

**JRN3705 GENDER AND AMERICAN MASS MEDIA  
SPRING 2017**

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215-915-9219

**Course Info:** Tuesdays and Thursdays 12:30pm-1:50pm, Annenberg 304

**Office Hours:** Tuesdays and Thursdays 11-12:15 (Annenberg 1B) and by appointment

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### **COURSE OVERVIEW**

This course explores cultural notions about gender and the media, as well as the intersections of gender with race, ethnicity, class, sexuality, and other social identity characteristics. It examines representations of femininity and masculinity in the media, gender in media production industries, and the role of gender in audience interaction with media content. This course takes a multimedia approach, considering news media, magazines, television, advertising, film, music, and digital media. It combines practice and theory through case studies: we will examine current examples of various media, and analyze these in the context of scholarly readings. Through readings and class discussions, you will develop a critical understanding of the role of media in constructing ideas about gender in American culture.

### **COURSE GOALS**

This course is meant to help you:

- 1) become a sophisticated consumer of media;
- 2) understand how cultural notions of femininity and masculinity are related, and how these notions relate to other social identity factors such as race, ethnicity, class, and sexuality;
- 3) think critically about the role of media in constructing/reinforcing/challenging gender norms in American culture; and
- 4) eventually deal with gender issues responsibly in your own career.

### **COURSE STRUCTURE**

This course is structured as a seminar; because there will be little traditional “lecturing,” you are expected to participate in class discussions. Your active engagement with the topics discussed in class is essential to your success and enjoyment of the class.

### **COURSE MATERIALS**

Required text (available as an e-book through Temple library and from online sellers):

**The Routledge Companion to Media and Gender, by Cynthia Carter, Linda Steiner and Lisa McLaughlin, New York: Routledge, 2014.**

Additional required reading will be posted on Blackboard. You are responsible for completing all reading **prior** to the class for which it is assigned.

## CLASS POLICIES

1. **Attendance and participation:** Participation is an important part of this class. If you miss more than three classes without a valid excuse, you will get zero points for the participation portion of your final grade (10%).
2. **Electronic devices:** You may use a laptop or other electronic device to take notes during class. Please refrain from texting or using the internet for purposes not related to class during class time.
3. **24-hour cool-off period:** I will ask you to wait 24 hours after receiving a grade before discussing it with me (i.e. I will not discuss grades immediately after returning an assignment). During that time, I encourage you to carefully look at the assignment and the feedback given so we can have a more productive discussion. It is fine to let me know in advance that you would like to discuss the grade during office hours (or you can make an appointment).
4. **Late assignments:** I do not accept late assignments. Assignments must be handed in or emailed to me at the beginning of class on the due date (unless stated otherwise). If you have a valid excuse (i.e. documentation) for handing in an assignment late, let me know as soon as possible.

## 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. Class discussions might get quite animated at times. If, for any reason, the nature or intensity of class discussion makes you uncomfortable, you are **strongly encouraged** to let me know in private.

## COURSE REQUIREMENTS

### Class participation (10%)

You are expected to actively and thoughtfully participate in class discussions and small group work.

### Media example presentation (5%)

You will be responsible for bringing to class and briefly discussing **ONE** example from the media that relates to class. Examples may come from print media (newspapers, magazines, ads) or be in the form of videos, websites, and/or audio (radio, music, podcasts). The example does not have to exactly match the topic, but must generally illustrate some aspect of what is described in the readings for that week.

Two students will sign up for each lesson. One student will present a recent example and the other will present a historical example (from before the year 2000). The media example presentations will serve as an introduction to each class and should be no longer than five minutes per student, including a presentation and a discussion session (you will end your presentation with a discussion question directed

to the class). You will email me a copy of your example **by midnight the night before class** - this could be a digital file or a link to a website where the example can be found.

### **Reading responses (15% total)**

You will submit **FIVE** reading responses over the course of the semester. Each response will be 1-2 pages (double-spaced, typed) in which you will:

- 1) summarize the main points of the reading,
- 2) give your opinion on the main points of the reading,
- 3) provide a current media example that is related to something you learned in the reading.

You will hand in a hard copy to me in class.

### **Case study assignment – due Mar 23 (15%)**

You will analyze a film of your choice and its representations of gender, as well as how gender intersects with race, sexuality, class, etc. in this film. Your analysis should be organized like a short research paper (5-7 pages, double-spaced, typed) with an introduction describing what you will focus on, a body comprised of the bulk of the analysis (you may use subheadings for different sections), and a short conclusion summarizing your findings. You will hand in a hard copy to me in class. Detailed instructions and a rubric are available on Blackboard.

### **In-class debate – Apr 20 (10%)**

In teams, you will take part in a formal debate on key issues discussed throughout the semester. Groups and topics will be assigned the week prior to the debate.

### **Media production project – due Apr 25 (20%)**

You will (in groups of 2-4) create a media product that addresses issues of gender and race/sexuality/class/etc. The format of the piece (writing, video, photography, audio, web) and how you approach the topic is up to you, but you will need to be able to articulate how the piece advances our understanding of these issues or challenges stereotypes. **Videos and audio pieces must be no less than 3 and no more than 5 minutes.**

You will present your media productions during the final two classes (Apr 25 and Apr 27) of the semester, but the due date for the final product is Apr 25, regardless of which date you present on. You must email me your final product (or a link to it) by class time on Apr 25. If you choose to create a written product (such as an article or a website), you must figure out a way to present it effectively to the class. Detailed instructions and a rubric are available on Blackboard.

### **Final research paper – due May 4 (25%)**

You will produce an original research paper (10-15 pages, double-spaced, typed, 12pt) that explores a topic of your choice related to media and gender. This paper will require you to conduct research using academic and news sources and should explore what you are personally interested in. Detailed instructions and a rubric are available on Blackboard.

Your final grade will be broken down as follows:

- Class attendance and participation 10%
- Media example presentation, including leading a discussion 5%
- Reading responses (5 total) 15%
- Case study assignment 15%
- In-class debate 10%

- Media production project 20%
- Final research paper 25%

## **GRADING SCALE AND STANDARDS**

A	93-100%
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59% and below

An “A” represents outstanding or exceptional work that is good enough to be shown to other students as an example. A “B” indicates competent, satisfactory work. A grade of “C” is assigned to work that merely fulfills the conditions of the assignment. A “D” will be given to work that does not fulfill the conditions of the assignment or is lacking in some important way. An “F” is a failing grade and would be given only if assignments were extremely poorly executed, or in the case of plagiarism or other failure to adhere to norms of academic honesty.

## **SPECIAL ACCOMMODATIONS**

Any student who has a need for accommodation based on the impact of a documented disability should contact me privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215-204-1280 in 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

## **ACCESS TO THE INSTRUCTOR**

Office hours are listed, but I can meet outside of these times if necessary. My phone number and e-mail address are listed above. I expect you to use e-mail to contact me with questions and concerns; my phone number is listed for emergencies only.

## **ACADEMIC RIGHTS AND RESPONSIBILITIES**

The University requires that the following information be included in all syllabi. “Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has adopted a policy on Student and Faculty Academic Rights and Responsibilities (Policy 3.70.02) which can be accessed through the following link: <http://policies.temple.edu/PDF/99.pdf>

## **PLAGIARISM**

The University Code of Conduct (which can be found at [http://policies.temple.edu/list\\_docs.asp#S](http://policies.temple.edu/list_docs.asp#S)) states that:

Any student or student organization found to have committed or to have attempted to commit the following is subject to the disciplinary sanctions outlined in Article IV, D:

*Academic dishonesty and impropriety, including, but not limited to, plagiarism and academic cheating. This includes helping, procuring or encouraging another person to engage in academic misconduct.*

Plagiarism includes:

- turning in someone else's work as your own
- copying words or ideas from someone else without giving credit
- failing to put a quotation in quotation marks
- giving incorrect information about the source of a quotation
- changing words but copying the sentence structure of a source without giving credit
- copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not

**The consequences of cheating or plagiarizing on any assignment in this course could result in failure of the assignment or failure of the entire course.**

**TENTATIVE SCHEDULE (subject to change)**

<b>Week</b>	<b>Topic</b>	<b>Reading/Viewing</b>	<b>Due</b>
<b>Week 1</b> <b>Jan 17</b>	<b>Introduction to the course</b>	Syllabus	
<b>Jan 19</b>	<b>Why study gender and media?</b>  <b>Approaches to media: industry, text, audience</b>	Carter, Steiner, & McLaughlin, "Introduction: Reimagining media and gender" in <i>The Routledge Companion to Media and Gender</i> (p. 1-4)	
<b>Week 2</b> <b>Jan 24</b>	<b>Gender and the media: key concepts</b>	Carter, "Sex/gender and the media: From sex roles to social construction and beyond" (BB)  Koon, "A binary is a wonderful thing to break: new study rejects the idea of "male" and "female" brain (BB)	
<b>Jan 26</b>	<b>Gender and the media: feminism, postfeminism, intersectionality</b>	Freeman, "From shopping to naked selfies: how 'empowerment' lost its meaning" (BB)  Molina-Guzman & Cacho, "Historically mapping contemporary intersectional feminist media studies" in <i>The Routledge Companion to Media and Gender</i> (p. 71 -80)  Screen in class: Adichie, "We should all be feminists"	
<b>GENDER AND MEDIA REPRESENTATIONS</b>			
<b>Week 3</b> <b>Jan 31</b>	<b>Gender representation in media texts: femininities</b>	WATCH: Miss Representation  Gallagher, "Media and representations of gender," in <i>The Routledge Companion to Media and Gender</i> (p. 23-31)	
<b>Feb 2</b>		Asop, "Why TV needs 'weak' female characters" (BB)  Parameswaran "Globalization, beauty regimes, and mediascapes in the New India" in <i>The Routledge Companion to Media and Gender</i> (p. 363- 373)	<b>Reading response 1 (Asop)</b>

<b>Week 4 Feb 7</b>	<b>Gender representation in media texts: masculinities</b>	WATCH: The Mask You Live In  Deutsch, “The male privilege checklist” (BB)	
<b>Feb 9</b>		Malin, “Policing the crisis of masculinity: media and masculinity at the dawn of the new century” in <i>The Routledge Companion to Media and Gender</i> (p. 610-619)  “Modern masculinity and music: 2016, the year of the ambiguous male” (BB)  Prevost, “Why this is the end of the dumb dad era” (BB)	<b>Reading response 2 (Malin)</b>  <b>Reflection (in class)</b>
<b>Week 5 Feb 14</b>	<b>Gender and sexuality in the media</b>	Johnson, “‘We’ll have a gay old time!’: queer representation in American prime-time animation from the cartoon short to the family sitcom” (BB)  Beusman, “Girl crushes and fashion’s discomfort with authentic lesbian sexuality” (BB)	
<b>Feb 16</b>	<b>Gender and sexuality in the media</b>	Glover, “Redefining realness?: On Janet Mock, Laverne Cox, TS Madison, and the representation of transgender women of color in media” (BB)  Tickle, “Gender Performativity and <i>The Rocky Horror Picture Show</i> ” (BB)	
<b>Week 6 Feb 21</b>	<b>Gender and race in the media</b>	Rebollo-Gil & Moras, “Black women and black men in hip hop music: misogyny, violence and the negotiation of (white-owned) space” (BB)  Donaldson, “When the media misrepresents black men, the effects are felt in the real world” (BB)	
<b>Feb 23</b>	<b>Gender and race in the media</b>	Eltantawy, “Above the fold and beyond the veil: Islamophobia in Western media” in <i>The Routledge Companion to Media and Gender</i> (p. 384 – 394)  Valdivia, “Latinas on television and film: exploring the limits and possibilities of inclusion” in <i>The Routledge Companion to Media and Gender</i> (p. 579 – 589)	<b>Reading response 3 (Eltantawy)</b>

<b>Week 7</b> <b>Feb 28</b>	<b>Gender, sex, and violence</b>	Steinem, “Sex, lies and advertising” (BB)  Screen in class: Kilbourne, Killing Us Softly 4	
<b>Mar 2</b>	<b>Gender, sex, and violence</b>	Cuklanz, “Mass media representation of gendered violence” <i>The Routledge Companion to Media and Gender</i> (p. 32 - 40)  Williams, “#SayHerName: using digital activism to document violence against black women” (BB)	<b>Reading response 4 (Cuklanz)</b>
<b>Week 8</b> <b>Mar 7</b>	<b>News media, politics, and gender</b>	Ross, “A nice bit of skirt and the talking head: sex, politics, and news” in <i>The Routledge Companion to Media and Gender</i> (p. 290-309)  Johnson, “Michelle Obama Interview: How FLOTUS used pop culture stardom to make an impact” (BB)	
<b>Mar 9</b>	<b>Sports, journalism, and gender</b>	Rowe, “Sports, media, and the gender-based insult,” in <i>The Routledge Companion to Media and Gender</i> (p. 395-406)  West, “How to talk about female Olympians without being a regressive creep – a handy guide” (BB)	<b>Media production project plan</b>
<b>Week 9</b> <b>Mar 14 &amp; Mar 16</b>	<b>SPRING BREAK (NO CLASS)</b>		
<b>GENDER AND MEDIA INDUSTRIES</b>			
<b>Week 10</b> <b>Mar 21</b>	<b>Workshop final papers</b>	Final Research Project folder (BB)	
<b>Mar 23</b>	<b>Gender and media control</b>	Steiner, “Glassy architectures in journalism” in <i>The Routledge Companion to Media and Gender</i> (p. 620-631)  Byerly, “Women and media control: feminist interrogations at the macro level” in <i>The Routledge Companion to Media and Gender</i> (p. 105-115)	<b>Case study assignment</b>

		The Status of Women in the Media Report (BB)	
<b>Week 11</b> <b>Mar 28</b>	<b>Gender and culture industries</b>	Bielby, “Gender inequality in culture industries” in <i>The Routledge Companion to Media and Gender</i> (p. 137-146)  Dolan, “Smoothing the wrinkles: Hollywood, ‘successful aging,’ and the new visibility of older female stars” in <i>The Routledge Companion to Media and Gender</i> (p. 342 - 351)	
<b>Mar 30</b>	<b>Gender and careers in media production</b>	Leonard, “Putting gender in the mix: employment, participation, and role expectations in the music industries” in <i>The Routledge Companion to Media and Gender</i> (p. 127-136)  Grey, “Between a boss and a hard place: why more women are freelancing” (BB)	<b>Research question</b>
		<b>GENDER AND MEDIA AUDIENCES</b>	
<b>Week 12</b> <b>Apr 4</b>	<b>Children as media audiences</b>	Lemish, “Boys are... girls are...: how children’s media and merchandizing construct gender” in <i>The Routledge Companion to Media and Gender</i> (p. 179 - 189)  Livingstone, Kalmus, & Talves, “Girls’ and boys’ experiences of online risk and safety” in <i>The Routledge Companion to Media and Gender</i> (p. 190-200)	
<b>Apr 6</b>	<b>Gender, identity, and social media</b>	Carstensen, “Gender and social media: sexism, empowerment, or the irrelevance of gender?” in <i>The Routledge Companion to Media and Gender</i> (p. 483-492)  Russo, “Textual orientation: queer female fandom online” in <i>The Routledge Companion to Media and Gender</i> (p. 450-460)	<b>Reading response 5 (Carstensen)</b>

<b>Week 13</b> <b>Apr 11</b>	<b>Gender and audience studies</b>	<p>Freymler, “We’re paying customers too: gay viewers call for the conspicuous representation of gay characters” (BB)</p> <p>Ezzel, “Men’s use of pornography” in <i>The Routledge Companion to Media and Gender</i> (p. 473- 483)</p> <p>Kim, “Asian women audiences, Asian popular culture, and media globalization” in <i>The Routledge Companion to Media and Gender</i>, (p. 503-513)</p>	
<b>Apr 13</b>	<b>Sexism, misogyny, and interactive audiences</b>	<p>Banet-Weiser, “Popular misogyny: a zeitgeist” (BB)</p> <p>Sims, “The ongoing outcry against the Ghostbusters remake” (BB)</p>	
<b>Week 14</b> <b>Apr 18</b>	<b>Catch-up/review (snow day contingency)</b>	<p>Hobson, “The Top 10 Feminist Moments in Pop Culture from 2016” (BB)</p> <p>Review notes</p>	<b>Research paper draft</b>
<b>Apr 20</b>	<b>In-class debate</b>	Review notes	<b>Review notes for in-class debate</b>
<b>Week 15</b> <b>Apr 25</b>	<b>Media production presentations</b>		<b>Media production presentations</b>
<b>Apr 27</b>	<b>Media production presentations</b>		<b>eSFFs (in class)</b>

**Final paper due by email at midnight on May 4**