

## COMMUNICATION 751

### GENDER AND COMMUNICATION: GENDERING ORGANIZATIONAL COMMUNICATION

**Dr. Patricia Geist-Martin**

**Fall 2016**

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

As cited in: <http://www.workers.org/ww/2004/womenshist0401.php>

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 male 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, competitiveness 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)

Coates, J. (2003). *Men talk: Stories in the making of masculinities*. Malden, MA: Blackwell.

Frosh, S., Phoenix, A., & Pattman, R. (2002). *Young masculinities*. London, England: Palgrave.

## COM 751 Seminar: GENDERING ORGANIZATIONAL COMMUNICATION

Fall 2016 Wednesdays 4:00-6:40 /COM 209

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**Office Hours:**

**Thursdays 1:00 - 2:00**

**or by appointment**

### 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 the 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

- Boje, D. (2001). *Narrative methods for organizational communication research*. Thousand Oaks, CA: Sage.
- DeFrancisco, V. P., & Palczewski, C. H. (2014). *Communicating gender diversity: A critical approach, 2<sup>nd</sup> ed.* Thousand Oaks, CA: Sage.
- Foss, S. K., Domenico, M. E., & Foss, K. A. (2013). *Gender stories: Negotiating identity in a binary world*. Long Grove, IL: Waveland

## 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

- **Be Prepared.** Please come to class having read the assigned materials. I do not expect that you will like or agree with all the material (nor do I), but it is on the syllabus for a reason. All readings are open to interpretation just as all ideas are open to debate and challenge. I hope that we will all attempt first, to understand the readings, and then to critique them.
- **Be Compassionate.** This classroom is a SAFE space. Let us engage each another robustly, yet with civility and respect. Please do let me know in advance if you need any special accommodations and assistance for the seminar for any reason.
- **Be Present.** Since this is a seminar, you are required to be present at all class sessions. Please inform me, in advance, if you are going to be absent for any given session. Legitimate absences such as illness, death in the immediate family, religious observance, jury duty, and involvement in University-sponsored activities--some accommodation (makeup work, excused absences, change of grade computation) will be arranged **ONLY** if I am contacted before our class begins that day.
- **Be Honest.** Plagiarism is one of the highest forms of academic offense. It represents several ethics violations. It is theft of intellectual property. In academe, a scholar's words, ideas, and creative products represent essential intellectual property, which are the primary measures of scholarly identity, status, and achievement. It is fraud. Students should be assessed on their own ideas and abilities; not the ideas and abilities of others. It is unfair. It introduces bias and inequity in the assessment process, producing grades for fellow students based on disadvantaged standards and expectations. It is corruption. It undermines the credibility of higher education by misrepresenting the meaning of university grades and degrees to the rest of the public. Whether by ignorance, accident, or intent, theft is still theft, fraud is still fraud, inequity is still inequity, and corruption is still corruption. Therefore, the offense, no matter how minor in quantity, is still serious, and is treated as such.
- **Request Assistance.** 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](tel:6195946473). 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 I cannot provide accommodations based upon disability until I have received an accommodation letter from Student Disability Services. Your cooperation is appreciated.

## COURSE ASSIGNMENTS

I.	Discussion Leader	20%	200 points
II.	Theory-Practice Reflection	15%	150 points
III.	Semester Research Project	30%	300 points
IV.	Building Block Assignments	20%	200 points
V.	Final Exam	15%	150 points
TOTAL		100%	1,000 points

### I. DISCUSSION LEADER: (200 points)

**20%**

**One time** this semester, **each individual** in the class will be responsible for leading the discussion for that class period (some weeks, a student will collaborate with another student). 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, and classmate's perspectives on the readings. Realize that we have read the readings, so there is no need to walk us through the content of the week's readings. Instead, create a handout that turns our attention to the following six parts. You don't necessarily need to cover them in this order, but they all must be covered:

1. **INTRODUCTION (5 points).** 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. **READINGS: (5 points).** List of the Week's readings in APA style.
3. **KEY CONCEPTS (10 points).** 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 (a) Indicate source and page number for each concept in the two or more readings, (b) Indicate **SIGNIFICANT** concepts that can be found in only one reading.
4. **PROVOCATIVE INSIGHTS (40 points).** Three insights that **YOU** have gained from this week's readings that connect one or more readings. These can be theoretical, methodological, and/or pragmatic insights. Offer the insight in a statement or two, then describe:
  - a. how this week's readings offer evidence for this insight.
  - b. why you feel passionate and curious about this insight
  - c. how the insights might be relevant to your own and classmate's research. It is critical that **YOU** believe these ideas are engaging and provocative.
5. **ENGAGEMENT (60 points).** This should be the biggest part of your presentation. Engage us in the following ways (not necessarily in this order):
  - a. offer one narrative that represents one or more of the concepts in #3 above in a fascinating manner (e.g., a film clip, a gendered campaign, a song lyric, a book, a quote from an interview transcript, or something else that fits with the week's readings). List the link to the narrative and include a paragraph description of the connection between the readings and the pragmatic application,

- b. offer, one at a time, two to three discussion questions that facilitate dialogue about the readings, extending the discussion beyond the readings (not just asking classmates to regurgitate information),
  - c. offer at least one question that asks the class to synthesize this week's readings with readings from the weeks prior,
  - d. extend what we are learning from the readings by directing our attention to ONE author that is mentioned in one or more of the readings and indicate something you have learned about their program of research, and their contribution to narrative (Include a photo, a webpage, a list of their pubs, or other visuals that would help us connect to him/her).
6. CONCLUSION--YOUR PERSPECTIVE (5 points). 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: (150 points) 5-7 typed pages**

- Post to Blackboard by 3:00 before class the day you present
- For class: 1 copy for me (12 pitch font)
- For class: Attach written and oral rubric (pp. 26-27 of syllabus)
- For class: Copies for all classmates (can be reduced two to page, smaller font, and/or double-sided)
- In addition to the 125 points above (clarity, depth, and relevance), 25 points evaluated based on: (a) Organization, (b) Mechanics, and (c) APA
- Written DL Report Rubric on p. 26 of syllabus

**Oral Presentation: (50 points) 60 minutes. Verbal presentation evaluated on:**

- clarity, depth, relevance, and organization.
- ability to **engage** classmates with intriguing questions, **listen** to classmates' responses, **integrate** and **facilitate** classmates' comments, and NOT dominate the discussion.
- Oral Presentation Evaluation Rubric on p. 27

### Discussion Leader Assignments

Week 1 (Aug 31)	<u>DR. PGM</u>
Week 2 (Sept 7)	_____
Week 3 (Sept 14)	_____
Week 4 (Sept 21)	_____
Week 5 (Sept 28)	_____
Week 6 (Sept 5)	_____
Week 7 (Oct 5)	_____
Week 8 (Oct 12)	_____
Week 9 (Oct 19)	_____
Week 10 (Oct 26)	_____
Week 11 (Nov 2)	_____
Week 12 (Nov 9)	_____
Week 13 (Nov 16)	_____
Week 14 (Nov 23)	<b>NO CLASS: THANKSGIVING BREAK (NOV 23-27)</b>
Week 15 (Nov 31)	_____
Week 16 (Dec 7)	<u>FINAL EXAMINATION</u>
Week 17 (Dec 14)	<u>FINAL PROJECTS DUE</u>

**FINAL PROJECT PRESENTATIONS: WEDNESDAY, DECEMBER 21**

**II. THEORY-PRACTICE REFLECTIONS (150 POINTS)****15%**

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 among 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.

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. My expectation is that participants will engage in discussion EVERY class period. Speaking generally about a topic will not contribute to our discussion. Instead, students' participation includes making specific references to the readings, connecting readings, and relating readings to your projects.

One of the best ways to accomplish the above is through the Theory-Practice Reflection assignment. 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: indicating your experience with the topic by describing **ONE specific incident**, 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 including a reference page (on a second or third page depending on your spacing) citing readings in APA (in text & ref page). ALL of 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 & Gherardi, 2002, p. 36).

Bruni, A., & Gherardi, S. (2002). En-gendering differences, transgressing the boundaries, coping with the dual presence. In I. Aaltio-Marjosola & A. J. Mills (Eds.), *Gender, Identity and the culture of organizations* (pp. 21-38). New York, NY: Routledge.

**September 7, 2016: 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 21, 2016: 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/or previous week's film.

**October 5, 2016: 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 12, 2016: TP Reflection # 4: Resistance (20 points)**

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 about a moment when someone resisted your request, indicating that it was not their responsibility as a man or a woman, or they felt insulted or demeaned in some way by your request.

**October 26, 2016: TP Reflection # 5: Gender Citizenship (20 points)**

In TWO pages, describe ONE 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 ONE insight into practice, and in doing so, cite at least one reading.

**November 2, 2016: 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 moments from your day-to-day life right now. Be sure to tie in ONE insight/concept from one of this week's readings.

**November 16, 2016: TP # 7: Gender Bender (30 points)**

In this week's Theorizing Practice Reflection, 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, 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!

Lorber, J. (1994). *Paradoxes of gender*. Princeton, NJ: Yale University Press.

Ferree, M. M., Lorber, J., & Hess, B. B. (Eds.). (1999). *Revisioning gender*. Walnut Creek, CA: AltaMira Press.

### III. SEMESTER RESEARCH PROJECT (300 points)

30%

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, and other practices). 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	Co-parenting	Maternal Paternal work
Transnational feminist networks	Gendered identity/job loss	Shared housework
Masculinity, femininity	Sustainability (e.g. social justice)	Sexuality

Gendered identities of stay at home dads/stay at home moms

Unusual professions <http://www.npr.org/templates/story/story.php?storyId=124369913>

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 September). 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. See page 25 for a list of conferences and due dates.

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. You must submit an IRB proposal.

### **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 ONE 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, and other resources), 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 interrelated 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: Wednesday, December 14, 2016.** The criteria for the final version includes:

- Range in length from 25-35 typed pages (Written Report Rubric is on p. 28)
- Include a minimum of 20 sources cited and list them in APA style
- Give voice to the people sharing their stories
- Provide context by incorporating details of the organizational context.
- Include reflexivity, weaving self in the text.

**Oral Report: Wednesday, December 21, 2016.** The criteria for your oral report include:

1. An introduction that engages us and allows us to see the relevance of gender
2. A body that includes one type of narrative: Performed narrative(s), Audio or video tape-recorded narrative(s), Guest person comes to class to tell his or her story.
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.

The Oral Report Evaluation Rubric is on p. 29

Lather, P. (1988). Feminist perspectives on empowering research methodologies. *Women's Studies International Forum*, 11, 569-581.

#### IV. BUILDING BLOCK WRITING ASSIGNMENTS (200 points)

20%

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. We will need to dialogue about ADAPTATIONS in these assignments based on the option that you choose for your semester project.

##### #BB 1: Wednesday, September 14, 2016--Informational Interview (3-4 pages) 40 points

Arrange an informational interview with someone that works in the area that is the focus of your gender research 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, and what was said. In this way they describe specific interactions and not just philosophies about what they believe is generally true.

##### BB #2: Wednesday, September 28, 2016—Interview/Data Analysis (4 pages) 40 points

Conduct **at least four more interviews** with people in the organization that you are studying. Write a 4-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: Wednesday, October 19, 2016--Rationale (5-7 pages) 60 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 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: Wednesday, November 9, 2016--Excerpts of Transcripts/Interpretation Methods (5-7 pages) 60 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. Lists and defines 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).

**V. FINAL EXAM (150 points)**

**15%**

On November 30, 2016, I will give you a set of questions for your take home exam. Your typed response to exam questions must be submitted on line by 3:00 the following week, December 7, 2016. Please bring a hard copy to class on December 7.

## FALL 2016 TENTATIVE CLASS SCHEDULE

### **W1: Aug 31 Introduction**

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

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

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

**In class View:** 1<sup>st</sup> episode *Mad Men* (late 50s, early 60s)

### **W2: Sept 7 Feminist Organization Studies and Narrative in Organizational Theorizing**

**D & P:** Preface, Ch 1 Developing a Critical Gender/Sex Lens (pp. vi – 26)

**F, D, & F, Ch 2:** Dramatic Fiction: The Social Construction of Reality (31-52)

**BB: A & B: Ch 1,** The Many Faces of Gender and Organization (pp. 1-19)

**BB: Tracy & Geist-Martin (2013)**

**OPTIONAL:** The lives they've lived (2012)

**DUE: TP Reflection #1:** Start From Where You Are

**Discussion Leader #1:**

### **W3: Sept 14 “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)

**F, D., & F: Ch 3,** The Classics: The Gender Binary (pp. 53-80)

**Boje, Introduction,** pp. 1-17

**BB: Ellingson (2012)** Interview as embodied research

**BB: Kitzing et al. (1996).** Speaking of representing the other (pp. 217-235)

**OPTIONAL: BB: Fine (1994)**

**DUE: BB #1: Informational Interview**

**Discussion Leader #2:**

### **W4: Sept 21 Organizing, Feminism, and Methodology**

**D & P:** Ch 3, Gendered/Sexed Voices (pp. 61-80)

**F, D., & F, Ch 4:** Science Fiction: Gender Stories in Scientific Research (81-104)

**Boje, Ch 1,** Deconstruction Analysis pp. 18-34

**BB: McCall (2005)** The complexity of intersectionality

**BB: Shields (2008)** Gender: An Intersectionality Perspective

**DUE: TP Reflection #2: Silencing**

**Discussion Leader #3:**

### **W5: Sept 28 Theorizing about Language and Gendering of Organizations**

**D & P:** Ch 5, Gendered/Sexed Language (pp. 107-137)

**Boje Ch 2,** Grand Narrative Analysis, pp. 35-44

**BB:** Buzzanell (1994) Gaining a voice

**BB:** Kleinman (2002) Why Sexist Language matters

**DUE: BB # 2: Interview data, Analysis**

**Discussion Leader #4:**

- W6: Oct 5    Theorizing about the Body and Gendering of Organizations**  
**D & P:** Ch 4, Gendered/Sexed Bodies (pp. 81-106)  
**Boje, Ch 3,** Microstoria Analysis, pp. 45-61  
**BB:** Lindemann & Cherney (2008) Communicating in and through Murderball  
**BB:** Marks (1996) Able-bodied dilemmas in teaching disability studies  
**DUE: TP Reflection # 3: Gendered Bodies**  
**Discussion Leader #5:**
- W7: Oct 12    Communicating Masculinities and Femininities**  
**D & P:** Ch 6, Intro to Gender and Social Institutions (pp. 141- 151)  
**Boje: Ch 4:** Story Network Analysis  
**BB:** Tracy and Scott (2006) Sexuality, masculinity and taint management  
**BB:** Medved (2009) Gendered divisions of labor  
**DUE: TP Reflection # 4: Resistance**  
**Discussion Leader #6:**  
**GUEST LECTURER: Marquesa Cook-Wharty, MA**
- W8: Oct 19    Gendered Division of Labor: Work and Home**  
**D & P:** Ch 7, Family (pp. 153-174)  
**D & P:** Ch 9, Work (pp. 199-216)  
**Boje, Ch 5:** Intertextuality Analysis  
**BB:** Moore (2014) Reconsidering childfreedom  
**OPTIONAL:**  
**BB:** Slaughter (2012) Why women still can't have it all  
**DUE: BB #3: Rationale**  
**Discussion Leader #7:**
- W9: Oct 26    Gender, Work, and Globalization**  
**F, D, F:** Ch 6, Crafting: Developing Gender Stories (pp. 139-162)  
**D & P:** Ch 9, Work, (pp. 199-216)  
**Boje, Ch 6:** Causality Analysis  
**BB:** Townsley (2006) Love, sex, and tech in the global workplace  
**BB:** Russell (1996) Between a rock and a hard place  
**DUE: TP Reflection # 5: Gendered Citizenship**  
**Discussion Leader #8:**
- W10: Nov 2    Media, Feminism, Activism, and Organizational Change**  
**D & P: Ch 11** Media (pp. 223-251)  
**F, D, & F, Ch 5:** Best Sellers: Gender in Popular Culture  
**Boje, Ch 7:** Plot Analysis  
**BB:** Foss (2013) That's not a beer bong, It's a breast pump  
**BB:** Moss (2011) Chapter 1. *The media and the modes of masculinity*  
**OPTIONAL: BB:** Additional Chapters in Moss (2011)  
**DUE: TP Reflection # 6: Your Feminist Stance**  
**Discussion Leader #9:**

- W11: Nov 9 Gendering Education/Career/Academe**  
**D & P:** Ch 8 “Education” (pp. 165-184)  
**Boje, Ch 8:** Theme Analysis  
**BB:** Scarduzio and Geist-Martin (2008) Making sense of fractured identities  
**BB:** Nicotera (1999) The woman academic as subject/object/self  
**BB:** Allen, Orbe, & Olivas (1999)  
**DUE: BB #4: Transcript/Interpretation**  
**Discussion Leader #10:**  
**OPTIONAL: BB:** Geist, P. (1999). Surreal Illusions, genuine realities  
**BB: GUEST LECTURER: Kyle Bowe, M.A.**
- W12: Nov 16 Playing with Gender: Performing Gendered Roles**  
**F, D, F:** Ch 7, Performing: Enacting Gender Stories (pp. 163- 204)  
**F, D, F:** Ch 8, Reworking-Managing Responses (pp. 205-234)  
**BB:** Goulding & Saren (2009) Performing identity  
**BB:** Kornfield (2011) Cross-cultural, cross-dressing  
**DUE: TP Reflection # 7: Gender Bender**  
**Discussion Leader #11:**
- W13: Nov 23 NO CLASS: THANKSGIVING BREAK (Nov 23-27)**
- W 14: Nov 30 A Critical Gendered Lens: Organizational Communication**  
**F, D, F,** Ch 9: The Next Chapter: Constructing Gendered Worlds (pp. 235-256)  
**D & P:** Ch 10, Religion (pp. 217-234);  
**D & P:** Ch 12, One last look through a Critical Gendered Lens (pp. 253-258)  
**BB:** Barge and Shockley-Zalabak (2008) Engaged scholarship
- W15: Dec 7 Examination**
- W16: Dec 14 Last Day of Class: Project Presentation Guidelines**  
**DUE: FINAL PROJECTS**
- W17: Dec 21 Presentations**

## FALL 2016 REQUIRED READINGS ON BLACKBOARD

### **Week One: August 31, 2016**

Hooks, B. (1991). Theory as liberatory practice. *Yale Journal of Law and Feminism*, 4, 1-12.

### **Week Two: September 7, 2016**

Alvesson, M. & Billing, Y. D. (2009). Chapter 1, Introduction: The many faces of gender and organization. *Understanding gender and organizations*, 2<sup>nd</sup> ed. Thousand Oaks, CA: Sage.

Tracy, S., & Geist-Martin, P. (2013). Organizing ethnography and qualitative approaches. In L. L. Putnam & D. K. Mumby (Eds.), *The Sage handbook of organizational communication*, 3<sup>rd</sup> ed. (pp. 245-269). Newbury Park, CA: Sage.

**OPTIONAL:** The lives they lived (2012, December 30). *The New York Times Magazine*.  
[www.nytimes.com/magazine](http://www.nytimes.com/magazine)

### **Week Three September 14, 2016**

Ellingson, L. L. (2012). Interview as embodied research. In J. F. Gubrium, J. A. Holstein, A. B. Marvasti, & K. D. McKinney (Eds.), *The SAGE handbook of interview research: The complexity of the craft* (pp. 525-539). Thousand Oaks, CA: Sage.

Kitzinger, C., Bola, M., Campos, A. B., Carabine, J., Doherty, K., Frith, H., McNulty, A., Reilly, J., & Winn, J. (1996). Speaking of representing the other. *Feminism & Psychology*, 6, 217-235.

### **OPTIONAL:**

Fine, M. (1994). Working the hyphens: Reinventing self and other in qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 70-82). Thousand Oaks, CA: Sage.

### **Week Four: September 21, 2016**

McCall, L. (2005): The complexity of intersectionality. *Signs: Journal of Women in Culture and Society*, 3, 1771-1800. doi: 10.1086/426800

Shields, S. A. (2008). *Gender: An intersectionality perspective*. *Sex Roles*, 59, 301-311. doi: 10.1007/s11199-008-9501-8

### **Week Five: September 28 2016**

Buzzanell, P. M. (1994). Gaining a voice: Feminist organizational communication theorizing. *Management Communication Quarterly*, 7, 339-383. doi: 10.1177/0893318994007004001

Kleinman, S. (2002). Why sexist language matters. *Qualitative Sociology*, 25, 299-304.

### **Week Six: October 5, 2016**

Lindemann, K., & Cherney, J. L. (2008). Communicating in and through “Murderball”: Masculinity and disability in wheelchair rugby. *Journal of Communication*, 72, 107–125. doi: 10.1080/10570310802038382

Marks, D. (1996). Able-bodied dilemmas in teaching disability studies. *Feminism & Psychology*, 6, 69-73.

**Week Seven: October 7, 2016**

Tracy, S. J., & Scott, C. (2006). Sexuality, masculinity, and taint management among firefighters and correctional officers: Getting down and dirty with “America’s heroes” and the “scum of law enforcement.” *Management Communication Quarterly*, 20, 6-38. doi: 10.1177/0893318906287898

Medved, C. E. (2009). Crossing and transforming occupational and household gendered divisions of labor. In C. E. Beck (Ed.), *Communication yearbook 33* (pp. 300-341). New York, NY: Routledge.

**Week Eight: October 12, 2016**

Moore, J. (2016). Reconsidering childfreedom: A feminist exploration of discursive identity construction in Childfree LiveJournal communities. *Women’s Studies in Communication*, 37, 159–180. doi: 10.1080/07491409.2016.909375

**OPTIONAL:**

Slaughter, A. M. (2012.) Why women still can’t have it all, *The Atlantic*, 1-24.  
<http://www.theatlantic.com/magazine/print/2012/07/why-women-cant-have-it-all/309020/>

**Week Nine: October 19, 2016**

Townsley, N. C. (2006). Love, sex, and tech in the global workplace. In B. J. Dow, & J. T. Wood (Eds.), *The Sage handbook of gender and communication* (pp. 143-160). Thousand Oaks, CA: Sage.

Russell, R. (1996). Between a rock and a hard place: The politics of white feminists conducting research on Black women in South Africa. *Feminism & Psychology*, 6, 176-180.

**Week Ten: October 26, 2016**

Foss, K. A. (2013). “That’s Not a Beer Bong, It’s a Breast Pump!” Representations of breastfeeding in prime-time fictional television. *Health Communication*, 28, 329-340. doi: 10.1080/10410236.2012.685692

Moss, M. (2011). Chapter 1: History and thought. *The media and the modes of masculinity*. New York, NY: Lexington Books.

**OPTIONAL:**

Moss, M. (2011). *The media and the modes of masculinity*. New York, NY: Lexington Books.

\*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, pp. 109-123. \*Ch 7: Masculinity . . . Aggression, pp. 125-139.

Ch 8: Men and Technology, pp. 141-151.

Ch 9: The Objects on Men's Desks, pp. 153-165.

Ch 10: Sports and Media . . . , pp. 167-180.

Conclusion: pp. 181-184.

\* = chapters posted on BB

**Week Eleven: November 9, 2016**

Nicotera, A. (1999). The woman academic as subject/object/self: Dismantling the illusion of duality. *Communication Theory*, 9, 430-464. doi: 10.1111/j.1468-2885.1999.tb00207

Scarduzio, J., & Geist-Martin, P. (2008). Making sense of fractured identities: Male professors' narratives of sexual harassment. *Communication Monographs*, 75, 369-395. doi: 10.1080/03637750802512363

Allen, B., Orbe, M. P., & Olivas, M. R. (1999). The complexity of our tears: Dis/enchantment and (in)difference in the academy. *Communication Theory*, 9, 402-429. doi: 10.1111/j.1468-2885.1999.tb00206.x

**OPTIONAL:**

Geist, P. (1999). Surreal Illusions, genuine realities: Disenchantment and renewal in the academy—Introduction. *Communication Theory*, 9, 365-376. doi: 10.1111/j.1468-2885.1999.tb00364.x

**Week Twelve: November 16, 2016**

Goulding, C., & Saren, M. (2009) Performing identity: An analysis of gender expressions at the Whitby Goth festival. *Consumption Markets & Culture*, 12, 27-46. doi: 10.1080/10253860802560813

Kornfield, S. (2011). Cross-cultural cross-dressing: Japanese graphic novels perform gender in U.S. *Critical Studies in Media Communication*, 28, 213-229. doi: 10.1080/15295036.2011.553725

**Week Thirteen: November 23, No Class, Thanksgiving break**

**Week Fourteen: November 30, 2016**

Barge, K., & Shockley-Zalabak P. (2008). Engaged scholarship and the creation of useful organizational knowledge. *Journal of Applied Communication Research*, 36, 251-265. doi: 10.1080/00909880802172277

## SCHOOL OF COMMUNICATION POLICIES

The School of Communication website: <http://communication.sdsu.edu/>

### **1. 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 Documents.

### **2. 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:

<http://www.sa.sdsu.edu/srr/academics1.html>

#### **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 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<sup>2</sup>).
- **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**

## 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?

## CONFERENCES

<b>Submit</b>	<b>Conference</b>	<b>Attend</b>
June 1, 2016	Organization for the Study of Communication, Language, and Gender <a href="http://www.osclg.org">www.osclg.org</a>	October 13-16, 2016 Chicago, IL
March 21, 2016	National Communication Association <a href="http://www.natcom.org">www.natcom.org</a>	November 9-13, 2016 Philadelphia, PA
September 2, 2016	Western States Communication Association <a href="http://www.westcomm.org/conventions/">http://www.westcomm.org/conventions/</a>	February 18-21, 2016 Salt Lake City, UT
November 1, 2016	International Communication Association <a href="http://www.icahdq.org/conf/2017/2017cfptheme.pdf">www.icahdq.org/conf/2017/2017cfptheme.pdf</a>	May 25-29, 2017 San Diego, CA
December 15, 2016	International Congress of Qualitative Inquiry <a href="http://icqi.org/">http://icqi.org/</a>	May 2017 Champaign, IL
Fall 2016	International Association for Relationship (IARR) Mini-Conference	June 23-25, 2017 Syracuse, NY
March 21, 2017	National Communication Association <a href="http://www.natcom.org">www.natcom.org</a>	November 16-19, 2017 Dallas, TX
June 1, 2017	Organization for the Study of Communication Language, and Gender <a href="http://www.osclg.org">www.osclg.org</a>	October 2017 TBD
September 1, 2017	Western States Communication Association <a href="http://www.westcomm.org/">http://www.westcomm.org/</a>	February 15-19, 2018 San Jose/Santa Clara, CA
November 1, 2017	International Communication Association <a href="http://www.icahdq.org/conferences/">http://www.icahdq.org/conferences/</a>	May 24-28, 2018 Prague, Czech Republic

**DISCUSSION LEADER WRITTEN REPORT GRADING RUBRIC**  
**15% (150 POINTS)**

Name \_\_\_\_\_

Written Portion, 5-7 pages (15%: 150 points) \_\_\_\_\_ / 150

1. (5 pts) Introduction
2. (5 pts) List of Week's readings in APA
3. (10 pts) List of key concepts
4. (40 pts) Provocative Insights
5. (60 pts) Engagement
  - (a) Narrative
  - (b) 2-3 Discussion questions
  - (c) Synthesis question(s)
  - (d) Scholar
6. (5 pts) Conclusion  
Your passion, curiosity. What is engaging and provocative? Something to think about.
7. (5 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 at end
  - (c) All other aspects (spacing of ellipses, lettered points, spacing after punctuation, etc.)

**DISCUSSION LEADER ORAL PRESENTATION GRADING RUBRIC**

**5 % (50 points)**

\_\_\_\_\_ /50

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

## GENDER WRITTEN REPORT GRADING RUBRIC

**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)

**ORAL PRESENTATION GENDER PROJECT GRADING RUBRIC**

**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**