
MEDIA, GENDER & GLOBALIZATION in Fall 2018 (CM5070)

Course Code	CM5070	Professor(s)	Robert Payne
Prerequisites	None	Office Number	G-307
Class Schedule	TF: 09:00-10:20 in G-102	Office Hours	Tuesday 11-13h
Credits	4	Email	rpayne@aup.edu
Semester	Fall 2018	Office Tel. Ext.	828

Course Description

In this class we study in detail the relations between media and gender and sexuality in a complex global environment. How are gender and sexuality represented in different global media? How do media function to circulate images of gender and associated value systems? How is gender built into the production and political economic structures of media? We will build on a theoretical foundation of gender in terms of representation, consumption, production and institutions, and apply various methods of analysis to a range of global media examples. We will examine how gender enters debates around globalization, and how constructions of gender influence the mediation of global issues such as nationality, migration, activism, and the transnational flows of culture. Students will research a topic of individual interest for their final project and will be encouraged to present the results in a choice of creative or professional formats.

Course Learning Outcomes

critical understanding of major topics and debates in the fields of gender, media and globalization

good knowledge of key theories and concepts in the discipline of gender studies, and how to apply them to the contexts of global media;

strong capacity to analyse a range of media texts and contexts in relation to gender;

improved research skills and ability to apply research to relevant contexts.

General Education

Course Outline

I. GENDER AND MEDIA: THEORETICAL FOUNDATIONS

Week 1: Gender and Representation

What are the principles of gender theory that are helpful in analysing media?

What are the politics of gender representation?

How do we study gender in a globalised mediascape?

Tuesday 11 September: Introduction

Friday 14 September: Lecture

Required Reading:

Richardson and Wearing, *Gender in the Media*, pp. 1-9

Gill, *Gender and the Media*, Chapter 1

Recommended Reading:

Buchbinder, *Studying Men and Masculinities*, Chapter 2

Gill, "Gender"

Weber, "Intersectionality"

Week 2: Feminisms and Media

Why is feminism such a contested term?

How have different feminist interventions contributed to current gender studies?

How can feminist perspectives help us to rethink media across global contexts?

Tuesday 18 September: Lecture

Required Reading:

Richardson and Wearing, *Gender in the Media*, Chp 1

Gill, "Postfeminist Media Culture"

Recommended Reading:

Van Zoonen, "Feminist Perspectives on the Media"

Friday 21 September: Seminar

Viewing in class: *The Beauty Academy of Kabul*, dir. Mermin

Recommended Reading:

Collins, *Black Feminist Thought*, Chapter 2

Douglas, "Feminism"

Mohanty, "Under Western Eyes"

Week 3: Masculinities and Media

How have theorists of gender rethought maleness and masculinity?

What are the gender politics among different masculinities?

How are diverse contemporary media working to denaturalise masculinity?

Tuesday 25 September: Lecture

Required Reading:

Richardson and Wearing, *Gender in the Media*, Chp 2

Buchbinder, *Studying Men and Masculinity*, Chapter 4

Friday 28 September: Seminar

Required Viewing: *Moonlight* (dir. Jenkins)

Recommended viewing: *13th* (dir. DuVernay)

Recommended Reading:

Beasley, "Rethinking Hegemonic Masculinity"

Halberstam, *Female Masculinity*, Introduction

Week 4: Queer Theory and Media

How has queer theory transformed ideas of gender and sexuality?

What does queer theory have to say about mediation of LGBTI identities?

What are the implications of queer theory for global media and communications?

Tuesday 2 October: Lecture

Required Reading:

Halberstam, *Gaga Feminism*, Chapter 2

Richardson and Wearing, *Gender in the Media*, Chapter 3

Friday 5 October: Seminar

Recommended Reading:

Doty, "There's Something Queer Here"

Tongson, "Queer"

Recommended Viewing:

Orange is the New Black (Netflix)

RuPaul's Drag Race (Logo)

Sense8 (Netflix)

Week 5: Gender and Spectatorship

How are acts of media spectatorship gendered?

What are the political implications of spectatorship?

How can the cultural biases of spectatorship be disrupted?

Tuesday 9 October: Lecture

Required Reading:

Edwards, *Cultures of Masculinity*, Chp 7

hooks, "The Oppositional Gaze"

Friday 12 October: Seminar

Recommended Reading:

Macdonald, "Muslim Women and the Veil"

Mulvey, "Visual Pleasure and Narrative Cinema"

Required Viewing: Selected music videos

Week 6: Presentations

Tuesday 16 October and Friday 19 October

Week 7

Tuesday 23 October: Guest Lecture

Friday 26 October: Research Projects – from Idea to Proposal

II. GLOBAL CONTEXTS AND CASE STUDIES OF GENDER AND MEDIA

Week 8: Gender and Media Consumption

Tuesday 30 October: Lecture

How does gender affect how we consume media?

How do different cultural contexts frame the gendering of consumption?

How do images and ideas of gender move across contexts of consumption?

Required Reading:

Ang and Hermes, "Gender in/and Media Consumption"

Thornham, "It's a Boy Thing"

Recommended Reading:

Kim, "Experiencing Globalization"

FALL BREAK: 31 October – 2 November

Week 9: Gender and Media Industries

What are the gender politics behind the scenes of global media?

How is labour in the media industries a gender issue?

How does the gendering of media production affect the product?

Tuesday 6 November: Lecture

Required Reading:

Global Media Monitoring Report, "Who Makes the News?": 45-59

Recommended Reading:

Dowd, "The Women of Hollywood Speak Out"

Wen, "The Ladies Vanish"

Friday 9 November: Guest Lecture (to be confirmed)

Week 10: Bodies, Celebrity and Self-Branding

What are the politics of how body image is constructed in the media?

What is the relationship between brand identity and consumer embodiment?

How have the advertising and fashion industries responded to feminism and gender studies?

Tuesday 13 November: Lecture

Required Reading:

Richardson and Wearing, *Gender in the Media*, Chapters 5-6

Hunter, "Buying Racial Capital"

Friday 16 November: Seminar

Recommended Reading:

Lazar, "The Right to be Beautiful"

McBride, "Why I Hate Abercrombie and Fitch"

Payne, "Media Whore"

Week 11: Gender, Sexuality and Digital Platforms

How have the construction and consumption of gender and sexual identities changed with the proliferation of digital media platforms?

What are the contradictions and ambivalences of digital identity?

How are digital platforms being used to advance social justice initiatives related to gender and sexuality?

Tuesday 20 November: Lecture

Required Reading:

Richardson and Wearing, *Gender in the Media*, Chapter 7

Griffin, "Wanting Something Online" from *Feeling Normal*

Friday 23 November: Seminar

Required Reading:

Borpujari, "Panic Button"

Week 12: Gender, Politics and Current Affairs

What are the gender politics of the political arena?

How do politicians manage and perform gender?

How have recent media developments altered the gendering of public discourse?

Tuesday 27 November: Lecture

Required Reading:

Banet-Weiser and Miltner, “#MasculinitySoFragile”

Hamblin, “Trump is a Climax of American Masculinity”

Friday 30 November: Seminar

Recommended Reading:

McGinley, “Hillary Clinton, Sarah Palin and Michelle Obama”

Week 13: Gender, Sexuality, and Activism

What are the communicational and political challenges and opportunities for activists of gender and sexuality issues?

Tuesday 4 December: Seminar

Required Reading:

Selected articles on Pussy Riot

Friday 7 December: Seminar

Required Viewing: *Oriented*, dir. Witzendorf

Recommended Reading:

Massad, *Desiring Arabs*, Chapter 3

Week 14: Final Project Workshops

Tuesday 11 December

Finals

Tuesday 18 December, 8.30am: Research Project Presentations

Textbooks

Title	Author	Publisher	ISBN	Required
Gender in the Media	Richardson, Niall and Sadie Wearing (eds.)	Palgrave Macmillan	9780230284739	Yes

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially

during the Drop/Add and Exam Periods.

Grading Policy

Final grades will comprise:

1. Class Participation **10%**

This grade will be based on your ability to offer regular, productive and informed contributions to class discussions and activities. You must come to class having read all required readings and be prepared to offer constructive responses to them and to group discussion. Absences from class and lack of preparation will lower this grade.

2. Critical Responses
30%

In Weeks 2-5 and 10-13 you will post on Blackboard a one-page critical response to any one or two of that week's readings listed on the outline (**8 responses in total**). Each critical response will first provide a *brief* introduction to the main argument of the chosen reading/s, but will offer primarily a few points of critical evaluation of each author's contribution to the topic. Responses must be uploaded before 9am Friday. Late responses will not be graded. Remember to pay attention to all aspects of correct formatting (spelling, referencing, etc.) before uploading.

3. Midterm Presentation **20%**

To demonstrate your knowledge of material from the first half of semester, and building on your critical responses, you will present to the class a detailed gender critique of your choice of short media example, taken from these options: a TV or internet commercial; an advertising campaign; a public service announcement; or a fashion editorial. You must choose a media example produced in a country other than your own. Your critique must make reference to key concepts from three different weeks of class.

4. Research Project **40%**

Your project will be the result of a thorough critical investigation of a topic of your choice related to the course. You may consider any format that will best showcase your research, your skills and aptitudes, and the topic. Possible formats include: a multimedia essay; a short film; a

website or digital application; a business plan; a branding or advertising campaign; a manifesto; a research paper, etc. No matter what format you choose, the final product must reflect a deep and sustained engagement with scholarly material from class and from independent research.

You will follow these steps:

1. Individual consultation with professor before the end of Week 7;
2. Project plan and literature review due end of Week 9 (**10%**)
3. Work-in-progress presented to the class for feedback in Week 14;
4. Final projects submitted and presented in final exam session (**30%**).

Grading Scale:

Grade	%	Qualitative Measurement
A	94-100	Excellent: uniformly superior in creativity, thoughtfulness and preparation; superior level of critical and theoretical engagement; no errors of expression, formatting or referencing
A-	90-93	Excellent, as above, but possibly lacking in one criterion
B+	87-89	Very Good: exceeds the expected level of competence and preparation; solid critical and theoretical engagement; strong expression and correct formatting and referencing, with possible minor errors
B	83-86	Good: meets expected level of competence and preparation; adequate creativity, thoughtfulness, critical and theoretical engagement and expression; may have errors of formatting or referencing.
B-	80-82	OK: meets expected level of competence and preparation but is lacking in creativity, thoughtfulness, critical and theoretical engagement, expression and/or formatting.
C+	77-79	Passable: fulfills only the minimum requirements
C	73-76	
C-	70-72	
D	60-69	Needs major improvement: falls short of acceptable level of competence and preparation
F	Below 60	Fails/Unsatisfactory: fails to engage with components of the assignment/course

Other

IMPORTANT NOTES ON ASSIGNMENTS:

Submission: All assignments must be submitted on Blackboard. Submission via email will not be accepted. Electronic submissions must pay attention to standard document formatting.

Formatting: All written work should be typewritten in 11- or 12-point type with one-inch margins and 1.5 spacing. Pages should be numbered and your name should be clearly visible on the assignment.

Citation: ALL written work, including reading responses, must use correct citations. Any work without complete and correct references in MLA format will NOT be accepted. It is your responsibility to learn correct citation methods if they are unfamiliar. Visual material such as diagrams and photos that you have not produced yourself must also be correctly cited.

Lateness: Work submitted late will be penalised by a fraction of a letter grade per day, ie. A becomes A-, A- becomes B+, etc.

Writing skills: First assignments will be monitored for writing skills, and students whose writing needs to improve will be referred to the Writing Lab before the following assignments will be accepted for grading.

Plagiarism: If you are found to have plagiarised any portion of any assignment you will automatically fail the course and be reported to Academic Affairs for possible further sanction. It is your responsibility to understand what plagiarism is, how to avoid it, and the university's policy on it. There is never any excuse for any form of plagiarism.

CLASSROOM ETIQUETTE:

Mobile phones must not be used at any time in class, except when needed for class activities.

Laptops maybe used in class for taking notes and class activities, but I prefer you take notes with pen and paper.

Punctuality is imperative. If you are more than 10 minutes late, do not come to class. You will be marked absent.

Respect for every person, voice and perspective in the classroom is essential to our work together.