MEDIA, GENDER & GLOBALIZATION in Fall 2019 (CM5070)

Course Code	CM5070	**Professor(s)**	Youna Kim
Prerequisites	None	**Office Number**	G-113
Class Schedule	TF: 12:10-13:30 in G-113	**Office Hours**	Meeting by appointment
Credits	4	**Email**	ykim@aup.edu
Semester	Fall 2019	**Office Tel. Ext.**	824

Course Description

This course critically explores the relations between media, gender and globalization: Why study the media? What is globalization? Why is gender so important? The main approach here is intersectionality: To adequately understand the persistent issues of global inequalities today, this course studies not just gender alone in a parochial sense but considers its intersections with race, ethnicity, nationality, class, age, sexuality, language and so on, while at the same time critically understanding key methods of analysis to a range of global media. It examines how such intersections enter debates around media and globalization and influence the mediation of challenging issues such as global inequalities, shifting cultural identities, cosmopolitanism, and transnational flows of people, culture and capital. Exploring both macro and micro dimensions reflexively, this course encourages students to develop an enlarged way of thinking – challenging existing paradigms and providing comparative perspectives.

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

This course comprises Tuesday lectures followed by Friday seminars.

Reading materials are available at the library, on reserve.

Also, useful academic journals are listed at the end of this syllabus.

This course is not based on a few textbooks but a variety of sources.

Week 1 Globalization

Held, David and McGrew, Anthony (2003) The Global Transformations Reader. Introduction.

OR Beck, Ulrich (2003) What is Globalization? Introduction.

Giddens, Anthony (1999) Runaway World: How Globalization is Reshaping Our Lives. Introduction.

OR Anthony Giddens' BBC lecture on this same topic (available online).

http://www.bbc.co.uk/radio4/reith1999/

Critical Thinking and Transformation (a short video clip to be used together in the classroom).

Week 2 Media Power

Gill, Rosalind (2007) Gender and the Media. Introduction.

OR Gill, Rosalind (2014) 'Awaken Your Incredible: Love Your Body Discourses and Postfeminist Contradictions', International Journal of Media & Cultural Politics, Vol. 10(2): 179-188.

Corner, John (2015) 'Ideology and Media Research', Media, Culture & Society, Vol. 38(2): 265-273.

OR Silverstone, Roger (1999) Why Study the Media? Chapters 1, 2, 3 (pages 1-28).

Week 3 Media Genre

Kearney, Mary (2011) The Gender and Media Reader. Introduction.

OR Kearney, Mary (2010) 'Pink Technology: Media-making Gear for Girls', Camera Obscura, Vol. 25(74): 1-39.

Keinonen, Heidi (2016) 'Television Format as Cultural Technology Transfer: Importing a Production Format for Daily Drama', Media, Culture & Society, Vol. 39(7): 995-1010.

OR Geraghty, Christian (1990) Women and Soap Opera. Introduction.

OR Katz, Elihu and Liebes, Tamar (1990) The Export of Meaning: Cross-Cultural Readings of Dallas. Introduction.

Week 4 Fan Culture

Darling-Wolf, F. (2004) 'Virtually Multicultural: Trans-Asian Identity and Gender in an International Fan Community of a Japanese Star', New Media & Society, 6(4): 507-28.

OR Lee, Hye-Kyung (2011) 'Participatory Media Fandom: A Case Study of Anime Fansubbing', Media, Culture & Society, Vol. 33(8): 1131-1147.

Gray, Jonathan (2003) 'New Audiences, New Textualities: Anti-fans and Non-fans', International Journal of Cultural Studies, pp. 64-81.

OR Hills, Matt (2002) Fan Cultures. Introduction.

Week 5 Consumption and Everyday Life

Bakardjieva, Maria (2003) 'Virtual Togetherness: An Everyday-life Perspective', Media, Culture & Society, Vol. 25(3): 291-313.

OR Silverstone, Roger (1999) Why Study the Media? One section on 'Dimensions of Experience' (pages 57-85).

Pink, Sarah and Mackley, Kerstin (2013) 'Saturated and Situated: Expanding the Meaning of Media in the Routines of Everyday Life', Media, Culture & Society, Vol. 35(6): 677-691.

OR Kim, Youna (2011) Transnational Migration, Media and Identity of Asian Women: Diasporic Daughters. Chapter 3.

OR Kim, Youna (2010) 'Female Individualization?: Transnational Mobility, Media and Identity of Asian Women', Media, Culture & Society, Vol. 32(1): 25-43.

Week 6 Qualitative Research and Reflexivity

Bengtsson, Stina (2014) 'Faraway, So Close! Proximity and Distance in Ethnography Online', Media, Culture & Society, Vol. 36(6): 862-877.

OR Kim, Youna (2005) Women, Television and Everyday Life in Korea: Journeys of Hope. Methodology chapter (Chapter 3).

Ekstrom, Mats et al. (2016) 'Three Tasks for Mediatization Research: Contributions to an Open Agenda', Media, Culture & Society, Vol. 38(7): 1090-1108.

OR Mayer, Vicki (2001) 'When the Camera Won't Focus: Tensions in Media Ethnography', Feminist Media Studies, Vol. 1(3): 307-322.

OR Gillespie, Marie (1995) Television, Ethnicity and Cultural Change. Methodology chapter (Chapter 2).

Research (a short video clip to be used together in the classroom).

Week 7 Cultural Identity

Gauntlett, David (2008) Media, Gender and Identity. Introduction.

OR Shaw, Adrienne (2012) 'Do You Identify as a Gamer?: Gender, Race, Sexuality, and Gamer Identity', New Media & Society, Vol. 14(1): 28-44.

Hall, Stuart (1990) 'Cultural Identity and Diaspora', in J. Rutherford (ed.) Identity: Community, Culture, Difference.

OR Sotsky, Jennifer (2013) 'They Call Me Muslim: Muslim Women in the Media Through and Beyond the Veil', Feminist Media Studies, Vol. 13(5): 791-799.

Week 8 Diaspora and Transnationalism

Karim, Karim (2003) The Media of Diaspora. Introduction.

OR Aksoy, Asu and Kevin Robins (2000) 'Thinking Across Spaces: Transnational Television from Turkey', European Journal of Cultural Studies, Vol. 3(3): 343-365.

Burrell, Jenna (2008) 'I have Great Desires to Look Beyond My World: Trajectories of Information and Communication Technology Use among Ghanaians Living Abroad', New Media & Society, Vol. 10(2): 203-224.

OR Lohmeier, Christine and Pentzold, Christian (2014) 'Making Mediated Memory Work: Cuban-Americans, Miami Media and the Doings of Diaspora Memories', Media, Culture & Society, Vol. 36(6): 776-789.

Week 9 Cosmopolitanism

Appiah, Kwame Anthony (2006) Cosmopolitanism: Ethics in a World of Strangers. Introduction.

OR Pichler, Florian (2008) 'How Real is Cosmopolitanism in Europe?', Sociology, 42(6): 1107-1126.

Beck, Ulrich (2006) Cosmopolitan Vision. Introduction.

OR Nava, Mica (2002) 'Cosmopolitan Modernity: Everyday Imaginaries and the Register of Difference', Theory, Culture & Society, Vol. 19(1): 81-99.

OR Vandevoordt, Robin (2017) 'Moral Cosmopolitanism and the Everyday Life: How Students Encounter Distant Others', Media, Culture & Society, 27 April 2017.

Cosmopolitanism (a short video clip to be used together in the classroom).

Week 10 Global Public Sphere

Livingstone, Sonia et al. (2007) Media Consumption and Public Engagement. Introduction.

OR Fraser, Nancy (2007) Transnationalizing the Public Sphere: On the Legitimacy and Efficacy of Public Opinion in a Post-Westphalian World (available online).

http://eipcp.net/transversal/0605/fraser/en

Sparks, Collin (1998) 'Is There a Global Public Sphere?', D. Thussu (ed) Electronic Empires.

OR Peters, John Durham (1993) 'Distrust of Representation: Habermas on the Public Sphere', Media, Culture & Society, pp. 541-72.

Week 11 and Week 12 Student Presentation

Details TBA

Week 13 and Week 14 Revision Seminar

Details TBA

Textbooks

This course doesn't have any textbook.

Attendance Policy

Attendance is highly recommended.

Please note: Your participation (development of your critical thinking) in the classroom is integral to the course and its evaluation.

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

Read critically, think critically and write critically

Two review essays, total 2000 words (before the mid-term, deadline Week 5/6) 20%

Based on reading materials and seminar discussions, students will be asked to engage with essay writing. The review essays are intended to train you to read the text critically. You will be given 2 articles before the mid-term and asked to write: (1) What are the main arguments of the articles? (2) What do you think about the articles, their strengths and weaknesses? Assessment will focus on (1) Clarity of expression, (2) Imaginativeness, (3) Critical appraisal, (4) Depth of interpretation.   <u>AND</u> feedback, etiquette (e.g. no chat, no phone text check, while others present). Specific guide for writing and feedback will be given during the Friday seminars. Students will first learn and practice each element above; and then move on to combine some of the elements; and finally, integrate all the elements into a critical paper/essay.

Response papers, total 3000 words (each Friday, from Week 1 to Week 10) 20%

The purpose of the response papers is to encourage you to read closely the assigned materials before coming to the Friday seminars. You will be asked to outline the key points of the materials and open up the seminar discussion based on that writing.

Presentation on the critical paper/essay, and feedback / reflection (from Week 11) 10%

The following content should be highlighted in your presentation on the critical paper/essay: (1) What is your key question? (2) What is your argument? (3) How is your argument supported? Where is evidence? (4) Why is your essay important, intellectually? (5) How does your essay intervene in the existing literature and make a (small) contribution? After your presentation, you will be given detailed feedback from the professor, and you will be asked to write and submit the feedback together with your reflection on the feedback.

Critical paper/essay, 3000 words (deadline Week 11 Tuesday) 50%

The critical paper/essay 3000 words should include the five elements above: (1) key question, (2) argument, (3) evidence, (4) intellectual importance, (5) contribution to this field of study.

The emphasis in the essay should be on **analysis and criticism**. You should avoid excessive description of existing literature (e.g. do not make the essay a summary of existing literature or

of class lecture notes). You should try to develop your **argument**, by engaging with existing literature as the grounding but not the main substance of the essay. Also, you should avoid a journalistic/marketing/business style and adopt an **academic style** which aims for criticism, logic and analysis in a consistent and coherent manner, rather than a thin description and a sensational presentation.

In general, you will be rewarded for demonstrating the following characteristics:

Content

(1) Relevance to the course

(2) Wide reading

(3) Development of argument

(4) Accurate citation of references (including adequate bibliography)

Presentation

(5) Clarity of expression

(6) Explicit structure

(7) Consistency of purpose

(8) Clear conclusion

Critical Judgement

(9) Depth of interpretation

(10) Imaginativeness

(11) Critical appraisal

(12) Thoroughness of analysis

Grade A range is for outstanding work that achieves all that could reasonably be expected of a university BA student, and demonstrates many (at least 7) of the 12 characteristics above in relation to the **argument** presented.

AND include all 5 elements above: (1) key question, (2) argument, (3) evidence, (4) intellectual importance, (5) contribution to this field of study.

AND achieve the Student Learning Goals, particularly:

NOT just repeat what the book says, but try to have a "dialogue" (e.g. question why? what else?)

NOT apply the theory blindly or dutifully, but try to evaluate its strengths and weaknesses (e.g. based on the society where you come from) and gain a nuanced, contextualized understanding of the theory/knowledge.

NOT demonstrate immaturity or offensiveness to any constructive criticism on your work, but try to appreciate and incorporate it in order to improve your work significantly.

Grade B range is for work that demonstrates an integration of some (at least 5) of the 12 characteristics above but presents an **under-developed argument**.

AND include at least 4 of 5 elements above: (1) key question, (2) argument, (3) evidence, (4) intellectual importance, (5) contribution to this field of study.

Grade C range is for work that adopts some (at least 3) of the 12 characteristics above but does **not present any argument**.

AND include at least 3 of 5 elements above: (1) key question, (2) argument, (3) evidence, (4) intellectual importance, (5) contribution to this field of study.

Fail is one in which the course learning goals are not properly understood, key issues are not identified, the essay is badly organized, and requires an adequate range of reading and attention to the above characteristics.

Other