

**Spring 2023
MEJO/WGST 442
Gender/Race/Class/Media
T, Th 3:30-4:45 p.m.
CA 11 (Reese News Lab)**



**Instructor: Dr. Barbara Friedman (she/her/hers)
Graduate Teaching Assistant: Contia' Prince
Contact: Via Sakai Messages**

Course Description

Media are a constant in our lives, a powerful social institution that provides us with information (and mis/disinformation) about the world, ourselves and others. Media messages are products of our social world and therefore, they are never neutral. At the same time, media audiences are not passive, and in this course, we'll critically evaluate media production, content, and reception, with an emphasis on how gender, race, sexuality, and class and ultimately, power, figure into each of those focal points. Being an engaged participant in our media system means constantly asking questions of it: What am I seeing? Why are things this way? Should they be different? We will conclude by identifying points of intervention in the communication circuit that hold the promise of meaningful change.

Learning Objectives

Upon completing this course, you should be able to:

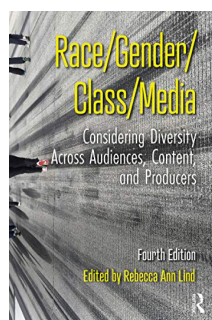
- Recognize media as a source of cultural pedagogy that contribute to educating us about the world, ourselves and others
- Explain and apply appropriate theories to analyze and interpret the media you see/hear/read
- Identify the ways that media structures and content constitute and afford power, especially as it applies to gender, race, sexuality, and class

- Critique media materials using a multi-perspectival approach that examines political economy/production, textual analysis, and audience reception/consumption
- Situate media culture historically in the context of its societal origins and impacts
- Commit to examining your consumption and production of media in an effort to resist media manipulation, increase your autonomy and contribute to the media system in meaningful ways

AEJMC Values & Competencies

The School'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. The full list of competencies is available here:

<http://www.acejmc.org/policies-process/nine-standards/>



Readings

Our course has one required ebook (free!):

- Rebecca Ann Lind, *Race/Gender/Class/Media: Considering Diversity Across Audiences, Content, and Producers*, 4th ed. (New York: Routledge, 2019).

You can access the book in two ways:

1. Use the 'Course Reserves' tab on our Sakai site
2. Log in via UNC Libraries,

<https://catalog.lib.unc.edu/catalog/UNCb9477964>

In addition, our readings will draw on popular media, scholarly research, video, podcasts and other media materials, which will be made available to you on our Sakai site in the Resources folder. Yes, I am being liberal with my use of the term “readings.” But no matter the type of “readings,” you are expected to arrive to class having already consumed it and prepared to discuss it. Use the **Key Concepts** and **Guided Reading Questions (GRQs)** provided throughout the syllabus. Taking notes while you read/watch/listen is highly recommended, and it's best to have the materials accessible in class as we discuss them.

CONTENT WARNING

Content Notice

We come to the classroom with experiences that are rich, varied, and sometimes painful. This course includes material that some might find triggering, including references to gender violence, harassment, discrimination, and some profanity. The content has been chosen in correspondence with learning objectives. Please be pro-active in your self-care—monitor the syllabus and let me know if you find a topic triggering and we'll find an alternate assignment. Resources for well-being can be found at <http://hussman.unc.edu/mental-health-resources>.

You may find that some content in this course pushes you outside your comfort zone and even challenges your current beliefs and your understandings of contemporary phenomena. This is part of the learning experience; I encourage you to keep an open mind, and I expect us to collectively foster an atmosphere of curiosity, kindness, generosity, and respect toward all members of our learning community and in all communications. To that end, we will not disagree with anyone's lived experience or their feelings. Spirited discussion is welcome as long as inquiries are genuine and

relevant to the course, and as long as opinions are supported with evidence. Behavior that disrupts the classroom will not be tolerated.

Grades & Grading Policy

Rubrics are provided for graded written assignments. Further, grades adhere to criteria established by a UNC-CH Committee on Grading. For example, an “A” grade indicates superior work, whereas a “C” grade indicates sufficient performance, and an “F” indicates an unacceptable performance. For a detailed explanation of what the various grades mean, see the UNC Registrar’s page [here](#). This is the grading scale for MEJO/WGST 442:

A = 95.0 and above	B+ = 87.0-89.99	C+ = 77.0-79.99	D = 66.0-69.99
A- = 90.0-94.99	B = 84.0-86.99	C = 74.0-76.99	F = 65.99 and below
	B- = 80.0-83.99	C- = 70.0-73.99	

Grades are not negotiable, but I will discuss with you any substantive concerns you have about them, and you can check Sakai or ask me any time how you’re doing in the class if you’re unsure. If you want to discuss an assignment grade, I encourage you to take 24 hours to reflect upon the work before coming to office hours or contacting me for an appointment. I prefer that you contact me with your concerns within (1) one week of receiving the grade.



Assignments & Weighting

This is a 3-credit hour course; thus, you should expect to **spend about 6-9 hours per week on this course outside of class time.**

Note: The week-by-week schedule begins on p. 7

Participation/Engagement (15%): You must commit to being an active participant if you, your classmates, and the course are to succeed. What does active participation look like? Attending every session (see attendance policy below); coming to class having read the material and being prepared to discuss it in small groups and in class conversation. Demonstrated listening skills are another important facet of participation. If you don’t understand something in the reading, *ask*—it’s likely we will all benefit from the question and answer. And when there’s something outside class that you find relevant, please tell us about it to help advance our discussion—in addition to our discrete lived experiences, each of us has media preferences that extend beyond those offered in course content—this is the place to share them. Your presence, perspective and insights are important to our collective success.

Quizzes (10%): Routine quizzes will be given to assess your grasp of key concepts, which are indicated on the syllabus and can be found in the corresponding readings. Please understand I am not asking you to memorize things in isolation—these concepts are the building blocks of theories that you’ll go on to apply as you examine and interpret media structures, content, and reception.

- **Note:** The quizzes will be graded on this simple scale: 100% (answered the question correctly); 50% (you did the reading, but answered the question

incorrectly); 10% (you were present for the quiz); 0% (you were absent for the quiz).

- Quizzes cannot be made up, but don't worry there are plenty of them. At the end of the semester, I will drop the lowest quiz grade, including grades of 'O.'

Forum Questions (20%): For most weeks, you will answer in ~200 words a question posted to Sakai Forums. These questions are an opportunity to ponder more deeply and apply what you've just read and discussed with me and your classmates. Sometimes the forum questions will duplicate the Guided Reading Questions (GRQs), sometimes they'll be drawn from the textbook ('It's Your Turn'), and sometimes they'll be original. Sometimes a forum post might ask you to comment on a classmate's Forum post from a previous week. Forum questions are posted ahead of time and always due Mondays by 8 a.m.

- **Note:** Like quizzes, forum posts are graded using a simple scale of 0, 25, 50, 75, 100; a rubric with examples is provided on Sakai.

Mid-Term Assessment (10%): Take-home exam. Details will be provided in class and on Sakai.



Zine Proposal/Zine (20%): Zines are a DIY form of media—they are “quirky, individualized booklets filled with diatribes, reworkings of pop culture iconography, and all variety of personal and political narratives” (Piepmeier, 2008, p. 214). In this class, you'll learn about zines as sites of creative expression, struggle, and community, and you'll plan and make your own. (Collages like you the ones you see throughout the syllabus are useful for zines.) This will be fun.

Media Analysis/Presentation (25%): A media analysis applying concepts and theories learned in class will constitute your final paper/exam. Each student will present their analysis to classmates. More details will be provided in class and on Sakai.

Are You a Graduate Student Taking This Course?

To receive graduate credit for taking MEJO/WGST 442, you are required to participate/engage regularly in discussions, complete all reading/viewing/listening assignments and write graduate-level appropriate papers *in lieu of Forum posts*. Your written work and schedule of deadlines must be negotiated with me at the beginning of the semester (message me for an appointment to meet) and will be commensurate with your position in the graduate program, e.g., an extended literature review, a chapter of a thesis or dissertation, a project/research proposal. The work must have gender/race/class/media as its focus and use a qualitative approach. Final course grades for graduate students are H, P, L, and F.

- **Note:** This class counts toward the WGST Graduate Certificate—if you're not part of the program, ask me about it! You can read more here: <https://womensstudies.unc.edu/academics/graduate-certificate/>



Asking for Help: Should you encounter obstacles to accessing resources or to completing your work, it is your responsibility to communicate with me *as soon as possible* and when appropriate, seek out or ask for referral to UNC+ resources. Do not wait until the end of the semester or after grades are submitted to tell me about a hardship you've been experiencing, or if there is something that is not working for you—it will be too late for me to make adjustments or provide accommodations. Instead, own your power and advocate for yourself. I will work with you to find a solution so that your grades are not adversely affected by things beyond your control.

Attendance: University Policy states that “No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences:

1. Authorized University activities
2. Disability/religious observance/pregnancy, as required by law and approved by Accessibility Resources and Service and/or the Equal Opportunity and Compliance Office (EOC)
3. Significant health condition and/or personal/family emergency as approved by the Office of the Dean of Students, Gender Violence Service Coordinators, and/or the Equal Opportunity and Compliance Office (EOC).”

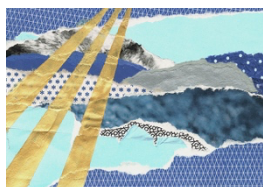


I take self-care seriously and have built into the course days for rest and recharging. My general position on attendance is that two or three absences for any reason are typical in a 16-week class, and I do not need advance notice from you (UNLESS you are scheduled for a presentation). If there is work to be made up (with the exception of quizzes, which are not makeup-able), it's up to you to get it and it must be completed as quickly as possible. Repeatedly arriving late to class and/or excessive absences will

naturally affect your participation/engagement grade. If it becomes apparent to you that your absences will be significant, reach out to me and let's find a solution (but please understand that sometimes the wisest solution is dropping the class).

Honor Code

Students must adhere to the letter and spirit of the [University honor system](#).



More Policies & Helpful Resources

Basic Needs Security

Multiple studies have found that college students experience food insecurity at rates ranging from 20 to more than 50 percent. If you have difficulty affording groceries or accessing sufficient food to eat every day and you believe this may affect your performance, please contact Hussman's [Senior Associate Dean for Undergraduate Studies](#), or UNC's [Dean of Students](#) for support. [Carolina Cupboard](#) Community Food Bank is one place on campus to seek help with food insecurity and is networked with

many other resources nearby. Please feel free to message me or speak with me if I can be helpful making these connections.

Special Needs

The University provides accommodations for any student with documented disabilities or medical conditions. If you require accommodations, please contact [Accessibility Resources & Service \(ARS\)](#) at 919-962-8300 or accessibility@unc.edu. My firsthand experience with ARS regarding access issues has been positive. Please feel free to message me or speak to me about how I can help with accommodations.

Mental Health Resources

Mental health includes our emotional, psychological and social well-being. It affects how we think, feel, and act. It also helps determine how we handle stress, relate to others, and make choices. The Hussman School has a list of multiple counseling and well-being services within and beyond the UNC campus community [here](#). Additional community services for underrepresented students can be found [here](#), along with other resources compiled by the UNC School of Medicine, such as [Inclusive Therapists](#), which matches individuals with culturally responsive care, with a focus on Black, Indigenous, and People of Color (BIPOC) and 2SLGBTQIA+ intersections (QTBIPOC), neurodivergent and disabled communities of color.

Diversity & Inclusion

The Hussman School adopted diversity and inclusion mission and vision statements in spring 2016 with accompanying goals that complement the University's [Policy on Prohibited Discrimination, Harassment and Other Misconduct](#). In summary, UNC is committed to providing an inclusive and welcoming environment for all members of our community and does not discriminate in offering access to its educational programs and activities on the basis of age, gender, race, color, national origin, religion, creed, disability, veteran's status, sexual orientation, gender identity, or gender expression. I am committed to fostering an academic environment that is open, representative, and equitable to all. Please let me know what I can do to improve; I appreciate your suggestions.

For locations of gender nonspecific restrooms on campus, see:
<https://lgbtq.unc.edu/resources/gender-neutral-restrooms/>

Discrimination, Harassment & Other Misconduct

Acts of discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, stalking, and related retaliation are prohibited at UNC-Chapel Hill. If you have experienced these types of conduct, you are encouraged to report the incident and seek resources on campus or in the community. You can find the appropriate resources [here](#), including Gender Violence Service Coordinators (note that some of the resources listed are confidential, some are not, in case this is important to you). You can find confidential resources off-campus at the [Orange County Rape Crisis Center](#). For additional confidential resources beyond campus, see <https://nccasa.org/get-help/> I am HAVEN-trained and am available to listen to and support you, and assist you in finding help.



Religious Accommodations

You may request religious accommodations pursuant to the University's [Policy on Religious Accommodations](#) and Procedures. UNC's Religious Accommodations Advisory Committee (RAAC) considers all requests for religious accommodations, including approved absences under the [Class Attendance Policy](#), alternative assignment due dates, and rescheduled exam dates. Students can complete the [request form](#) and send it to religiousaccommodations@unc.edu for consideration. This process allows the University to consider each student's needs, based on their religious beliefs and practices.

Important University Dates

<https://registrar.unc.edu/academic-calendar/>



Dri Carniel

PROPOSED COURSE SCHEDULE (finally!)

Note: This is a general plan for the course; changes may become necessary because...life happens. I will communicate changes with as much advance notice as possible.

Mark your calendar now for final exam: Mon., 5/8, 4-6 p.m.

PART 1: LAYING A FOUNDATION FOR STUDYING GENDER/RACE/CLASS/MEDIA

Week 1: Introduction & Introductions



Tues, 1/10

Key Concepts: Critical/cultural approach, framing, symbolic annihilation, intersectionality, cultural/social identity, social construction of reality, discourse, ideology, critical thinking, points of intervention, political economy

Before you come to class, read:

- Syllabus
- Lind, chap. 1, "Laying a Foundation for Studying Race, Gender, Class and the Media"
- (Sakai) Kellner, "Cultural Studies, Multiculturalism, and Media Culture"

Guided Reading Questions:

- How do social scientists and critical/cultural scholars approach the study of media differently?
- How should we think about the role of power as we study media?
- Think of a current issue/event/person in the news you consume. How do you think that media are framing the issue/event/person?

➡ **Assignment:**

- Post to “About Me” in Sakai Forums by 5 p.m. Wednesday (ungraded)



Thurs., 1/12

Key Concepts: poststructuralism, essentialism, hegemonic ideology, ‘waves,’ postfeminism, reflexivity, inductive/deductive approaches to research

Before you come to class, read:

- (Sakai) Harvey, “Introduction to Intersectional Feminist Media Studies,” chap. 1 in *Feminist Media Studies*
- (Sakai) Harvey, “Feminist Media Critique,” chap. 2 in *Feminist Media Studies*

Guided Reading Questions:

- What constitutes a “feminist perspective” as it relates to gender and media?
- What are the main characteristics associated with each of the four ‘waves’ of feminism, and to what do you attribute their differences?
- What is an open-ended question about media and gender/race/class that intrigues you? Does it lend itself to an inductive or deductive approach? Explain.

➡ **Assignment**

- Answer Week 1 Forum Question (due Monday, 1/16 by 8 a.m.)

PART 2: AUDIENCES—WHO’S CONSUMING THE MESSAGE?

Week 2: Reception & Effects



Tues., 1/17

Key Concepts: Stereotype, priming, uses and gratifications, self-objectification, life satisfaction, social comparison theory

Before you come to class, read:

- Lind, chap 2, “Media Effects” (sections 2.1-2.7, or pp. 13-46)

- Watch (8:03): “Selfie” by Dove,
<https://www.youtube.com/watch?v=BFkmlHg4dTI>

Guided Reading Questions:

- What are some of the theories you encountered in this reading, and how are theories used generally to research media effects?
- What stereotypes do you detect in the media you consume, and what effect do you think they have on your attitudes and beliefs? What effects do you think they have on other consumers of the same media?
- What products have you purchased in the last year because you wanted to support a corporation’s “good values?” What theories that you read about this week would be useful for studying this phenomenon?



Assignment

- Answer Week 2 Forum Question (due Monday, 1/23 by 8 a.m.)



Thurs., 1/19

Key Concepts: critical technocultural discourse analysis (CTDA), misogynoir, metanarrative, diversity

Before you come to class, read:

- Lind, chap 3, “Audience Studies” (sections 3.1-3.9, or pp. 47-87)
- West, “Ask Not for Whom the Bell Trolls; It Trolls for Thee,” This American Life (podcast), <https://www.thisamericanlife.org/545/if-you-dont-have-anything-nice-to-say-say-it-in-all-caps/act-one-0>

Guided Reading Questions:

- Both Tuesday’s and Thursday’s readings explore audiences as part of the communication circuit. In what ways do the approaches used in today’s readings differ from Tuesday’s?



Week 3: We are Audience Members, Too



Tues., 1/24

Key Concepts: uses and gratifications, active audience, asynchronicity

Before you come to class, read:

- (Sakai) Boling & Hull, “Undisclosed Information—Serial is My Favorite Murder: Examining Motivations in the True-Crime Podcast Audience”

- (Sakai) DenHoed, “The ‘My Favorite Murder’ Problem,” <https://newrepublic.com/article/155801/favorite-murder-problem>

Guided Reading Questions:

- What is the role of emotions among fans of true-crime media?
- How does consuming true-crime material affect your perceptions of crime?
- How does thinking about true-crime programming as a commodity affect the way you think/feel about the genre?



Thurs., 1/26

Key Concepts: irony bribe, Cinderella myth

Before you come to class, read:

- Lind, 5.2, 5.7
- Cloud, “The Irony Bribe and Reality Television”

Guided Reading Questions:

- Do you consider yourself a feminist? Why or why not?
- How would you argue that “The Bachelor” is or is not feminist-friendly viewing?



Assignment

- Answer Week 3 Forum Question (due Monday, 1/30 by 8 a.m.)

PART 3: CONTENT—WHAT’S IN THE MESSAGE?

Week 4: Journalism



Tues., 1/31

Key Concepts: objectivity, standpoint theory, “strong objectivity”

Before you come to class, read:

- Ishak, “How Mainstream News Media Failed the Atlanta Shooting Victims,” <https://www.niemanlab.org/2021/03/how-mainstream-media-failed-the-atlanta-shooting-victims/>
- *Listen* (46 mins.) “The debate over objectivity in journalism,” 1A podcast, June 9, 2020, <https://www.npr.org/2020/06/09/873172499/the-debate-over-objectivity-in-journalism>

- Durham, “On the Relevance of Standpoint Epistemology to the Practice of Journalism”

Guided Reading Questions:

- What solutions to better coverage are suggested by the sources (and the evidence) in Ishak’s essay about the Atlanta spa shootings? Would “strong objectivity” have improved coverage? Why or why not?
- Is it possible for news reporting to be fair and transparent and still be objective? Can you think of a news story that demonstrates this quality? What was the story about?



Thurs., 2/2

Key Concepts: framing, cultural scripts, cultural appropriation, whitewashing, hegemonic masculinity, decolonization

Before you come to class, read:

- Lind, sections 4.2-4.8 (or pp. 95-126)

Guided Reading Questions:

- Based on your reading and your experience, what problems seem most persistent in content? What explains their persistence?
- Do you think some media are more likely to adopt cultural scripts? Explain.



Assignment

- Answer Week 4 Forum Question (due Monday, 2/6 by 8 a.m.)



Andreea Robescu

Week 5: Advertising



Tues., 2/7

Key Concepts: agency, heteronormativity, gender-being, discursive Conversation, oppositional reading, surface meaning, intended meaning, cultural or ideological meaning

Before you come to class, read:

- Lind, sections 4.10-4.11
- (Sakai) Frith, “Undressing the Ad”
- Watch (15:50) “The Dangerous Ways Ads See Women,” TEDxTalk, <https://www.youtube.com/watch?v=Uy8yLaoWybk>

Guided Reading Questions:

- Do you agree with Niedt and Richmond that the fashion industry is well positioned to “act as an agent of social progress?” Why or why not?
- What is the connection Kilbourne makes between sex education, pornography and advertising? Do you agree or disagree?
- How might you think about ads differently viewed through the lens of citizen rather than consumer?

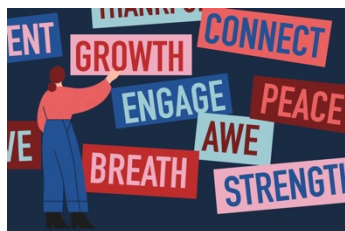
**Assignment**

- Answer Week 5 Forum Question (due Monday, 2/13 by 8 a.m.)

**Thurs., 2/9** (no quiz today)**Before you come to class, read:**

- Garber, “‘You’ve Come a Long Way, Baby’: The Lag Between Advertising and Feminism,”
<https://www.theatlantic.com/entertainment/archive/2015/06/advertising-1970s-womens-movement/395897/>

- In-class: Cookies and Ad analysis

**Week 6: Self-Care Isn't Selfish****Tues., 2/14 - No classes held, well-being day****Thurs., 2/16 - Optional meetings with Dr. Friedman**
(sign-up on Sakai)**Week 7: Film & Television****Tues., 2/21**

Key Concepts: encoding, decoding, dominant/preferred reading, negotiated reading, oppositional reading, rape myths

Before you come to class, read:

- Hall, “Encoding, Decoding”
- Friedman, “What Was She Thinking? Encoding Meaning in Three Modern Rape-Revenge Films”
- Lind, 5.3, 5.6

Guided Reading Questions:

- What are some of the ways that a filmmaker's original vision of a production might be changed? Where do these changes occur in the communication circuit?
- If we can't expect all people to decode media messages in the same way, does that mean that messages are open to endless interpretations?

**Thurs., 2/23****Watch on your own:**

- (Sakai Course Reserves) "This Changes Everything," T. Donahue, director (film)

Guided Viewing Questions:

- What specific changes do sources in the documentary call for?
- What attention do you pay to credits when you watch a film?
- Did the documentary make you feel differently about a film you've seen or a film you plan to see?

**Assignment**

- Answer Week 7 Forum Question (due Monday, 2/27 by 8 a.m.)

Week 8: Measuring Progress**Tues., 2/28**

Key Concepts: transing, SCWAMP, Loving Test, Bechdel (Bechdel-Wallace) Test, queering, Vito Russo test

Before you come to class, read:

- Lind, 5.4, 5.10, 5.11
- "The Bechdel Test for Women in Movies," <https://feministfrequency.com/video/the-bechdel-test-for-women-in-movies/>
- Fan, "Queering Disney Animated Films Using a Critical Literacy Lens"
- 2022 GLAAD Studio Responsibility Index (read pp. 1-13, skim the rest of report)

Guided Reading Questions:

- What differences are made when marginalized communities tell their own stories? How can studios make this happen more often?
- What do the inclusivity tests described in today's materials leave out? What other questions would you ask of content and/or what other tests would you apply?

**Thurs., 3/2****Key Concepts:** ableism, inspiration porn, supercrip, disability drag**Before you come to class, read:**

- Worrell, "A Popular Press Discussion of Portrayals in the Media"
- "Disability Language Style Guide," National Center on Disability and Journalism (skim), <https://ncdj.org/style-guide/>
- Loebner, "John Fetterman Drama Show Media's Ignorance of Disability," <https://www.adweek.com/convergent-tv/john-fetterman-drama-shows-medias-ignorance-of-disability/>
- Watch (3:54) "Marlee Matlin's Brief but Spectacular Take on Deaf Actors in Hollywood," <https://www.youtube.com/watch?v=Xk4Rua6LQxw>
- Watch (9:03) "I'm Not Your Inspiration, Thank You Very Much," TEDTalk. https://www.ted.com/talks/stella_young_i_m_not_your_inspiration_thank_you_very_much?language=en

Guided Reading Questions:

- What was the last show you watched that included a character with a disability? If you were a casting agent, how would you argue the importance or unimportance of casting an actor with a disability in that part?
- What was the last news story you read/heard/watched that centered on an individual living with a disability? Would you say the story was an example of the progressive or traditional model, as Worrell describes?

**Assignment**

- Answer Week 8 Forum Question (due Monday, 3/6 by 8 a.m.)

**Week 9: Feminists in Digital Space****Tues., 3/7****Key Concepts:** critical race theory, platform vernacular, slippery feminism

Before you come to class, read:

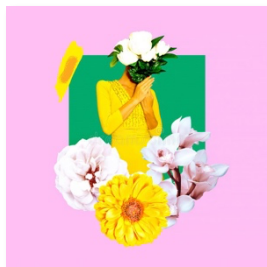
- Lind, 7.1
- Mendes et al., “Documenting Harassment, Sexism, and Misogyny in Feminist Digital Spaces”

Guided Reading Questions:

- Do you participate in any feminist digital spaces? Why or why not?
- Are there certain issues pertaining to gender/race/class that you learned about on digital media? Did you seek out additional sources to learn more? What kinds of sources?
- Have you or someone you know left social media temporarily or permanently after a negative experience? What was the impact?

**Thurs., 3/9**

- Take-home midterm: due Friday, 5 p.m.

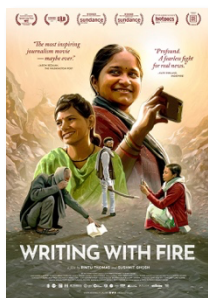
**Week 10 - SPRING BREAK****No classes held March 13-17****PART 4: PRODUCTION—CONTROLS AND INTERVENTIONS****Week 11: Who Run the (Media) World?****Tues., 3/21****Key Concepts:** gatekeeper theory**Before you come to class, read:**

- (Sakai) Perrault, “Gatekeeper”
- “The Status of Women in the US Media,” Women’s Media Center (report), https://womensmediacenter.com/assets/site/reports/the-status-of-women-in-the-u-s-media-2021-1/TheStatusOfWomenInTheUSMedia_WMC_2021_2.pdf
 - **Everyone reads** pp. 17-25 (infographics)
 - **If your last name starts with A-Ke**, read pp. 31-72, “News Media: Print, Online, Radio, and TV”
 - **If your last name starts with Ki-Z**, read pp. 73-110, “News Content and News Consumers”
 - Take notes as you read (see GQR)

- (Sakai) Smith, “Rest in Peace, *Bitch* Magazine,” <https://disabilityvisibilityproject.com/2022/05/02/rest-in-peace-bitch-magazine/>
- (Sakai) Schwedel, “*Bitch* Magazine’s Co-Founder Explains Why Bitch Media Had to Fold,” <https://slate.com/business/2022/05/bitch-magazine-feminist-publishing-non-profit.html>
- (Sakai) Steinem, “Sex, Lies, and Advertising”

Guided Reading Questions:

- What parts of the WMC report surprised you?
- How does gatekeeping affect the stories told, who is telling them, and how?
- How important is it to you who produces the news you consume?



Thurs., 3/23

Key Concepts: structuration, political economy, crowdfunding

Before you come to class, read:

- Hunter & Di Bartolomeo, “We’re a Movement: Crowdfunding, Journalism, and Feminism”
- Stauffer, “Why Teens are Creating Their Own News Outlets,” <https://www.teenvogue.com/story/teens-creating-own-news-outlets-instagram-text-message>
- Jones, “Meet the 19th,” <https://www.poynter.org/business-work/2020/meet-the-19th-a-new-gender-and-politics-news-organization-by-women-and-for-women/>
- Watch (16:49), “Writing with Fire: Women Journalists on the Front Line in India” (interview with filmmakers Rintu Thomas and Sushmit Ghosh), Amanpour & Co., https://www.youtube.com/watch?v=_h3AO-zUjvw

Guided Reading Questions:

- How should we situate journalism start-ups within contemporaneous political economy?
- In your world, what would it look like for a news outlet to challenge mainstream discourses about what it means to be a woman or female-identified? How would it foster safe and open spaces for such conversations?



Assignment

- Answer Week 11 Forum Question (due Monday, 3/27 by 8 a.m.)

Week 12: Reporting on Indigenous Communities



Tues., 3/28

Key Concepts: indigeneity, stereotypes

Before you come to class, read:

- Lind, 4.9
- Monet, “The crisis in covering Indian Country,” CJR, <https://www.cjr.org/opinion/indigenous-journalism-erasure.php>
- Jensen, “Assessing an NPR Report on the Indian Child Welfare Act” <https://www.npr.org/sections/publiceditor/2019/01/23/687694348/assessin-g-an-npr-report-on-the-indian-child-welfare-act>
 - (original report) “Native American Adoption Law Challenged as Racially Biased,” NPR, <https://www.npr.org/transcripts/677390031>
- De la Harpe & Coleman, “It’s Not Easy to Cover Indian Country. Here’s Why You Must,” <https://www.underscore.news/story-supplements/indian-country-coverage-need>

Guided Reading Questions:

- Make use of the plentiful links in these stories. What do they add to the story? What do they tell us implicitly about the state of reporting on the activities and concerns of indigenous communities?
- Think about a recent story you read/watched/heard that involved the Native community. How does it compare with representations in the *Moonshot* graphic novel compilation?



Thurs., 3/30

Key Concepts: critical feminist theory, hegemonic masculinity, framing

Before you come to class, read:

- Villalon & Weiller-Abels, “NBC’s Televised Media Portrayal of Female Athletes in the 2016 Rio Summer Olympic Games: A Critical Feminist View”
- Deitsch, “At Just Women’s Sports, a Unique New Scoreboard that Puts the Shine on Just That,” <https://theathletic.com/2712627/2021/07/19/just-womens-sports-scoreboard-media/>

Guided Reading Questions:

- What does critical feminist theory posit about social relations? About sports and gender, specifically?
- What new things might be revealed if we find alternatives to viewing sports in a binary framework?



Assignment

- Answer Week 12 Forum Question (due Monday, 4/3 by 8 a.m.)



Week 13: Self-Care Isn't Selfish



Tues., 4/4 – Cookies and crafts!
(see sign-up on Sakai)



Thurs., 4/6
No classes held, well-being day

Week 14: This Zine is an Action



Tues., 4/11

Key Concepts: zine, materiality, pedagogy, embodied community, resistance stories

Before you come to class, read:

- Piepmeier, “Why Zines Matter: Materiality and the Creation of Embodied Community”
- Goulding, “The Spaces in Which We Appear to Each Other: The Pedagogy of Resistance Stories in Zines by Asian American Riot Grrrls”
- Watch (6:00) interview with Sofia Niazi and Heiba Lamara, co-creators of OOMK: One of My Kind, <https://vimeo.com/89393096> and read the OOMK Manifesto (first 12 blocks), <https://oomk.net/manifesto.html>

Guided Reading Questions:

- How do zines compare in form and function to other media you consume?
- What traits of zines do you find most useful for creating a sense of belonging?
- Are zines better suited to some communities than others? Explain.



Thurs. 4/13 – Zine planning session

Week 15: Zine workshops*

*I will supply some of the basic things needed for zine-making, but you should also bring materials that you know for sure you want to include in your zine. I hope that we will also share materials with one another.



Tues., 4/18



Thurs., 4/20

