

**GENDER, RACE, CLASS & MEDIA**

**JOMC 442/WMST 442**

**Spring 2014**

**CA 128 (Halls of Fame Room, 1st floor), MW 2-3:15 PM**

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*Office Phone*: 919.843.2099 & by appointment

***“Let’s get liberated.”***

**Peggy Olson*, Mad Men***

**Course Description**

The purpose of this course is to explore the relationship between gender, race and class and mass media. Topics to be discussed will include: theories of mass communication and the process of studying gender, race and class in media; representations of race, class and gender in media; media’s role in covering issues of concern to discrete groups; race, class and gender as it impacts media message production and consumption. Topics will be explored through any/all of the following: lectures, class discussions, readings, guest speakers, media examples/analysis, hands-on projects, blogging and microblogging, student papers and presentations. The course will culminate with the production of a media activist project collaboratively designed and carried out by you and your classmates.

**Learning Objectives**

* To explore the relationship between gender, race and class and the mass media.
* To acquire the analytical tools useful to understanding media images of gender, race and class.
* To examine the sociocultural forces that contribute to mass mediated constructions of gender, race and class and how these portrayals have and have not changed over time.
* To make connections between your personal experience, and your formal and mediated learning.
* To become more critical consumers/creators of media content.
* To examine the role of the media professional in shaping notions of gender, race and class, as well as the effects of those portrayals on the audience, at both the individual and societal levels.
* To examine the role of “alternative” media.

**AEJMC Values & Competencies**

The School of Journalism & Mass Communication’s accrediting body outlines a number of values that our majors should be aware of, and competencies our majors should be able to demonstrate by the time they graduate from our program. You can learn more about them at the following link, under the heading “Professional Values & Competencies.”

<http://www.journalism.ku.edu/acejmc-professional-values-competencies>

**Required Reading**

* Rebecca Ann Lind, *Race, Gender, Class, Media 3.0: Considering Diversity Across Audiences, Content and Producers* (Boston: Pearson, 2013).
* Megan Seely, *Fight Like a Girl: How to be a Fearless Feminist* (New York: New York University Press, 2007).
* Additional readings as assigned by instructor via Sakai
* ***Note***: You are responsible for any and all material in lectures, videos, class discussions and assigned readings (even if we don’t cover the material in the readings in class.) I will not cover in detail all of the material in your assigned readings but I do expect you to know the material and to be able to use it in our class discussions and to know it for your assignment, exams and/or projects.

**Recommended Text**

* *Voices of a Nation: A History of Mass Media in the United States*, by Jean Folkerts and Dwight Teeter (Boston: Pearson, 2009) may be helpful if you do not have foundational knowledge of US media history. Copies of this textbook are available at the Park Library, Davis Library and Wilson Library.

**Attendance Policy**

Your focus, when you are in class, should be on the class.

Cell phones and other devices must be powered off. Computers are to be used in class only for taking notes or viewing material as assigned by the instructor.

You have a vital role to play in the success of this course. Attendance at every class session is expected; roll will be taken. We will spend much of our time together discussing the assigned readings and analyzing media images. Under this arrangement, our sessions will be most productive and interesting if we all participate – and of course, you can’t participate if you do not come to class. In addition, to make substantive contributions, you must also come to class prepared -- that means completing assigned readings before you arrive to class.

I understand, however, that some absences are unavoidable. Following custom of other JOMC courses, more than three absences for *any* reason (including illness, university-related activities or other obligations) will result in a one-letter-grade drop in your final grade. More than five absences will result in a two-letter-grade drop in your final grade; more than ­­­seven, a three-letter-grade drop in your final grade. If you have more than nine absences, you will earn an F.

Excessive tardiness will not be tolerated. Late arrivals will result in an unexcused absence unless you can provide a compelling reason (after class, of course) why you were late.

Signing the roll sheet for someone else constitutes a violation of the honor code and will result in disciplinary action.

**Course requirements and evaluation**

* In-class Participation/Attendance: 15%
* Contribution to 442 Social Media: 20%
* Zine: 15%
* Activist Engagement: 10%
* Final Project: 40%

*Participation/Attendance* (15% of grade): As stated above, attendance in every class is necessary, but more is needed to demonstrate engagement. Thus, I will evaluate your participation using these criteria: a) Content and understanding: Do you follow the class discussion and build on others’ ideas? When you don’t understand something, do you ask questions? b) Creativity: Do you generate your own insights and examples and share them with the class? c) Curiosity and interest: Do you bring enthusiasm to the classroom? Do you contribute consistently? Do you share ideas or issues you’ve come across in outside reading, other coursework, current events, or through personal experience?

*Contribution to 442 Social Media* (20% of grade): Changing the conversation about gender, race, class in the media requires that we educate ourselves and engage in dialogue with the material we’re reading and encountering. Appropriate for a media-related course, we will make liberal use of social media for conducting discussions beyond the classroom.

* Twitter: Each week as indicated on the syllabus, you will tweet twice about the course readings, classroom discussions, and media you encounter. Tweets should be substantive (as much as 140 characters allow, anyway) and can take the form of questions/comments, retweets of *relevant* links, or replies to someone else in our feed. Always use the hashtag #jomc442
* Blog: We will blog through our Sakai site. For the first post, you will introduce yourself by responding to a prompt (provided by me). Each student will post two blog entries of at least 500 words (see syllabus for due dates according to group, but note also when “everyone” blogs), responding to a prompt related to the week’s materials. You will be graded on how well you address the prompt, your level of engagement with class material, how well your argument is supported, and sound writing (organization, grammar, spelling, proper citation). You are encouraged to supplement your blog entry with hyperlinks to relevant content, video, audio clips and/or photos. Proficiency in blogging is a valuable means of self-expression, as well as a valued job skill.
* *For additional consideration*, you may comment up to 5 times on other people’s posts (at least 75 words), but this is not a substitute for your own blog post – be sure to not miss your group’s deadline.
* Wiki: Each group will be responsible for creating a wiki entry on a concept relative to our course using collaborative editing and secondary-source research. See the “wiki” page of our course site, and look for more details in class.

*Zine* (15% of grade): For two class periods, we will create individual zines, niche self-published magazines on an issue of your choosing. Your zine should demonstrate your engagement with one or more of the concepts you’ve been exposed to in this class. Completed zines will be posted to our Sakai site and viewable to all class members.

*Activist Engagement* (10% of grade): You will attend at least one campus or community activist event related to issues of gender, class, and/or race and media. You will write a response to the event (500 words) reflecting on the event’s goals and whether or not it met them, content/structure, and how it shapes your thinking about media activism. You must cite at least two related readings from the class or beyond. This will be posted to our Sakai blog site.

*Final Project* (40% of grade): The final will be a media-activist project conceptualized and executed by the entire class. That means you’ll need to begin collaborating early in the semester to find your focus and distribute responsibilities. Throughout the semester, you’ll hear from and read about activists and their projects as a way to motivate and inspire your work. More details in class about this.

Grades for this course will be determined as follows:

|  |  |  |  |
| --- | --- | --- | --- |
| A = 95 or above | B+ = 89-91 | C+ = 79-81 | D+ = 69-71 |
| A- = 92-94 | B = 85-88 | C = 75-78 | D = 60-68 |
|  | B- = 82-84 | C- = 72-74 | F = 59 and below |

*Note*: For an understanding of what the various grades mean, see the UNC Faculty Council’s statement [here](http://www.unc.edu/faculty/faccoun/reports/2000-01/R2001GradingStandardsAddendum.htm).

**Special needs:** If you have any disability or other special situation that may make it difficult to meet the requirements described above, please discuss it with me as soon as possible. If you have not done so already, you should also contact the Department of Accessibility Resources & Service (AR&S) at 919-962-8300 or accessibility@unc.edu.

**Grading Policies for Written Assignments**

The primary purpose of every written assignment should be to demonstrate your knowledge and understanding of the concepts

conveyed in class. As you must realize, there is a connection between good writing and clear thinking. Therefore, points will be deducted from written assignments if your presentation is unclear and/or ineffective. Likewise, you will lose points for poor grammar or poor spelling.

**How to earn an “F” on a written project**

Miss a deadline. Misquote or misrepresent someone. Rewrite or submit a paper that was produced for another class. Fabricate. Plagiarize.

**Honor Code**

Students must adhere to the letter and spirit of the [university honor system](http://honor.unc.edu). Academic dishonesty will not be tolerated – this includes plagiarism, cheating or any false means of obtaining a grade – and may result in failure of the course, and suspension or expulsion from the university. If I suspect academic dishonesty, I have a duty to report it to the School’s Associate Dean, the Student Attorney General, or the judicial programs officer in the Dean of Students’ office for further action. To learn how to avoid plagiarism, see the UNC Writing Center’s [plagiarism](http://writingcenter.unc.edu/handouts/plagiarism/) site.

**Sakai**

In addition to our social media, UNC-CH’s [Sakai](https://sakai.unc.edu/portal) site is an important way for me to communicate with you outside the classroom. That means you are responsible for checking the site regularly for course from Connect Carolina) is routed to your UNC e-mail address, so be sure to check that regularly, too. When I send a note to the class, I will include our course number in the subject line. When you send a note to me, please be sure to put your name in the subject line so that I will not overlook your message.

**A Note on Course Content**

Course content will inevitably address sensitive topics such as sexual assault and rape, as well as graphic images and profanity (e.g., song lyrics). This section of the syllabus functions as a **trigger warning** for the semester. Students who experience discomfort during one of our class sessions are welcome to step out briefly. It is my aim to create a safe space while preserving the goal of exploring topics intellectually, and possibly emotionally, challenging.

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**A Note on Civility**

The classroom is a particular environment in which students and faculty come together to promote learning and growth. It is essential to this learning environment that we maintain respect for the rights of others seeking to learn, for the professionalism of the instructor, and for the general goals of academic freedom. The content reflects a range of perspectives and I anticipate our responses will vary, as well. I expect you to approach the inevitable disagreements with a willingness to listen and thoughtfully consider differing opinions – I urge you to challenge your assumptions and explore new ideas that may be uncomfortable or difficult. I encourage you to express yourself with reason, clarity and compassion. Student conduct that disrupts the learning process will not be tolerated and may lead to disciplinary action and/or removal from class.



**PROPOSED WEEK-BY-WEEK SCHEDULE**

Readings from our required texts are indicated by author last names (Lind, Seely). Other reading assignments are indicated by their availability on Sakai or the Web.

***Note*:** Opportunities for additional guest speakers may necessitate slight changes in the schedule. Advance notice will be given when possible.

***UNDERSTANDING GENDER, RACE, CLASS & MEDIA***

**Key Concepts:** Sex and sexuality vs. gender, race, class, essentialism and social construction, feminism and feminist approaches to media studies

**Aug. 20 What’s the Problem?**

* + Read the syllabus in its entirety

**Aug. 25 Concepts, Approaches & Assumptions**

* + Lind, chap. 1 – “Laying a Foundation”
	+ Seely, chaps. 1-3
* **DUE: Introductory blog post – everyone (by 10 p.m.)**

***MEDIA AUDIENCES***

**Key Concepts:** Media processes and effects, audience studies

**Aug. 27 How Do Media Affect Us?**

* + Lind, chaps. 2 and 3 – “Media Effects” and “Audience Studies”
	+ Seely, chap. 5 - “Good Enough”
* **DUE**: **2 Tweets – everyone (by 10 p.m.)**

**Sept. 1 *Labor Day – No Class***

**Sept. 3 Talking Back to Media**

 ***Guest - Dr. Meredith Clark, University of North Texas***

* + Lind, chap. 4 – “Produsage”
	+ West-Savali, “#Black Twitter: How Social Media is …” [http://thegrio.com/2013/05/08/blacktwitter-how-social-media-is-changing-conversations-about-race-and-privilege/#](http://thegrio.com/2013/05/08/blacktwitter-how-social-media-is-changing-conversations-about-race-and-privilege/)
	+ Holland, “Black Twitter: An Online Force to be Reckoned With,” <http://thegrio.com/2014/03/10/black-twitter-an-online-force-to-be-reckoned-with/#s:black-twitter-16x9>
* **DUE: Blog Post – Group 1 (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**

***WHO CONTROLS THE MESSAGE?***

**Key Concepts:** Media conglomeration; media framing, stereotypes, diversity, objectification, symbolic annihilation

**Sept. 8 Media Ownership**

* + Lind, chap. 8.3 – “Reflections on…”
	+ Lind, chap. 9.2 – “Women in TV…”
	+ Shepard, “High Anxiety” (Sakai)

**Sept. 10 Whose News? Who Is News?**

* + Everbach, “Women’s (mis)Representation in News Media” (Sakai)
	+ Lind, chaps. 5.1, 5.2, 5.3, 5.5
	+ Shugerman, “Laverne Cox Symbolizes Growing Transgender Rights Movement,” <http://msmagazine.com/blog/2014/06/10/laverne-cox-epitomizes-growing-transgender-rights-movement/>
* **DUE: Blog Post – Group 2 (by 10 p.m.)**
* **DUE: Wiki – Group 5 (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**

***REPRESENTATION IN MEDIA GENRES***

**Key Concepts:** Representation; cultural ideals; male gaze; symbolic annihilation

**Sept. 15 Advertising**

Video in class: “Killing Us Softly 4”

* + Lind, chaps. 5.8, 5.9
	+ Bissell & Butler, “Adverting the Gaze” (Sakai)

**Sept. 17 Research Activism**

 ***Guest: Dr. Rachel Seidman, UNC***

* + Who Needs Feminism project, <http://whoneedsfeminism.tumblr.com>
	+ “Everything You Always Wanted to Know,” <http://bitchmagazine.org/article/everything-about-feminism>
* **DUE: Blog Post – Group 3 (by 10 p.m.)**
* **DUE: Wiki – Group 4 (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**

**Sept. 22 Television Drama**

* + Lind, 6.7, “The New Gay Domesticity”
	+ GLAAD, “Where We Are on TV, 2013” (Sakai)
	+ Munford and Waters, “Who’s That Girl,” (Sakai)

**Sept. 24 Reality Television**

* + Lind, chaps. 6.5, 6.6
	+ Ramsey and Santiago, “The Conflation of Male Homosexuality and Femininity …” (Sakai)
* **DUE: Blog Post – Group 4 (by 10 p.m.)**
* **DUE: Wiki – Group 3 (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**

**Sept. 29 Movies**

* + Giese, “Lights, Camera, Inaction!,” (Sakai)
	+ Padte, “Half the Story…” (Sakai)
	+ Serano, “Skirt Chasers,” (Sakai)
	+ Oler, “Blood-Letting,” (Sakai)
	+ Craig, “Lord of the Butterflies,” (Sakai)
	+ Helford, “Sci-Fi Sisters,” (Sakai)

**Oct. 1 Comedy**

 ***Guest: Dr. Michelle Robinson, UNC***

* + Zeisler, “Laugh Riot,” *Bitchfest* (Sakai)
	+ Add’l Reading TBD (check Sakai)
* **DUE: Blog Post – Group 5 (by 10 p.m.)**
* **DUE: Wiki – Group 2 (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**

**Oct. 6 Politics & Media**

* + Stewart, “The Broads Must Be Crazy” (video), <http://thedailyshow.cc.com/videos/09yfp5/the-broads-must-be-crazy---belittled-women>
	+ Franke-Ruta, “How the System of Beauty Hurts Female Politicians,” <http://www.theatlantic.com/politics/archive/2013/04/how-the-system-of-beauty-hurts-female-politicians/274754>
	+ Carroll, “Reflections on Gender and Hillary Clinton’s Presidential Campaign…,” (Sakai)
	+ Seely, Appendix A and B
* **DUE: Blog Post – everyone (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**

**Oct. 8 Research Activism**

 ***Guest: Dr. Anne Johnston, UNC***

* + Johnston, Friedman & Sobel, “Framing an Emerging Issue,” (Sakai)
	+ Sillesen, “Covering Trafficking: Journalists Can Do Better,” <http://www.cjr.org/behind_the_news/covering_sex_trafficking_journ.php>

**Oct. 13 Popular Music & Music Videos**

* + Lind, chaps. 7.4, 7.6, 7.7
	+ Hoskins, “Miley Cyrus – Race, Class & Gender in the Pop World” <http://www.counterfire.org/articles/111-music/16617-miley-cyrus-race-class-and-gender-in-the-pop-world>
	+ Nickens, “Awkwafina, Fierce and Funny (and Asian-American)…” <http://msmagazine.com/blog/2014/06/11/awkwafinas-fierce-and-funny-and-asian-american-take-on-hip-hop>
* **DUE: Blog Post – Group 1 (by 10 p.m.)**
* **DUE: Wiki – Group 1 (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**



**FALL BREAK**

**Begins Oct. 15, 5 p.m.;**

**classes resume Oct. 20, 8 a.m.**

**ISSUES OF CONCERN, SITES OF OPPORTUNITY**

**Key Concepts**: Framing, intersectionality, standpoint, activism, disruption, culture-jamming, patriarchal resistance

**Oct. 20 Language and Standpoint in Media**

* + Kleinman et al., “Reclaiming Critical Analysis: The Social Harms of ‘Bitch,’” (Sakai)
	+ Kissling, “Of Menstruators and Manhole Covers,” http://msmagazine.com/blog/2013/02/11/of-menstruators-and-manhole-covers/

**Oct. 22 Reframing the Story on Campus Sexual Assault**

***Guest: Andrea Pino & Annie Clark***

* + Heldman and Dirks, “Blowing the Whistle on Campus Rape,” (Sakai)
	+ Nagle, “Public Monument to Rape Survivors Garners Public Support,” <http://www.huffingtonpost.com/rebecca-nagle/rape-survivor-monument-quilt_b_5675103.html>
	+ Seely, chap. 7, “Fighting Back”
	+ Seely, Appendix C, “How to Write a Press Release”
	+ Seely, Appendix D, “Guidelines to a Good Media Interview”
* **DUE: Blog Post – Group 2 (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**

**Oct. 27 Media Leadership**

* + Lind, chaps. 9.2, 9.3
	+ Walker, “Women News Managers Reflect on Leadership Styles in a Changing Industry,” <http://ajr.org/2014/08/06/women-managers-in-journalism>
	+ Gupta, “Carly Fiorina: ‘Jill Abramson has been “Excised from History,’” <http://www.salon.com/2014/05/18/carly_fiorina_jill_abramson_has_been_excised_from_history> (including video)

**Oct. 29 Creating Alternative Media**

 ***Guests: Sarah Pederson & Morgan Johnson, UNC***

* + *The Siren* (current issue on newsstands or uncsiren.com)
	+ Seely, Appendix E “Guidelines to Creating and Earning Effective Media”
	+ Gender Avenger!, [www.genderavenger.com](http://www.genderavenger.com)
	+ “Burka Avenger” (TV series, episode 1) [http://www.burkaavenger.com/tvseries#](http://www.burkaavenger.com/tvseries)
* **DUE: Blog Post – Group 3 (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**

**Nov. 3 Zine Workshop**

 Note: Bring your laptop computer and basic cut/paste supplies

* + Barnard Zine Library, <https://zines.barnard.edu/definition>
	+ Grrrl ‘Zine Network, <http://grrrlzines.net/about.htm>
	+ Action Girl Online, <http://www.houseoffun.com/action/zines/index.html>
	+ Feminist Activism 101, “Zines,” <http://www.feministactivism101.com/2013/11/zines.html>
	+ Check Sakai for additional reading

**Nov. 5**  **Zine Workshop, cont**.

**Nov. 10 Technology**

 ***Guest: Sarah Khan, Girl Develop It***

* + Lind, chaps. 5.4, 7.1,7.3, 7.5, 7.8
	+ Segan, “Hacker Women are Few But Strong,” <http://abcnews.go.com/Technology/story?id=99340>
	+ Kaplan, “These Women are Training to Be Hackers,” <http://fortune.com/2014/08/08/cybersecurity-women-cyberjutsu/>

**Nov. 12 Documentary**

* + Lind, 8.4
	+ Taubin, “Documenting Women,” <http://www.msmagazine.com/summer2004/womenonfilm.asp>
	+ Kristy Guevara-Flanagan, “Wonder Women! The Untold Stories of American Super-Heroines” (trailer), <http://wonderwomendoc.com/>
	+ Lina Esco, “Free the Nipple” (trailer), [http://www.freethenipple.com/#](http://www.freethenipple.com/)
* **DUE: Blog Post – Group 4 (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**

**Nov. 17 Subvertisements**

* + Wade, “Culture-Jamming Sexist Ads,” <http://msmagazine.com/blog/2011/07/08/culture-jamming-sexist-ads/>
	+ “Child Bride,” (Sakai)
	+ Beltran, “The Bario Billboard John: What Was He Thinking?,” <http://sandiegofreepress.org/2012/12/the-barrio-billboard-john-wtf-was-he-thinking/#.U_IWNEgihos>
* **DUE: Blog Post – Group 5 (by 10 p.m.)**
* **DUE: 2 Tweets – everyone (by 10 p.m.)**

**Nov. 19 Work in class on final project**

**Nov. 24 Work in class on final project**

**Nov. 26 – Thanksgiving Recess – No Classes**

**Dec. 1, 3 Student Presentations/Celebrations**