

COMM 4260
GENDER AND MEDIA
FALL 2017

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Course Info: Lec 001
Tuesdays and Thursdays, 2:55-4:10 pm
Course Twitter hashtag: #comm4260

Office Hours: Tuesdays and Thursdays, 11:00 am—Noon (or by appt.)

COURSE DESCRIPTION

This seminar addresses the intersection of communication, culture, and identity through an examination of gender and the U.S. media system. After introducing students to key approaches to studying gender and mediated communication, the course will cover topics in four subunits: (1). Mediated representations of gender, sexuality, and intersectionality; (2). Diversity in media industries and gendered labor markets; (3). Gendered audiences and fan cultures; and (4). Gender, power, and identity in a digital era of communication. We will explore these topics through literature from sociology, communication and media studies, cultural studies, feminist theory, and internet/new media studies.

The learning objectives of this course include to:

- Understand key theories and methods of studying media, power, and social identities
- Examine the role of media in constructing gender and its intersections with race, ethnicity, class, and sexuality
- Recognize the importance of diversity in media industries
- Address the role of new media technologies in challenging and/or reaffirming traditional constructions of gender
- Develop critical thinking, writing, and analytic skills through the production of an original research paper
- Become more responsible consumers—and future producers—of media texts and imagery

REQUIRED TEXTS/READINGS

Readings (articles, chapters, popular press pieces) will be distributed through the course Blackboard page. I will occasionally email you additional short pieces from the news/popular culture. Please be sure to check your email/Blackboard regularly.

You are responsible for completing **all** reading prior to the class for which it is assigned and for the content contained in the reading. Some weeks will have four or five chapters/articles assigned, so please plan ahead accordingly.

Optional readings will be marked as such in the syllabus as such. While I recommend you read these pieces, they will not appear in the exams nor are you required to address them in your reading responses.

Recommended:

Carter, C., Steiner, L. & McLaughlin, L. *The Routledge Companion to Media & Gender* (2014). New York: Routledge.

GRADING

Your final grade for the course will be based upon the following:

	Points	Percentage
Attendance/Participation	75	15%
Blackboard Posts (5 total)	100	20%
Midterm Exam	125	25%
Visual Culture Exercise	25	5%
Paper Proposal	25	5%
Final Paper	125	25%
Final Presentation	25	5%
Total	500	100%

Grading Scale

A+ = 98+	B = 84-86.5	C- = 70-73.5	F 60
A = 94-97.5	B- = 80-83.5	D+ = 67-69.5	
A- = 90-93.5	C+ = 77-79.5	D = 64-66.5	
B+ = 87-89.5	C = 74-76.5	D- = 60-63.5	

Participation/Attendance

I strongly encourage you to come to every single class. However, you are allowed two “free” absences. There is no need to let me know about these absences in advance unless an exam or presentation is scheduled for that day.

If you miss more than two classes for ANY reason (other than a documented medical/family emergency), I will lower your participation/attendance grade by 5 points per absence.

Please note that I do not review entire course lectures with students who miss class. If you do miss a class, you are responsible for finding out what we covered from a classmate in advance of the next course meeting.

Attendance will be taken through a sign-in sheet that I pass around at the beginning of class. This is the only way that I can track who is in class on a given day, so it is your responsibility to sign it. Please do not be late for class as it is distracting to me and your peers.

In class, I expect you to contribute actively to class discussions. The course will be more enjoyable and engaging for everyone if you bring your enthusiasm and insight into the classroom. Relevant examples and articles are most welcome!

Discussion Posts

You will be responsible for posting **5 reading responses** (out of six) to the Blackboard site. These should be in response to the course readings. These discussion posts will help me gauge your understanding of, and ability to apply, foundational concepts. During the first week of class, you will be assigned to one of two groups, (A or B). The due dates are marked in the syllabus; please note that these must be posted by 12:01 a.m., before the class period in which we will be discussing them (e.g., Monday at midnight for readings we will discuss in Tuesday's class). Posts should be approximately 300-350 words in length, and proper spelling and grammar should be used.

Midterm Exam

Your understanding of the course material will be assessed through a mid-term examination given in class halfway through the semester. The exam will be based on material from the book, assigned articles, class discussions, and any videos shown in class.

The midterm must be taken on the designated exam dates. Make-up exams will only be scheduled in the event of an extreme emergency and must be discussed with the professor before the scheduled exam date. In such a case, written documentation of the emergency will be required.

Visual Culture Analysis

This assignment will involve exploring the social construction of femininity and masculinity in a historical context. You will use the online archives of the Duke University Advertising Archive (<http://library.duke.edu/digitalcollections/adaccess/>) to analyze an ad from the early- to mid-20th century. Through your analysis, you should answer the following questions: What does the ad tell us about gender, culture, and society at that time? What were the gendered norms and ideals that guided the creation of the ad? How do you know? Papers should be 2-3 pages, and additional details will be available on Blackboard.

Final Paper

At the end of the semester, you will submit an original research paper that explores a topic of your choice related to "gender and media." This paper will require you to conduct primary (original) and secondary research. You should cite at least six sources, five of which are scholarly/academic resources.

This paper should be approximately 12-14 pages in length (double-space, 12-point Times New Roman, standard 1 inch margins). Additional details, including a rubric, will be provided in class.

Research Proposal

In order to make sure you are on track to complete your final research paper, you should prepare a brief, 1-2 page research paper proposal. This will provide an opportunity to get feedback on the direction of your project. Proposals should include: a introduction to your topic and explanation of why it is important; your research question(s); and a short description of your research method (what you will study, how you will study it, the types of questions you will ask). The proposal should also include an annotated bibliography.

All written assignments must be (1) uploaded to Blackboard using Safe Assign and (2) handed in during class (hard copy) on the date that it is due. Written work must be typed, double-spaced, and paginated. Please be sure to check spelling, grammar, and use proper referencing (APA or MLA). **Late assignments will be marked down one letter grade per day late.**

Final Presentation

Each student will present an overview of her/his final class project during the last weeks of class. Presentations should be 7-8 minutes each and should include a visual component (Prezi or PPT). Additional instructions will be provided in class.

Extra Credit

In order to gain a deeper understanding of the research process, students are encouraged to participate in research studies on campus. Students can gain extra credit in this course for their participation in a Communication or Information Science research study at Cornell. Course extra credit will only be given for research studies recruited through the **Communication/IS SONA** system: <https://cornell-comm.sona-systems.com>

SONA points are given out based on 30-minute time intervals. One SONA point (or one 30-minute offline study) is equivalent to 2.5 extra credit points (.5%) in this course. Students may earn up to 7.5 extra credit points (1.5% of the total grade) for 3 SONA points.

Students can also earn extra credit for attending an academic event (i.e. colloquium, special lecture, etc.) related to a topic we are discussing in class. I will announce lectures/events which fit with the course material. After attending, students must write a 1-page report summarizing the lecture and relating it to gender and media. While students may do any combination of research extra credit and lecture report extra credit, they may not earn more than a total of 7.5 course points (1.5% of the total grade).

Also, please note that these are the only possibilities for extra credit; please do not ask if I can give “you” extra credit or make up exam/assignment points as this would be unfair to your peers.

CLASS POLICIES

Course Communication

I generally check my email first thing in the morning. I will make every effort to respond to your email within 24 hours, Monday-Friday. Thus, please do not leave important questions for Friday evening. Please be sure you check your email and Blackboard regularly for updated/additional readings as well as course announcements. In addition, all grades will be posted to Blackboard.

Laptops, Mobiles, and Other Class Policies

In order to ensure a classroom environment conducive to learning, we will come up with a list of “classroom rules” during the first week of class. This will include—but not limited to—policies on technology usage and digital note-taking. I find laptops extremely distracting, so I reserve the right to issue a “laptop ban” at any point during the semester.

Classroom Sensitivity

This course addresses issues and considers ideas that may be controversial, unpopular, or that may make some of you uncomfortable. We will not hide from hard questions and harsh language, but students and instructor alike in this class are expected to remain sensitive to individual differences. Please refrain from raising your voice, speaking when another student has the floor, and dominating every class discussion (while some students naturally tend to participate more than others, let's be conscious of class dynamics and make sure that everyone gets their turn as much as possible). The diversity of a multicultural society requires that we discuss differences with no anger, arrogance or personal attacks, and without perpetuating stereotypes about gender, age, race, religious affiliation, sexual preference, cultural origin, dialect or disability.

UNIVERSITY POLICIES

Students with Academic Accommodations

If you are a student with a disability and qualify for academic accommodations, please contact me as early as possible during the semester. I am happy to provide students with the necessary accommodations. If testing accommodations are made, you are required to show up within 10 minutes of your pre-arranged start time, or I will assume that you did not need the accommodation. If the regularly scheduled exam has already passed, you will forfeit your exam.

Statement of Inclusivity and Respect

Each student in this course is expected to contribute to an inclusive and respectful class environment. Students of all backgrounds including gender, sexual orientation, race, ethnicity, and religion are to be treated fairly and with honesty, integrity, and respect. Civil discourse, reasoned thought, sustained discussion, and constructive engagement without degrading, abusing, harassing, or silencing others is required of all students in this class.

Academic Dishonesty

The Communication Department constituents hold each other to the highest standards of academic integrity and uphold the University policies of Academic Integrity. In accordance with Communication Department AI Policy, any student in this class suspected of plagiarism or cheating on tests or assignments will have a primary hearing. If found guilty, the student will receive a failing grade on the assignment in question and a reduction in the overall course grade, and the results of the hearing will be reported to the CALS Academic Integrity Board. The Communication Department's policy is based on university-wide policy and procedures. Visit the [University Academic Integrity website](#) for further information.

ALL WORK MUST BE YOUR OWN and MUST BE UNIQUE TO THIS CLASS (not completed in/for another class).

Turn It In

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. Use of the Turnitin.com service is subject to the Usage Policy posted on the Turnitin.com site.

SCHEDULE (Note: Instructor reserves the right to amend the syllabus for pedagogical purposes)

Week	Topic	Reading Due	Assignment Due
<p>Week 1 Aug 22, Aug 24</p>	<p>Why Study Gender and Media? Approaches to Gender and Media: Industry, Audience, Text</p>	<p>Entire Syllabus <u>Recommended:</u> Gauntlett, "Introduction," <i>Media, Gender, and Identity</i>.</p>	
	<p>Key Concepts and Approaches: Gender as Social Construction</p>	<p>Lorber, J. (1993). "Believing Is Seeing: Biology as Ideology." <i>Gender & Society</i>. Carter, C. (2015). "Sex/Gender and the Media: From Sex Roles to Social Construction and Beyond." <i>The Routledge Companion to Media and Gender</i>. Jeong, S. & Becker, R. (2017, Aug. 16). "Science Doesn't Explain Tech's Diversity Problem; History Does." <i>The Verge</i>. Carmichael, P. (2017, July 6). "A Child without a Gender challenges our Preconceptions about Sex," <i>The Guardian</i>.</p>	
<p>Week 2 Aug 29, Aug 31</p>	<p>Key Concepts and Approaches: Stereotypes, (In)Visibility, and the Gaze</p>	<p>Tuchman, G. (1978). "The Symbolic Annihilation of Women by the Mass Media." <i>Hearth and Home: Images of Women in the Mass Media</i>. Mulvey, Laura. (1975). "Visual Pleasure and Narrative Cinema," <i>Screen</i>. Blake, M. (2017, May 5). From 'The Handmaid's Tale' to 'I Love Dick,' the female gaze is thriving on television," <i>Los Angeles Times</i>.</p>	<p>Group A Reading Response</p>
	<p>Key Concepts and Approaches: Feminism and Ideology</p>	<p>van Zoonen, (1996). "Feminist Perspectives on the Media." <i>Mass Media and Society</i>. Wolf, N. (1990). <i>The Beauty Myth</i> (excerpts). Banet-Weiser, (2015). "Popular Misogyny: A Zeitgeist." <i>Culture Digitally</i></p>	<p>Group B Reading Response</p>

<p>Week 3 Sept 5 Sept 7</p>	<p>Key Concepts and Approaches: Post-feminism</p>	<p>Gill, R. (2007). "Postfeminist Media Culture: Elements of a Sensibility," <i>European Journal of Cultural Studies</i>.</p> <p>Douglas, S. (2002). "Manufacturing Post feminism." <i>In These Times</i>.</p> <p>Selvin, R. & Kreisinger, E. (2017). "Why Companies Are Using Feminism To Try To Sell You Everything," <i>Refinery29</i>.</p> <p><u>Recommended:</u> McRobbie, A. (2004). Post - feminism and popular culture. <i>Feminist media studies</i>.</p>	<p>Group A Reading Response</p>
	<p>Media Texts and Representations: Intersectionality</p>	<p>Crenshaw, K. (1991). "Mapping the Margins. Identity Politics, and Violence Against Women of Color." <i>Stanford Law Review</i>.</p> <p>Beltran, J. (n.d.) <i>Shackles of Sex: Stereotypes of Latinas in Film and Media</i>, The Critical Media Project (Short Documentary)</p> <p>Crosley-Corcoran, G. (2014, May). "Explaining White Privilege To A Broke White Person," <i>Huffington Post</i>.</p> <p>Hess, A. (2016, May 25). "Asian-American Actors Are Fighting for Visibility. They Will Not Be Ignored." <i>New York Times</i>.</p>	<p>Group B Reading Response</p>
<p>Week 4 Sept 12, 14</p>	<p>Media Texts and Representations: Bodies and Objectification</p>	<p>Bordo, S. (1993). "Hunger as Ideology," <i>The Consumer Society Reader</i>.</p> <p>Cuklanz, L. (2013). "Gendered Violence and Mass Media Representation," <i>Sage Handbook of Gender and Communication</i>.</p> <p>Goffman, E. (1979). <i>Gender Advertisements</i> (skim)</p> <p><u>Recommended:</u> Kilbourne, J. (2016). <i>Killing Us Softly 4: Advertising's Image of Women</i> (documentary)</p>	
	<p>Media Representations: Sexuality</p>	<p>Ciasullo, A. (2001). "Making Her (In)Visible: Cultural Representations of Lesbianism and the Lesbian Body in the 1990s," <i>Feminist Studies</i>.</p> <p>Dhaenens, F. (2013). "Teenage Queerness: Negotiating heteronormativity in the representation of gay teenagers in <i>Glee</i>," <i>Journal of Youth Studies</i>.</p> <p>Mirk, S. (2015). "A Conversation About Transgender Representation in Pop Culture," <i>Bitch Media</i>.</p>	<p>Visual Culture Exercise</p>

		<p><u>Recommended:</u> Himberg, J. (2014). "Multicasting: Lesbian Programming and the Changing Landscape of Cable Television," <i>Television & New Media</i>.</p>	
<p>Week 5 Sept 19, 21</p>	<p>Media Texts and Representations: Masculinity</p>	<p>Malin, B. (2015). "Policing the crisis of masculinity: media and masculinity at the dawn of the new century," <i>The Routledge Companion to Media and Gender</i>.</p> <p>"20+ Reasons Why Kids Can't Be Left Alone With Their Dads," <i>Buzzfeed</i>.</p> <p>Prevost, C. (2015, May 7). "Why this is the end of the dumb dad era," <i>Washington Post</i></p> <p>Deutsch, (n.d.). "The male privilege checklist"</p> <p><u>Recommended:</u> <i>The Mask You Live In</i> (documentary), The Representation Project.</p>	<p>Group A Reading Response</p>
	<p>Media Representation: Sport and Games</p>	<p>Rowe, D. (2015). "Sport, Media, and the Gender-Based Insult."</p> <p>West, (2016). "How to talk about female Olympians without being a regressive creep – a handy guide," <i>The Guardian</i>.</p> <p>Shaw, A. (2014). "Nice when it happens: Thinking differently about questions of representation in video games." <i>Gamasutra.com</i></p>	
<p>Week 6 Sept. 26, 28</p>	<p>Media Production: Political Economy</p>	<p>Byerly, C. and Ross, K. (2006). "Women and Production: Gender and the Political Economy of Media Industries," <i>Women and Media</i>.</p> <p>Steinem, G. (1990). "Sex, Lies, and Advertising," <i>Ms. Magazine</i>.</p> <p><u>Recommended:</u> Meehan, E. R. (2006). "Gendering the commodity audience: Critical media research, feminism, and political economy." <i>Media and Cultural Studies</i>.</p>	<p>Paper Proposal</p>
	<p>Media Production: Gender Inequalities</p>	<p>Bielby, D. (2015). "Gender inequality in culture industries," <i>The Routledge Companion to Media and Gender</i>.</p> <p>2016 Status of Women in Media Report (Skim) Lawrence, J. (2015). "Why Do I make Less than my Male Co-stars?" <i>Lenny</i></p>	

		Note: Class will end early for Dr. Duffy's "Chat in the Stacks"	
Week 7 Oct 3, 5	Media Production: Feminized Labor	Mayer, V. (2015). "To Communicate is Human; to Chat is Female: The Feminization of US Media Work," <i>The Routledge Companion to Media and Gender</i> . Levinson, A. (2015). "The Pink Ghetto of Social Media," <i>Medium</i> . <u>Optional:</u> Regan Shade and Jacobson, (2015). "Hungry for the Job: Gender, Unpaid internships, and the Creative Industries," <i>The Sociological Review</i> .	Group A Reading Response
	Media Production: Consumer Culture and Selling Feminism	Lemish, "Boys are... girls are...: How Children's media and Merchandizing Construct Gender," in <i>The Routledge Companion to Media and Gender</i> . Goldman, Health, & Smith, (1992). "Commodity Feminism," <i>Critical Studies in Media and Communication</i> . Freeman, H. (2016). "From Shopping to Naked Selfies: How 'Empowerment' Lost its Meaning," <i>The Guardian</i> .	Group B Reading Response
Week 8 Oct. 10, 12	NO CLASS-FALL BREAK		
	Media Audiences: Reception	Radway, J. (1983). "Women Read the Romance: The Interaction of Text and Context," <i>Feminist Studies</i> . Petersen, A.H. (2012). "That Teenage Feeling Twilight, fantasy, and feminist readers," <i>Feminist Media Studies</i> .	
Week 9 Oct. 17, 19		MID-TERM EXAM (in class)	
		GUEST SPEAKER TBA	
Week 10 Oct. 24, 26	Media Audiences: Fandom	Meyers, E. (2015). "Women, Gossip, and Celebrity Online: Celebrity Gossip Blogs as Feminized Popular Culture" <i>Cupcakes, Pinterest, and Lady Porn: Feminized Popular Culture in the early 21st Century</i> . Ng, E., & Russo, J. L. (2017). "Envisioning queer	Group A Reading Response

		female fandom," <i>Transformative Works and Cultures</i> .	
	Media Audiences: Resistance	Schilt, K.(2003). "I'll Resist With Every Inch and Every Breath:' Girls and Zine Making as a Form of Resistance," <i>Youth and Society</i> . Gilbert, S. (2016). "Teen Vogue's Political Coverage Isn't Surprising," <i>The Atlantic</i>	Group B Reading Response
Week 11 Oct. 31, Nov 2	Topic TBA	Catch up week/workshop paper	
	Digital Culture: Gender and Self-Presentation	Herring, S. and Kapidzic, S. (2015) "Teens, Gender, and Self-Presentation in Social Media," <i>International Encyclopedia of Social and Behavioral Sciences</i> . Albury, K. (2015). Selfies, Sexts, and Sneaky Hats: Young People's Understandings of Gendered Practices of Self-Representation, <i>International Journal of Communication</i> . <u>Recommended:</u> Retteberg, J. (2017) "Self-Representation in Social Media." <i>Sage Handbook of Social Media</i> .	Group A Reading Response
Week 12 Nov. 7, 9	Digital Culture: Intimacy and Disclosure	Duguay, S. (2016). "He has a way gayer Facebook than I do": Investigating sexual identity disclosure and context collapse on a social networking site," <i>New Media and Society</i> . Ranzini, G., & Lutz, C. (2017). Love at first swipe? Explaining Tinder self-presentation and motives. <i>Mobile Media & Communication</i> , 5(1), 80-101.	Group B Reading Response
	Digital Culture: Cybermisogony and Trolling	Massanari, A. (2017). # Gamergate and The Fapping: How Reddit's algorithm, governance, and culture support toxic technocultures. <i>New Media & Society</i> . Banet-Weiser, S., & Miltner, K. M. (2016). # MasculinitySoFragile: Culture, structure, and networked misogyny. <i>Feminist Media Studies</i> . Stein, (2016). "How Trolls are Ruining the Internet," <i>Time</i> . Philips, W.(2015). "Let's Call Trolling What It Really	

		Is," <i>The Kernel</i> .	
Week 13 Nov. 14, 16	Digital Culture: Gender and Online Activism	Keller, J. (2016). "Making Activism Accessible: Exploring Girls' blogs as Sites of Contemporary Feminist Activism." <i>The Politics of Place: Contemporary paradigms for research in girlhood studies</i> Cohen and Jackson, (2015). "Ask a Feminist: A Conversation with Cathy Cohen on Black Lives Matter, Feminism, and Contemporary Activism," <i>Signs</i> .	
	Digital Culture: The Branded Self	Duffy, B.E. (2017). "Entrepreneurial Wishes and Career Dreams," <i>(Not) Getting Paid to do What You Love: Gender, Social Media, and Aspirational Work</i> . Elias, A. S., & Gill, R. (2016). "Beauty surveillance: The digital self-monitoring cultures of neoliberalism." <i>European Journal of Cultural Studies</i> .	
Week 14 Nov. 21, 23	FINAL PRESENTATIONS		
	NO CLASS-	THANKSGIVING	
Week 15 Nov. 28, 30	FINAL PRESENTATIONS		
	FINAL PRESENTATIONS		
EXAM PERIOD	FINAL PAPER DUE		