with the instructors.

Note: This course component does not involve a formal written part, but should involve notes you have taken in preparing for the conversation; these notes will be turned in.

DIGITAL PROJECTS

Photography: Self Portrait

For this project you will work with a partner. You and your partner will take portrait photographs of each other. Work with your partner and help each other think through some decisions. Think about how you

want to present yourself and perform yourself. What will you wear? What props/ things are around you and in the photograph that might say something about you? What time of day is it? What is your mood?

Take several pictures of each other (12-20) and pick one to bring to class to edit.

Find a photograph of yourself in early adolescence (middle school, ages 11-14) and bring it to class also.

Crop and size your images in Photoshop.

Each student should upload to the Assignment box in Sakai:

1 edited Digital portrait photo saved as a JPEG and labeled with your initials (e.g. SG_Portrait.jpg)

1 digital image of yourself as an adolescent saved as a JPEG and labeled with your initials (e.g. SG_Teen.jpg)

10-20 digital photographs in a separate folder named “Unedited files”.

Audio: **Interview Slideshow**

In this project you will interview a woman over 30 and ask questions relating to the themes in the class (work, relationships, motherhood, mental health). Write down the questions you would like to ask ahead of time. Upload a draft of your interview questions to Sakai for feedback before doing the interview.

Interview your subject in a quiet room indoors (no air conditioner, refrigerator, neon lights) with a zoom recorder and lavalier microphone. Take photographs either before or after the interview.

Edit the interview in Adobe Premiere to remove awkward pauses and sounds into a 5 minute audio piece. Edit and import the photos to Premiere and create a slideshow of 20 images to go with the audio.

Each student should upload to the Assignment box in Sakai:

1 edited video file saved as H264 and labeled with your initials (e.g. SG_Interview.aif)

Video: **Video Portrait**

In this project you will work with a partner. This is a two part project extending some of the skills you learned with the photo and interview project. In this project you will start by interviewing a woman over the age of 65 and ask questions about the benefits and challenges of aging and how her life has changed as a woman in society. Make sure you explain the project in full including the video portion of the project and obtain approval ahead of time. Think about what we talked about in class and write down the questions you would like to ask ahead of time. You might start the interview asking her to share favorite memories from childhood and adolescence. *Note:* We will be connecting you with your subject for this project; this will be an older woman living in the Chapel Hill/Carrboro area.

1.

Meet this person and interview them in a quiet room indoors (no air conditioner, refrigerator, neon lights) with a zoom recorder and lavalier microphone. Set up a time to meet with them again.

2.

On a different day, spend an hour filming their surroundings and their performance of daily activities. This is an observational video so you should just use the camera to observe different aspects of their life. Don't ask interview questions during the filming but feel comfortable responding if your subject speaks to you.

3.

Edit the voiceover audio and video together in Adobe Premiere to create a 2-5 minute video and export the movie as H264.

Each student should upload to the Assignment box in Sakai:

1 edited video file saved as a H264 and labeled with your initials (e.g. SG_VideoPortrait.mp4)

NOTE: All digital projects should be uploaded to Sakai (Assignments) as indicated above prior to class on the due dates indicated in the class schedule. All written work should be typed and double-spaced using 12-point Times New Roman font (or a similarly sized font) and reasonable margins (i.e., 1”) and uploaded to Sakai (Assignments) prior to class on the due dates indicated in the class schedule. If you have any difficulties uploading to the Assignments section of Sakai, then upload to Sakai’s dropbox and alert us to this.

NOTE: No late work is accepted (i.e., no late reaction papers, no late digital projects, etc.). It is your responsibility to turn in your completed work on time.

Grading distribution will be as follows:

Attendance & participation – 10%

Reaction papers – 10%

Quizzes - 10%

Experiential assignments -- 10%

Research proposal conversation - 10%

Project 1: Self Portrait – 10%

Project 2: Interview Slideshow – 15%

Project 3: Video Portrait – 25%

Final grades will be determined using the following grading scale:

A	93-100%
A-	90-92%
B+	87-89%
B	83-86%
B-	80-82%
C+	77-79%
C	73-76%
C-	70-72%
D+	67-69%
D	60-66%
F	Below 60%

Resources

For readings, additional course information, and class updates...

Readings, additional information about course components, and class updates will be posted on Sakai (<http://www.unc.edu/sakai/>) which can be accessed with your onyen and password.

For assistance with writing and academics...

The Writing Center (919-962-7710, located in SASB North, Suite #0127, <http://writingcenter.unc.edu>) is a good resource with writing consultants specifically trained to help students improve their writing. A range of other academic services are available to you as part of the Center for Student Success and Academic Counseling with most of them headquartered in the Student Academic Services Building North (<http://www.unc.edu/depts/acadserv/>).

For assistance regarding a disability...

In compliance with UNC policy and federal law, qualified students with disabilities are eligible to receive reasonable accommodations so that they may have equal access to educational programs and activities as well as to educational opportunities. If you need accommodations because of a disability, if you have emergency medical information to share with us, or if you need special arrangements in case the building must be evacuated, please inform the instructors as soon as possible after class or in our offices. To request academic accommodations (for example, a notetaker), students must register with the Office of Accessibility Resources & Service (919-962-8300; <https://ars.unc.edu/>), the office responsible for reviewing documentation about disabilities and for helping to plan accommodations consistent with course requirements. We will accommodate the special needs of individuals upon receiving official notice from this office.

Honor Code

Academic integrity and honesty are fundamental to the activities and principles of a university. Students are expected to fully comply with the Honor Code (see <http://studentconduct.unc.edu/honor-system>).

Consistent with the Honor Code, it is expected that any individual work you submit in this course will be *your own* work. Group projects will, by their nature, be collaborative works, but the honor code still applies in terms of matters such as plagiarism, etc. When in doubt about plagiarism, paraphrasing, quoting, or collaboration, consult the instructors. Any suspected violation of the Honor Code will be submitted to the Undergraduate Honor Court for investigation with possible penalties including failure of the course and university disciplinary action.

CLASS SCHEDULE

Q = Quiz... RP = Reaction Paper... EA = Experiential Assignment

WEEK/DATE	TOPIC	READINGS	DUE IN CLASS
WEEK 1	BECOMING GENDERED		
Wed. 1/10		Ch. 1 - Introduction: Why Study the Psychology of Women and Gender? (pp. 1-3); Sexism and Feminism (pp. 5-7); Focus 1.1 (p. 8); The Social Construction of Gender (pp. 13-14)	
WEEK 2	BECOMING GENDERED		
Mon. 1/15	MARTIN LUTHER KING JR. DAY		
Wed. 1/17		<p>Ch. 7 – Lifespan Development: Infancy; Childhood (pp. 151-163)</p> <p>Lorber, J. “The social construction of gender” in <i>Reconstructing Gender: A Multicultural Anthology (5th ed.)</i>. (2009). Boston: McGraw-Hill. (pp. 112-119)</p> <p>Basow, S. “Gender socialization, or how long a way has baby come?” in <i>Lectures on the Psychology of Women (4th ed.)</i>. (2012). Long Grove, IL: Waveland Press. (pp. 80-95)</p> <p>Avgikos, Jan. Cindy Sherman: Burning down the house, In L. Wells (Ed), <i>The Photography Reader</i> (pp. 338-342), New York, NY: Routledge.</p> <p>Jones, Amelia. “Post-Feminism”—A Remasculinization of Culture? In <i>Feminism and Art</i>. (pp. 6-23)</p>	RP
WEEK 3	BECOMING GENDERED		
Mon. 1/22		<p>Ch. 2 - Theoretical Perspectives on Gender</p> <p><i>*Demonstration: Camera use</i></p>	Q
Wed. 1/24		<p>Kelly, Angela. Self Image: Personal is political, In L. Wells (Ed), <i>The Photography Reader</i> (pp. 410-416), New York, NY: Routledge, 2003.</p> <p><i>*Introduce Digital Project 1: Self-Portrait</i></p>	EA - Toy Store

WEEK 4	GENDER, COMMUNICATION, & EMOTION		
Mon. 1/29	GENDER & COMMUNICATION	Ch. 5 - Gender and Communication <i>*Demonstration: Image editing with Photoshop</i>	Q
Wed. 1/31	GENDER & EMOTION	Ch. 6 - Gender and Emotion Retrospective/Sadie Benning Exhibition Catalog, Wexner Center for The Arts, 2004. Interview by Solveig Nelson	Q
WEEK 5	ADOLESCENCE: PUBERTY, SEXUALITY, & RELATIONSHIPS		
Mon. 2/5		Ch. 7 – Lifespan Development: Adolescence (pp. 163-168) - overview Ch. 11 – Psychology, Gender, and Health: Menstruation (pp. 246-254) Ch. 12 - Gender and Sexuality: Sexual Development; Adolescent Girls, Desire, and First Intercourse (pp. 281-283) https://www.npr.org/sections/health-shots/2015/12/31/460726461/why-2015-was-the-year-of-the-period-and-we-dont-mean-punctuation	Q
Wed. 2/7		O’Sullivan, L.F., Cheng, M.M., Harris, K.M., & Brooks-Gunn, J. (2007). I wanna hold your hand: The progression of social, romantic and sexual events in adolescent relationships. <i>Perspectives on Sexual and Reproductive Health</i> , 39, 100-107. Tolman, D. L., Davis, B. R., & Bowman, C. P. (2016). ‘That’s just how it is’: A gendered analysis of masculinity and femininity ideologies in adolescent girls’ and boys’ heterosexual relationships. <i>Journal of Adolescent Research</i> , 31, 3-31. https://www.npr.org/sections/ed/2017/02/14/514965963/beyond-sex-ed-how-to-talk-to-teens-about-love https://www.npr.org/sections/health-shots/2017/08/23/545289168/abstinence-education-is-ineffective-and-unethical-report-argues	RP EA - Sex Ed

WEEK 6	ADOLESCENCE: ACHIEVEMENT/SCHOOL		
Mon. 2/12		<p>Ch. 8 - Abilities, Motivation, and Achievement – pp. 187-197</p> <p>Tellhed, U., Blackstrom, M., & Bjorklund, F. (2017). Will I fit in and do well? The importance of social belongingness and self-efficacy for explaining gender differences in interest in STEM and HEED majors. <i>Sex Roles</i>, 77, 86-96.</p>	Q
Wed. 2/14		<p>Zittleman, K., & Sadker, D. (2012). Gender inequity in school: Not a thing of the past. In <i>Women: Images and Realities</i> (5th ed.; pp. 77-81), NY: McGraw-Hill.</p> <p>Ch. 10 - Biology and Gender – pp. 235-236 (Focus 10.3)</p> <p>https://www.npr.org/2011/10/25/141692830/are-single-sex-classrooms-better-for-kids</p> <p><i>*Introduce Digital Project 2: Interview Slideshow</i></p> <p><i>*Demonstration: Audio recording with Zoom recorders</i></p>	RP
WEEK 7	ADOLESCENCE: MEDIA		
Mon. 2/19		<p>Higginbotham, A. (2012). Teen mags: How to get a guy, drop 20 pounds, and lose your self-esteem. In <i>Women: Images and Realities</i> (5th ed.; pp. 88-92), NY: McGraw-Hill.</p> <p>Zuniga, M. (2012). Gender in the media. In <i>Women: Images and Realities</i> (5th ed.; pp. 92-96), NY: McGraw-Hill.</p> <p>Pozner, J. L. (2012). Bitches and morons and skanks, Oh my!: What reality TV teaches us about “women”. In <i>Women: Images and Realities</i> (5th ed.; pp. 96-100), NY: McGraw-Hill.</p> <p><i>*Present and discuss Digital Project 1 (Self-Portrait)</i></p>	RP Digital Project 1
Wed. 2/21		<p>Davis, K. (2012). Friendship 2.0: Adolescents’ experiences of belonging and self-disclosure online. <i>Journal of Adolescence</i>, 35, 1527-1536.</p> <p>McLean, S. A., Paxton, S. J., Wertheim, E. H., & Master, J. (2015). Photoshopping the selfie: Self photo editing and photo investment are associated with body dissatisfaction in adolescent girls. <i>International Journal of Eating Disorders</i>, 48, 1132-1140.</p>	RP EA - Television

		https://www.npr.org/sections/alltechconsidered/2016/02/29/467959873/teen-girls-and-social-media-a-story-of-secret-lives-and-misogyny	
WEEK 8	ADOLESCENCE: MENTAL HEALTH		
Mon. 2/26		<p>Ch 15 - Gender and Mental Health Issues: Depression, Alcohol- and Substance-Use, Eating Disorders (pp. 340-355)</p> <p>Nichter, M. (2000). <i>Fat Talk</i>. Cambridge, MA: Harvard University Press (pp. 45-67)</p> <p>Chernik, A. F. (2012). The body politic. In <i>Women: Images and Realities</i> (5th ed.; pp. 129-133), NY: McGraw-Hill.</p>	Q RP EA - Teen Magazine
Wed. 2/28		<p>McLean, S. A., Wertheim, E. H., Masters, J., & Paxton, S. J. (2017). A pilot evaluation of a social media literacy intervention to reduce risk factors for eating disorders. <i>International Journal of Eating Disorders</i>, 50, 847-851.</p> <p><i>*Demonstration: Basic audio editing in Premiere</i></p>	Audio Interview part of Project 2 (raw material)
WEEK 9	ADULTHOOD: ACHIEVEMENT/WORK		
Mon. 3/5		Ch.9 - Gender and Work	Q
Wed. 3/7		<p>https://www.nytimes.com/2017/12/02/opinion/sunday/the-cost-of-devaluing-women.html</p> <p>https://www.nytimes.com/2017/07/21/sunday-review/women-ceos-glass-ceiling.html</p> <p>*AND*</p> <p>Excerpt from Ehrenreich, B. (2001). <i>Nickel and Dimed: On (Not) Getting by in America</i>. NY: Holt (pp. 1-49).</p> <p>*OR*</p> <p>https://www.nytimes.com/interactive/2014/12/23/us/gender-gaps-stanford-94.html?_r=0</p>	RP

WEEK 10	SPRING BREAK		
Mon. 3/12			
Wed. 3/14			
WEEK 11	ADULTHOOD: SEXUAL HARASSMENT AND VIOLENCE		
Mon. 3/19		<p><u>Ch. 14 - Gender and Victimization</u></p> <p>Sandler, B. (2012). In case of sexual harassment: A guide for women students. In S. Kelly, G. Parameswaran, & N. Schniedewind (Editors), <i>Women: Images and Realities</i> (5th ed.; pp. 206-207), NY: McGraw-Hill.</p> <p>Kearl, H. (2012). Catcalls, groping, and stalking in public places: How to deal with street harassment. In S. Kelly, G. Parameswaran, & N. Schniedewind (Editors), <i>Women: Images and Realities</i> (5th ed.; pp. 526-529), NY: McGraw-Hill.</p> <p>https://www.npr.org/2017/11/26/566566918/sexual-harassment-then-and-now</p>	Q RP
Wed. 3/21		*Present and discuss Digital Project 2 (Interview Slideshow)	Digital Project 2
WEEK 12			
Mon. 3/26		<p>*Introduce Digital Project 3: Video Portrait</p> <p>*Demonstration: Introduction to video cameras and tripods. In-class video shoot.</p>	
Wed. 3/28		Laura Mulvey, A Neon Sign, A soup Tureen: The Jeanne Dielman Universe, Film Quarterly Vol. 70 No. 1, Fall 2016; (pp. 25-31)	
WEEK 13	ADULTHOOD: SEXUALITY & ROMANTIC RELATIONSHIPS		
Mon. 4/2		<p><u>Ch. 7 - Lifespan Development: Adulthood:</u> Relationships (pp. 169-172)</p> <p><u>Ch. 11 - Psychology, Gender, and Health:</u> Contraception (pp. 255-256)</p> <p><u>Ch. 12 - Gender and Sexuality:</u> Gender Differences in Sexuality (pp. 278-281); Hooking Up (p. 284); The Intersection of Gender and Race in Sexuality (pp. 285-286)</p>	Q

Wed. 4/4		<p>Ch 13 - Gender and Sexual Orientation. Lesbian Relationships; Sexual Orientation Development and Fluidity (pp. 299-302); The Intersection of Sexual Orientation and Ethnicity (pp. 307-309)</p> <p>Garnets, L. D. (2012). Life as a lesbian: What does gender have to do with it? In) <i>Lectures on the Psychology of Women</i> (4th ed.) (pp. 232-249). Long Grove, IL: Waveland Press.</p> <p>Shulman, A. K (2012). A marriage agreement. In <i>Women: Images and Realities</i> (5th ed.; pp. 276-279), NY: McGraw-Hill.</p>	RP EA - Running the Household
WEEK 14	ADULTHOOD: MOTHERHOOD		
Mon. 4/9		<p>Ch. 7 - Lifespan Development: Adulthood - Motherhood (pp. 172-174)</p> <p>Ch. 11 – Psychology, Gender, and Health: Pregnancy; Childbirth (pp. 256-258)</p> <p>Crittendon, A. (2012). The price of motherhood: Why the most important job in the world is still the least valued. In <i>Women: Images and Realities</i> (5th ed.; pp. 188-191), NY: McGraw-Hill.</p> <p>Hall, D. M. (2012). Feminist perspectives on the personal and political aspects of mothering. In <i>Lectures on the Psychology of Women</i> (4th ed.) (pp. 58-79). Long Grove, IL: Waveland Press.</p> <p><i>*NOTE: We plan to schedule an evening screening of “Motherhood Archives” (by Irene Lusztyg) early this week.</i></p>	RP EA - Birth Audio interview part of Project 3 (raw material)
Wed. 4/11		<p>Barnett, Erin. Opie’s Photographic Transgressions, <i>Reconciling Art and Motherhood</i>, (pp.85-93), Routledge, 2016.</p> <p>Liss, Andrea. Making the Maternal Visible: Renée Cox’s Family Portraits, <i>Feminist Art and the Maternal</i>, (pp.93-107), University of Minnesota Press, 2009.</p> <p>Latham, L. M. (2012). Double life: Everyone want to see your breasts – until your baby needs them. In <i>Women: Images and Realities</i> (5th ed.; pp. 137-138), NY: McGraw-Hill.</p>	RP

WEEK 15	OLDER WOMEN		
Mon. 4/16		<p>Ch. 7 – Lifespan Development: An Empty Nest; Later Adulthood (pp. 174-177)</p> <p>Ch. 11 – Psychology, Gender, and Health: Menopause (pp. 254-255)</p> <p>Ch. 12 - Gender and Sexuality: Sexuality and Aging (p. 277)</p> <p>https://www.npr.org/sections/health-shots/2015/11/09/455039878/menopause-a-gold-mine-for-marketers-fewer-payoffs-for-women</p> <p>https://www.npr.org/2011/09/27/140843101/straight-talk-on-menopause</p> <p><i>*Demonstration: Video editing in Adobe Premiere</i></p>	Q Video part of Project 3 (raw footage)
Wed. 4/18		<p>Older Women’s League. (2012). Older women: The realities. In <i>Women: Images and Realities</i> (5th ed.; pp. 439-443), NY: McGraw-Hill.</p> <p>Gergen, M. (2012). Positive aging for women. In <i>Lectures on the Psychology of Women</i> (4th ed.) (pp. 376-391). Long Grove, IL: Waveland Press.</p> <p>https://www.nytimes.com/2017/12/16/opinion/sunday/are-you-old-infirm-then-kindly-disappear.html</p> <p>https://www.npr.org/2017/12/12/570248798/village-movement-allows-elderly-to-age-in-their-homes</p>	RP Research articles for research proposal conversation
WEEK 16	WRAP-UP		
Mon. 4/23		<i>*In-class video editing</i>	
Wed. 4/25		<p>Ch. 17 - Retrospect and Prospect</p> <p><i>*Present and discuss Digital Project 3: Video Portrait (video screenings)</i></p>	Digital Project 3

Exam Week: Scheduled meetings for the Research Proposal Conversations
Thursday, April 26 - 3-5pm - Great Hall: QEP Research and Making Expo