

Communication 2140 (W) 5:00-7:50pm
Race, Gender and Sexuality in Media
Spring 2019

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Off. Hrs.: Wednesday 4-5 pm -other days virtual and in person by appt.

Catalog Description COMM 2140:

Media are among our primary sources of images of people, places and things we do not encounter ourselves in our everyday lives. This course examines the images of women and racial and sexual minorities who have been on the fringes of policy development and yet at the center of narratives created by mainstream media. It takes a detailed look at the symbolic and social power of commercial media's role in constructing social and cultural differences around age, gender, race, class and sexuality.

This course counts towards the Aesthetic Understanding Frame of Reference.

Prerequisite: COM 1220 or consent of instructor.

Course Description:

Mediated communication is a part of the daily experience of everyone in modern society. This constant interaction with media not only transmits messages but plays essential roles in the way that individuals and groups identify themselves and others. The processing of thousands of mediated messages on a daily basis call upon people to consume depictions of race, class, gender and sexuality repeatedly. How does this happen? This course aims to create media literate students who can critically examine and evaluate how race, class and gender are not only depicted but how they are created within a modern media environment.

We will focus on the following:

-How powerful is the media? How does media power (including the power of the media industry and that of its audiences) shape the media landscape and the possibilities for democratic participation?

-How have media texts and practices contributed to my sense of who I am and how I think about my social world?

-What is the relationship between media representations and existing social inequalities? How has media culture changed over time, and how have these changes helped to shape our contemporary media culture?

-To proficiently frame research questions, develop a novel contribution to an area of scholarship, and to support ideas with compelling researched evidence and argument as well as cohesive and organized structure.

-To explore how and why depictions of race, class, gender and sex have formed and what they mean in relation to hegemonic power structures.

The content and discussion in this course will necessarily engage with sexism and misogyny every week, often in conjunction with other forms of marginalization and oppression such as racism, homophobia, transphobia, ablism, and more. Some of this content will be emotionally and intellectually challenging to engage with. I will flag especially graphic or intense content that discusses or represents sexism, misogyny, and other forms of violence and will do my best to make this classroom a space where we can engage bravely, empathetically and thoughtfully with difficult content every week.

Assignments and Participation:

Seminar Participation	10 %
Media Example Presentation & Activity	10 %
Reading Responses	30 %
Papers Final Research Paper	30 %
Creative Media Project Final	20 %
Total	100 %

**Please note: You must complete all of the assignment in order to receive a passing grade in the class.

Seminar Participation & Attendance: As a discussion based seminar, your participation is an essential part of the learning process. Please come to class prepared to discuss the readings, your research paper, relevant examples, and course concepts. See Moodle for specific explanation of seminar participation expectations.

Media Example Presentation & Activity: Students will sign up to bring in a media example to illustrate a concept or theory discussed in the course readings assigned to a particular week. Students will work together in groups of 2-3 to present the concept and example to the class and to lead the class in an activity related to the example and the application of the concept discussed in the reading. The media example presentation gives students an opportunity to apply theory and concepts to specific media texts and therefore to develop critical media literacy.

Reading Responses:

All students will be expected to come to the seminar with a one page summary statement document that has the following components for each assigned reading:

- A summary statement of the author's main argument (four sentences maximum). To the extent possible this statement should be written in your own words as opposed to being directly taken from the text;
- A list of key concepts and terms;
- Three to four issues or questions for each reading that you believe to be important and meriting some discussion/clarification. (Note: It is beneficial to try to formulate these in the form of a question)

Research Paper: Students will complete a 8-10 page research paper demonstrating critical media literacy through a critical analysis of a media artifact that accounts for the artifact's industrial context, textual representations and meanings, and audience engagements.

Creative Media Project: Students will create a creative presentation related to their final research paper. This is a creative project that uses media in any form to present publicly to the class and can be publicly presented (via blog, web recording, live video, podcast, art work). This will be a unique reflection engaging media to further illuminate the ideas processed in the final research paper. Projects could include but are not limited to: 5 minute speech, Performative art project, Musical performance, Youtube video, Website, Graphic design project, Magazine or Zine, Podcast.

Attendance:

There is no substitute for attendance since most of the instruction for this course will take place during class periods. Students are expected to attend and participate in class consistently. More precisely, you are expected to come to each class on time and to remain during the duration. Please bring your texts and be attentive. A significant portion of your grade is based on participation and more than two unexcused absences will adversely affect your grade. Two late attendances will be the equivalent to one unexcused absence. Chronic absences will cause you to fail the course.

Required Readings:

Course readings are can be accessed through the Course Reserves Module on Moodle. You should download and print each of the course readings and bring them to class with you. *Please note that the overall printing costs, though laborious, will be significantly less than if you were to buy a printed course packet or textbook because you are not paying the copyright and licensing fees. I suggest printing out each of the readings at the beginning of the quarter.

Course Schedule:

Week 1 - January 23rd

Introduction to Course
Overview of topics
Intersectionality Activities

Viewing of: Crenshaw Ted Talk

https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality?language=en

Required Reading:

Macintosh, Peggy. "Unpacking White Privilege"; in Lisa Hedke and Peg O'Connor (Eds.) *Oppression, Privilege and Resistance: Theoretical Perspectives on Racism, Sexism and Heterosexism*. New York McGraw Hill. 2004. pp. 317-328.

<https://www.racialequitytools.org/resourcefiles/mcintosh.pdf>

Suggested Readings:

Laura Mulvey. (1999, orig. pub. 1975). Visual pleasure and narrative cinema. In Leo Braudy and Marshall Cohen (Eds.) *Film Theory and Criticism: Introductory Readings*. New York: Oxford UP, pp. 833-44.

Williams, Kimberlé Crenshaw. "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color". In: Martha Albertson Fineman, Rixanne Mykitiuk, Eds. *The Public Nature of Private Violence*. (New York: Routledge, 1994), p. 93-118.

https://sph.umd.edu/sites/default/files/files/Kimberle_Crenshaw_Mapping_the_Margins.pdf

Week 2: January 30th

How does media work to create identity?
What is the power of media in relationship to representation?
How do media stories construct reality? What is gaze?

Reading:

Required Readings:

Unknown Author. "Racism in the English Language".

<https://www.pcc.edu/illumination/wp-content/uploads/sites/54/2018/05/racism-in-the-english-language.pdf>

Hall, "The work of representation," www.sagepub.com/upm-data/55352_Hall_ch_1.pdf

Suggested Readings:

Shohat & Stam, "Stereotype, Realism, & the Struggle over Representation"

http://pzacad.pitzer.edu/~mma/teaching/MS100/readings/shohat_stam.pdf

bell hooks (1992). The oppositional gaze: Black female spectators. Black Looks: Race and Representation, Boston: South End Press.

https://warwick.ac.uk/fac/arts/english/currentstudents/pg/masters/modules/femlit/bell_hooks.pdf

Catherine Grant (2017). Looking at To-be-looked-at-ness: Feminist Videographic Criticism. [in] Transition: A Media Commons/Cinema Journal Project.

<http://mediacommons.futureofthebook.org/intransition/2017/03/12/looking-be-looked-ness-feminist-Videographic-criticism>

Week 3: February 6th

How is race constructed through media representation? What is privilege?

Watch: [Blackkkklansman](#)

Required Readings:

Hall, "The whites of their eyes: Racist ideologies and the media"

<https://rajsivaraman.files.wordpress.com/2014/04/hall-whites-of-their-eyes.pdf>

Suggested Readings:

hooks, "Eating the Other"

https://de.ryerson.ca/DE_courses/uploadedFiles/6052_Arts/CSOC202/Modules/Module_00/eating%20the%20other.pdf

Morgan Parment, "Space, Place, and New Orleans on Television: From Frank's Place to Treme"

Marx, "Expanding the Brand: Race, Gender, and Post-Politics of Representation on Comedy Central"

Week 4: February 13th

How is Gender constructed through media representations?
Examination of feminist media

Watch: Miss Representation

Required Readings:

Frye, Marilyn "Oppression"

<http://www.filosoficas.unam.mx/docs/327/files/Marilyn%20Frye.%20Oppression.pdf>

Suggested Readings:

Women's Media Center (2017). The Status of Women in the U.S. Media 2017.

http://www.womensmediacenter.com/assets/site/reports/10c550d19ef9f3688f_mlbres2jd.pdf (Read executive summary p. 4-6 and skim remaining parts most interesting to you)

Mary Celeste Kearny (2012). Feminist. Media. Criticism. Is. (A Manifesta for Feminist Media Criticism). Antennae,

<http://blog.commarts.wisc.edu/2012/12/11/feminist-media-criticism-is-part-2/>

*Research Question due & Activity in Class.

Week 5: February 20th
Sexuality / Queer / Trans

Watch: Queer Eye, Season 2, Episode 5, “Sky’s the Limit”

Required Readings:

Diane Raymond (2003). Popular culture & queer representation: A critical perspective, In Dines & Humez (Eds.) *Gender, Race, Class in Media*, pp. 98-110.
<http://readingqueer.org/blog/wp-content/uploads/2013/10/Popular-Culture-and-Queer-Representation1.pdf>

Suggested Readings:

Schwartz, Pepper and Virginia Rutter. “The Gender of Sexuality” in Paula S. Rothenberg (ed.) *Race, Class and Gender in the United States: An Integrated Study*. New York: Worth Publishers. 2004. pp. 448-455.

Duguay, S. (2016). “He has a way gayer Facebook than I do”: Investigating sexual identity disclosure and context collapse on a social networking site. *New Media & Society*, 18(6), 891-907. <https://doi.org/10.1177/1461444814549930>

Alexander Doty. (1993). There’s something queer here. In *Making Things Perfectly Queer*, Minneapolis: University of Minnesota Press. <http://www.georgesclaudeguilbert.com/doty1.pdf>

Jamie C. Capuzza & Leland G. Spencer (2017) Regressing, Progressing, or Transgressing on the Small Screen? Transgender Characters on U.S. Scripted Television Series. *Communication Quarterly*, 65(2): 214-230, DOI: 10.1080/01463373.2016.1221438

Alfred L. Martin, Jr. (2018). Pose(r): Ryan Murphy, Trans and Queer of Color Labor, and the Politics of Representation. *LA Review of Books*,
<https://lareviewofbooks.org/article/poser-ryan-murphy-trans-queer-color-labor-politics-representation/#!>

WINTER BREAK - FEBRUARY 27th
No Class

Week 6: March 6th

Natives Americans and the Media

Watch Ted Talks “Changing the way we see Native Americans” by Matika Wilbur

<https://www.youtube.com/watch?v=GIZYzz3rEzU>

Required Reading:

Oxford Encyclopedia. “Representations of Native Americans in the Mass Media.” February 2017.

<http://oxfordre.com/communication/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e-142>

Suggested Readings:

Barry, Brewton. “The Myth of The Vanishing Indian.” in *Phylon*. Vol 21, No. 1 1960. DOI: 10.2307/273734 <https://www.jstor.org/stable/273734>

Hilleary, Cecily. “US News Media Part of the Problem in Misunderstanding Native Americans.” in VOA. August 2, 2018.

<https://www.voanews.com/a/us-news-media-part-of-the-problem-in-misunderstanding-native-americans/4510688.html>

Friedman, Michael A. “The NFL is Teaching Us How To Bully Native American Children”; in *Psychology Today*. Oct 06, 2014.

Week 7: March 13th Mexican and Arab American Identity and the Media

Watch Roma.

Required Readings:

Flores, Lisa A. “Creating Discursive Space Through a Rhetoric of Difference: Chicana Feminists Craft A Homeland,” *Quarterly Journal of Speech* 82 (142-156.)

Suggested Readings:

Farris, Emily and Heather Silber Mohamed. "The news media usually show immigrants as dangerous criminals. That's changed – for now, at least." June, 27 2018. The Washington Post.

https://www.washingtonpost.com/news/monkey-cage/wp/2018/06/27/the-news-media-usually-show-immigrants-as-dangerous-criminals-thats-changed-for-now-at-least/?utm_term=.9bc679f11379

Chouliaraki, L., & Stolic, T. (2017). Rethinking media responsibility in the refugee 'crisis': a visual typology of European news. *Media, Culture & Society*, 39(8), 1162–1177.

<https://doi.org/10.1177/0163443717726163>

Seeman, Gaby. (2014) "Arab Americans: Stereotypes, Conflict, History, Cultural Identity and Post 9/11". *Intercultural Communication Studies XXIII*: 2 .

<https://web.uri.edu/iaics/files/Gaby-Semaan.pdf>

Arab American National Museum. "Who are Arab Americans" and "Why the Stereotypes"; in *Reclaiming Identity: Dismantling Arab Stereotypes*. April 2011 at

<http://www.arabstereotypes.org/who-are-arab-americans>

Week 8: March 20th

Masculinity

Watch: *Fight Club*

Watch: Gillette Commercial

Required Reading:

Friday, K. (2003). "A Generation of Men Without History": *Fight Club*, Masculinity, and the Historical Symptom. *Postmodern Culture* 13(3), Johns Hopkins University Press.

Suggested Reading:

Mary Douglas Vavrus. (2002). Domesticating patriarchy: Hegemonic masculinity and television's "Mr. Mom." *Critical Studies in Media Communication*, 19(3): 352-375.

Dhaenens, F., & De, R. S. (2015). Resistant masculinities in alternative R&B: Understanding Frank Ocean and The Weeknd's representations of gender. *European Journal of Cultural Studies*, 18, 3, 283-299.

Jada Yuan. (2016). In Its First Season, *Crazy Ex-Girlfriend's* Greatest Legacy is (Finally) Bringing the Asian Bro to Television. *Vulture*,

<https://www.vulture.com/2016/04/asian-bro-crazy-ex-girlfriend.html>.

Week 9: March 27th

Representation of Class

Watch: Shameless episode.

Watch: Real Housewives of Orange County episode.

Watch: Vice Video Pennsylvania Heroin Epidemic.

https://video.vice.com/en_us/video/tonic-the-opioid-effect-inside-pennsylvania-heroin-epidemic/59443d14f6348fb85e5f3056

Read:

Fuchs, C. (2010). Class, knowledge and new media. *Media, Culture & Society*, 32(1), 141-150.

<https://doi.org/10.1177/0163443709350375>

http://fuchs.uti.at/wp-content/uploads/2010/01/NewMedia_Class.pdf

Suggested Reading:

Tiger, Rebecca. "Race, Class and the Framing of Drug Epidemics." *Contexts*. 2017.

<https://contexts.org/articles/race-class-drugs/>

Amsden, David. "The New Face of Heroin" *Rolling Stone*. April 3, 2014.

<https://www.rollingstone.com/culture/culture-news/the-new-face-of-heroin-107942/>

"Where are all the films about poor americans?" *The Guardian*. March 5, 2018.

<https://www.theguardian.com/commentisfree/2018/mar/05/film-poverty-america-polity-oscars>

Lee, M. J., & Moscovitz, L. (2013). The "Rich Bitch." *Feminist Media Studies*, 13(1), 64-82.

<https://doi-org.ezproxy.snhu.edu/10.1080/14680777.2011.647971>

Week 10: April 3rd

Commodification of Difference

Watch Beyonce Lemonade.

Required Reading:

bell hooks. (2016). Moving beyond pain. bell hooks Institute,
<http://www.bellhooksinstitute.com/blog/2016/5/9/moving-beyond-pain>.

Banet-Weiser, "What's your Flava?"

https://sites.evergreen.edu/mediaworks1516/wp-content/uploads/sites/121/2016/01/Banet-Weiser_2007.pdf

Suggested Reading:

Meehan, "Holy commodity fetish, Batman! The political economy of a commercial intertext"
<http://web.mit.edu/uricchio/Public/Documents/Meehan.pdf>

Pooley, "The Consuming Self: From Flappers to Facebook"

Banet-Weiser, S.(2012). Authentic™: The Politics of Ambivalence in a Brand Culture. New York: NYU Press. Retrieved December 3, 2018, from Project MUSE database.

https://www.researchgate.net/publication/312954810_Facebook_for_Academics_The_Convergence_of_Self-Branding_and_Social_Media_Logic_on_Academiaedu

Nathalie Weidhase (2015). 'Beyoncé feminism' and the contestation of the black feminist body. *Celebrity Studies*, 6(1): 128-131, DOI: 10.1080/19392397.2015.1005389.

https://www.researchgate.net/profile/Nathalie_Weidhase/publication/273961657_%27Beyonc%C3%A9_feminism%27_and_the_contestation_of_the_black_feminist_body/links/59392626a6fdcc58ae6db765/Beyonc%C3%A9-feminism-and-the-contestation-of-the-black-feminist-body.pdf

A Black feminist roundtable on bell hooks, Beyoncé, and 'moving beyond pain.' (2016). *Feministing*,

<http://feministing.com/2016/05/11/a-feminist-roundtable-on-bell-hooks-Beyonc%C3%A9-and-moving-beyond->

**April 10th -Spring Break
No Class**

Week 11: April 17th

Media, Identity and the Internet

Watch: Ted Talks. A Black Man Undercover in the Alt-Right.

<https://www.youtube.com/watch?v=FdHJw0veVNY>

Required Readings:

Nakamura, Lisa. "Digitizing Race: Visual Cultures of the Internet." in: Digitizing Race. Visual Cultures of the Internet. 2008.

Joel Stein. (2016, August 8). How Trolls are Ruining the Internet. Time.

<http://time.com/4457110/internet-trolls/>

Suggested Readings:

Clicks, cabs, and coffee houses: Social media and oppositional movements in Egypt, 2004–2011 M Lim - Journal of communication, 2012. doi:10.1111/j.1460-2466.2012.01628

http://csp.org/legacy/library/1207150932F24192826YK_lib_LimJoC2012Egypt.pdf

Marciano, Avi. "Living the VirtuReal: Negotiating Transgender Identity in Cyberspace." in Journal of Computer-Mediated Communication. doi:10.1111/jcc4.12081

Hillis, Ken. "Digital Sensations: Space, Identity, and Embodiment in Virtual Reality." in: Digitizing Race. Visual Cultures of the Internet. 2008.

Levy, Pierre. "Cyberculture". in: Digitizing Race. Visual Cultures of the Internet. 2008.

Massanari, A. (2017). #Gamergate and The Fappening: How Reddit's algorithm, governance, and culture support toxic technocultures. New Media and Society, 19(30): 329-346.

Banet-Weiser, S., & Miltner, K. M. (January 02, 2016). #MasculinitySoFragile: Culture, structure, and networked misogyny. Feminist Media Studies, 16 (1): 171-174.

Whitney Phillips. (2015, May 10). Let's Call Trolling What it Really Is. The Kernel.

<https://kernelmag.dailydot.com/issue-sections/staff-editorials/12898/trolling-stem-tech-sexism/>

Week 12: April 24th

Post-human identities and questions related to AI

First Drafts Returned to Students

Watch Westworld Episode.

Required Readings:

Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York; Routledge, 1991), pp.149-181. <http://faculty.georgetown.edu/irvinem/theory/Haraway-CyborgManifesto.html>

Sternberg, Irit. October 8, 2018. "Female AI the intersection between gender and contemporary artificial intelligence."

<https://hackernoon.com/female-ai-the-intersection-between-gender-and-contemporary-artificial-intelligence-6e098d10ea77>

Suggested Readings:

Weinstone, Ann. Avatar Bodies: A Tantra for Posthumanism.in: Digitizing Race. Visual Cultures of the Internet. 2008.

Week 13: May 1st

Activism in Media #metoo and the modern revolution

Watch: News Clips on #metoo

Required Reading:

Hester Baer. (2016) Redoing feminism: digital activism, body politics, and neoliberalism. *Feminist Media Studies*, 16(1): 17-34, DOI: 10.1080/14680777.2015.1093070

Suggested Readings:

Armond R. Towns (2016) Rebels of the underground: Media, orality, and the routes of black emancipation, *Communication and Critical/Cultural Studies*, 13:2, 184-197, DOI:

[10.1080/14791420.2015.1119292](http://dx.doi.org/10.1080/14791420.2015.1119292)

Mendes, K., Ringrose, J., Keller, J. (May 01, 2018). #MeToo and the promise and pitfalls of challenging rape culture through digital feminist activism. *European Journal of Women's Studies*, 25, 2, 236-246.

Mia Fischer. (2016). #Free_CeCe: The material convergence of social media activism. *Feminist Media Studies*, 16(5): 755-771, DOI: 10.1080/14680777.2016.1140668

Week 14: May 8th

Creative Presentation of Media Project Due in Class

Week 15: May 15th

No Class

Final papers due in Moodle