CIEE Global Institute – Cape Town

Course name: Media, Gender and Identity
Course number: (GI) COMM 3002 CTSA
Programs offering course: Cape Town Open Campus
Open Campus Track: Communications, Journalism, and New Media Track
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: Fall 2019

Course Description

In this course, students will apply a critical lens to representations of gender and identity in contemporary media. Taking gender and sexuality as a critical starting point, we will examine the construction of identities under the simultaneous influence of race, class, and nationality. By focusing on popular representations in both the US and the country where the course is taking place, we will gain a deeper understanding of identities as both culturally specific and influenced by global media. Instead of suggesting that contemporary identities are determined by what we see on TV screens, computers, and in local movie theaters, the course seeks to describe the complex interactions between national audiences and concrete media productions, and analyzes how different audiences reproduce or challenge traditional concepts and stereotypes of gender, race, sexuality, and class. By combining the study of theoretical texts with examples from the advertisement industry, television, the movies, and other forms of contemporary cultural expression, it offers a comprehensive and thorough introduction to contemporary studies of the media and identity.

Learning Objectives

By completing this course, students will:

● Understand how gender is central to sexuality, class, and race operating in the wider socio-cultural context since the 19th century

● Develop and acquire knowledge of theories of articulation and hegemony, and apply to representations of gender and identity in popular culture

● Examine popular culture as a site of struggle and contestations, seeing representations, for

example, as attempts to stabilize social meanings and subject to socio-historical change.

● Critically analyze classical theories and approaches to studying gender, sexuality and race, and apply them to case studies.

● Contextualize the links between popular culture and debates about "identity"

● Evaluate how subjective understandings of gender, race and sexuality affect experiences of popular culture

Course Prerequisites

None. An introductory-level communications or gender studies course is helpful but not required.

Methods of Instruction

The course follows largely a Cultural Studies approach to studying popular culture. Students will learn the different theoretical ideas underlying the study of representations of gender, sexuality, race, and class identity, and apply these concepts to case studies. The course hopes to equip students with the theoretical tools to conduct their own analysis of popular culture representations in the future. Students will be encouraged to challenge pre-existing assumptions about gender, sexual and racial norms as they are represented in popular media. Through class discussions and debates, critical readings of key primary and secondary texts, and students´ written reactions, the students will enhance their ability to "read" popular media culturally and sociologically. Engaged student participation is crucial, and productive controversy will be encouraged.

Assessment and Final Grade

1.	Critical response to popular cultural forms (X2):	20%
2.	Individual Presentation (X2):	20%
3.	Midterm essay:	15%
4.	Final Essay:	25%
5.	Class participation:	20%
TOTAL:		100%

Course Requirements

Individual Presentation x 2 [10% and 10%]:

Each student will make two presentations for this course, once at the start and once at the end of the schedule. For the first presentation each student will present a brief comparison between their experience of their gender and/or sexuality group within their own cultural context, against the perceived and/or experienced foreign context of South Africa. The discussion must compare the perceived and real within both cultures and draw comparisons and differences between the two. The discussion should highlight examples from the media from both contexts for illustrative purposes. This first presentation does not require a theoretical framework, but is rather a reflexive exercise using existing vocabularies to unpack various concepts related to this course. For the second presentation each student will repeat as for presentation 1, but reflect on how their experiences in South Africa have impacted on that initial perception. The discussion should follow the same requirements, but must now be supported with additional theoretical proof using the vocabulary provided during the course. Presentations should be between 5 and 10 minutes.

Critical Response to Popular Cultural form x 2 [10% and 10%]

Each student is required to write two critical engagements:

1. A 750 word response to a South African advert e.g. http://buzzsouthafrica.com/top-10-south-african-tv-adverts-that-left-you-with-an-indelible-experience.

2. A 750 word response to an episode of the news parody show ZA News Puppet Nation http://www.zanews.co.za

Each Critical Engagement needs to address the following 3 questions:

Q1): How are gender, sexuality and ethnicity being represented? [ie. What are the characteristics, or features, of representation? Are certain devices, or strategies used? Such as irony, humour, stereotypes, gender transgression, shock tactics etc.]

Q2): What is the role of this popular cultural form? [NB: There can be more than one role]

Q3): Who is the intended audience? [NB: There can be more than one audience. For example, public service announcements can be pitched to more than one audience] Students will be graded according to how successfully they support their analyses of their chosen popular cultural forms.

Essays x 2 [15% and 25%]

Each of the two essays (Midterm: 1500 words; Final: 3500 words) will critically discuss the representation of one of the following topics, either gender, sexuality, race or class in the South African context. The discussion must include an analysis of a media example from either television, film, animation, comics, radio, internet sites, photography, music, magazines, newspapers, theatre or literature. Each essay must cover a different topic using a different media example. Students must consider and propose their own titles and topics which need to be approved by the instructor before they submit the final copy.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

All students are expected to participate in class by showing willingness to participate in the discussion around the issues raised at the beginning of each session and an interest in producing, reflecting and commenting classroom activities. Similarly, each participant is expected to do his/her part to collaborate with other members of the course to reach the best possible learning environment. Debates, discussions, text and audiovisual analysis, social dynamics – these activities will be both individual and collective. They will be assessed based on the student's ability to compose texts and reflect on the composed texts and personal progress in the construction and reflection of those texts.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

Percentage of Total Course Hours Missed	Equivalent Number of Open Campus Semester classes	Minimum Penalty
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; **written warning**

More than 20%	3 content classes, or 5 language classes	Automatic **course failure**, and possible expulsion

Weekly Schedule

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

Week 1 **Orientation Week**

Class 1.1   Introduction
This class introduces the key terms and concepts that we will utilize throughout the course, such as practices of representation, popular culture and hegemony. Our main point of discussion is that representations of gender, race and sexuality connect meaning and language to culture and that there are numerous theoretical approaches to analyzing representations in popular culture.

Readings
Lull, J., 2011. "Hegemony". In G. Dines & J. M. Humez, eds. *Gender, race, and class in media: a critical reader*. Thousand Oaks: SAGE Publications, pp. 33–36.

Please also begin to look at this for next week as it is fairly long:
Hall, S., 1997. "The work of representation". In S. Hall & Open University, eds. *Representation: Cultural representations and Signifying Practices*. London, Thousand Oaks, Calif: Sage in association with the Open University, pp. 1–56.

Week 2

Class 2.1   Understanding Representation
In this class we will discuss Hall's text in detail so as to gain an understanding of the way that visual representations operate through language or 'codes'. We will discuss semiotics and the way in which representations connect to Michel Foucault's notion of discourse, power and knowledge.

Reading

Hall, S., 1997. "The work of representation". In S. Hall & Open University, eds. *Representation: Cultural representations and Signifying Practices*. London, Thousand Oaks, Calif: Sage in association with the Open University, pp. 1–64.

Class 2.2   Popular Culture

We will look at the category of 'popular culture' and discuss the way in which Cultural Studies has sought to undermine the historical distinction between 'high art' and 'popular culture'. We will look at the historical precedents for this divide within Western discourse and also discuss its implications on cultural contexts outside of the West.

Reading

Hall, S., 1998. "Notes on Deconstructing 'the Popular'". In J. Storey, ed. *Cultural theory and popular culture: a reader*. Athens: University of Georgia Press, pp. 455–466.

Assignment due: Presentation 1

Class 2.3   Issues of Class and National Identity

We discuss the question: What is the 'South African' in the 'South African' nation? Starting with the issue of culture and the notion of the nation as an 'imagined community' we will analyze representations of culture and its links to 'national character' or 'mentality' in popular culture, unpacking the question of the difference between African and South African identity in the context of South Africa.

Reading

Chipkin, I., 2007. *Do South Africans Exist? Nationalism, Democracy and the identity of 'The People'*. Johannesburg: Wits University Press, pp. 99-119.

Guest lecturer: Miki Redelinghuys (South African film director). Director of the narrative documentary 'This Land' (thislandfilm.com) and co-producer of the series 'I am woman leap of faith' (iamwomanseries.com).

Assignment: Individual critical response 1 due

Week 3

Class 3.1   Gender theories – From Ideology to Psychoanalysis
                 In this class we discuss various approaches to studying representations of gender in
                 popular culture, including treating representations as reflective of dominant social
                 ideologies and as manifestations of underlying psychoanalytical tendencies. Implicated in
                 these are different ways of imagining the subject and audiences. By applying these
                 theories to case studies, we critically assess their value and limitations. While feminist
                 critics largely spearheaded analyses of representations of gender, we will also study the
                 representations of men and masculinity in the class.

                 Reading
                 Gauntlett, D. 2008. "Some background debates." In D. Gauntlett. *Media, Gender and
                 Identity: An Introduction*. New York: Routledge. pp. 22-45.

Class 3.2   Case study of 'visual pleasure'
                 Co-curricular: Students will walk up to UCT's main campus and present a practiced
                 performance or 'object for discussion' at a chosen location. The aim of this activity is to
                 create a starting point for discussion with other students at UCT on issues of gender and
                 identity and to observe the reactions of the casual audience. The activity will be followed
                 by a classroom discussion on the assigned reading.

                 Reading
                 Mulvey, L. 2006. "Visual Pleasure and Narrative Cinema." In M. G. Gurham & D. M.
                 Kellner, eds. *Media and cultural studies: keyworks*. Oxford: Blackwell Publishing, 2006.
                 pp. 342-352.

                 Assignment: Midterm essay due

Week 4

Class 4.1   Gender and Sexuality – Problems of Discourse
                 This class expands on the previous week's discussions and complicates these
                 discussions with issues of sexuality as intertwined with representations of gender norms.
                 Through a critical reading of Butler's theories on gender and sexuality, we will question
                 the underlying problems of essentialism in mainstream gender discourse and consider
                 how these are used to marginalize sexual minority groups. We will begin the discussion

with a lecture by Zoe Duby and then discuss the implications of her experience to concepts of sex and gender.

Guest lecturer: Zoe Duby (Public health researcher with expertise in HIV and sexual health). The lecture will address the distinction between the terms sex and gender in the public health sector in South Africa and the way in which this plays out in data collection and public health categories.

Reading

Butler, J., 1996. "Gender as Performance". In P. Osborne, ed. A critical sense: interviews with intellectuals. London, New York: Routledge, pp. 109–125.

Class 4.2   Gender as performance

In this class we will attempt to rethink gender and sexuality as performance. By applying these ideas to case studies in popular media, we will consider how heterosexuality and sexual minority identities are performed, and look at how the performances may differ according to the performer and ideas about audiences. We will question underlying assumptions about how the sexuality of performers affects their representations of sexuality.

Reading

Butler, J., 1993. "Imitation and Gender Insubordination". In H. Abelove, M. A. Barale, & D. M. Halperin, eds. The Lesbian and Gay Studies Reader. New York: Routledge, pp. 307–320.

Assignment: Individual critical response 2 due

Week 5

Class 5.1   What is 'race' in South Africa?

Co-curricular: We will begin the class at CIEE with a discussion of the way I which race has been identified historically in South Africa and the way in which this is impacting contemporary phenomena such as the students protests that begun in 2015. Class will be from 4:30pm until 6:45pm. At 7:30pm we will watch the play at the Baxter theatre, "*23 years, a month and 7 days*". See: http://www.baxter.co.za/shows/23-years-a-month-and-7-days/. The play will be followed by a de-briefing session at the Baxter theatre.

Class 5.2   Theories on race
Together with theories of gender and sexuality emerging from feminist studies, attention on racial representations expanded the focus of Cultural Studies beyond class issues. In this class we discuss representations of different ethnicities in popular cultures. In a vein similar to that of previous weeks, we challenge race as an essential category and critically analyze the representations of the different races – or the lack of it – in popular culture. Ultimately, we consider how representations of race, gender, sexuality and class are intimately linked and cannot be analyzed separately.

Reading
Hall, S., 1996. "What is this "black" in black popular culture?" In D. Morley & K. H. Chen, eds. *Stuart Hall: critical dialogues in cultural studies* . London; New York: Routledge, pp. 465–475.

Assignment: Presentation 2 due

Class 5.3   Representations of race in South African art

Co-curricular: We will visit the South African National Gallery. There will be a short lecture at the gallery on art and identity in South African followed by a workshop using art works as case studies to discuss representations of race in South Africa.

Week 6

Class 6.1   Queer Theory
In this class we will consider the course topics from the millennium16:00 perspective drawing on Queer theory and the concept of fluidity in terms of gender, sexuality, and cultural and ethnic identities. Adding to and informing the discussion will be the context of generation and age. We will also consider how the role of popular culture has changed since the rise of the Internet and mobile technology and as these have become more integral to everyday life.

Reading
Gauntlett, D. 2008. "Queer Theory and fluid Identities." In D. Gauntlett. *Media, Gender and Identity: An Introduction*. New York: Routledge. pp. 145-163.

Class 6.2   Discussion and Summary

We will use this final class to discuss the course and the way in which it has influenced us personally. We will attempt to summarize the main learning of the course and its readings before moving on to class presentations.

Assignment: Final essay due

Readings

Each week's core readings will come from the course's main textbook and other articles from the core reading list that will be available on Canvas. These core readings are compulsory and the reading, understanding and analysis of them constitute a major part of the course's assessment. There is also be a list of supplementary readings for students to use on their coursework (essays and presentations).

Course textbook
Hall, S., 2013. "The work of representation". In S. Hall & Open University, eds. *Representation* . (Second edition) London, Thousand Oaks, Calif: Sage in association with the Open University, pp. 1–56 .

Other core readings

Butler, J., 1996. "Gender as Performance". In P. Osborne, ed. A critical sense: interviews with intellectuals. London, New York: Routledge, pp. 109–125.

Butler, J., 1993. "Imitation and Gender Insubordination". In H. Abelove, M. A. Barale, & D. M. Halperin, eds. The Lesbian and Gay Studies Reader. New York: Routledge, pp. 307–320.

Chipkin, I., 2007. *Do South Africans Exist? Nationalism, Democracy and the identity of 'The People'*. Johannesburg: Wits University Press, pp. 99-119.

Gauntlett, D. 2008. "Some background debates." In D. Gauntlett. *Media, Gender and Identity: An Introduction*. New York: Routledge. pp. 22-45.

Gauntlett, D. 2008. "Queer Theory and fluid Identities." In D. Gauntlett. *Media, Gender and Identity: An Introduction*. New York: Routledge. pp. 145-163.

Hall, S., 1998. "Notes on Deconstructing 'the Popular'". In J. Storey, ed. *Cultural theory and popular culture: a reader*. Athens: University of Georgia Press, pp. 455–466.

Hall, S., 1996. "What is this "black" in black popular culture?" In D. Morley & K. H. Chen, eds. *Stuart Hall: critical dialogues in cultural studies* . London; New York: Routledge, pp. 465–475.

Lull, J., 2011. "Hegemony". In G. Dines & J. M. Humez, eds. *Gender, race, and class in media: a critical reader*. Thousand Oaks: SAGE Publications, pp. 33–36.

Mulvey, L. 2006. "Visual Pleasure and Narrative Cinema." In M. G. Gurham & D. M. Kellner, eds. *Media and cultural studies: keyworks*. Oxford: Blackwell Publishing, 2006. pp. 342-352.

Supplementary readings

Andersen, Margaret L. & Collins, Patricia Hill. *Race, Class, & Gender: An Anthology*. Cengage Learning. 2012. Print.

Butler, J., 1988. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory". *Theatre Journal*, 40(4), p.519.

Butler, J., 1993. *Bodies that matter: on the discursive limits of "sex".* New York: Routledge.

Butler, J., 1999. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge.

Campbell, Richard, Martin, Christopher R. & Fabos, Bettina. *Media & Culture: Mass Communication in a Digital Age*. Boston: Bedford/St. Martin's, 2013. Print.

Dines, Gail & Humez, Jean M. *Gender, Race, and Class in Media: A Critical Reader*. Thousand Oaks: SAGE Publications Inc., 2014. Print.

During, S. ed., 1999. *The cultural studies reader.* 2nd ed. London, New York: Routledge.

During, S., 2005. *Cultural studies: a critical introduction*. London, New York: Routledge.

Fine, Cordelia. *Delusions of Gender: How Our Minds, Society, and Neurosexism Create Difference*. New York: W. W. Norton & Company, 2011. Print.

Foss, Sonja K., Domenico, Mary E. & Foss, Karen A. *Gender Stories: Negotiating Identity in a Binary World*. Illinois: Waveland Press, 2012. Print.

Gauntlett, D. 2008. *Media, Gender and Identity: An Introduction*. London: Routledge.

Goodman, Alan H., Moses, Yolanda T. & Jones Joseph L. *Race: Are We So Different*. Hoboken: Wiley-Blackwell, 2012. Print.

Grewal, Inderpal and Caren Kaplan. *An Introduction to Women's Studies: Gender in a Transnational World*. New York: McGraw-Hill Higher Education, 2006.

Guins, R. & Cruz, O.Z. eds., 2005. *Popular culture: a reader*. London, Thousand Oaks, Calif: SAGE Publications.

Gurham, M.G & Kellner, D. M. eds., *Media and cultural studies: keyworks*. Oxford: Blackwell Publishing, 2006.

Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications Inc, 2013. Print.

Hall, S., Morley, D. & Chen, K.-H. eds., 1996. *Stuart Hall: critical dialogues in cultural studies*. London, New York: Routledge.

Healey, Joseph F. *Diversity and Society: Race, Ethnicity, and Gender*. Thousand Oaks: SAGE Publications Inc., 2013. Print.

Healey, Joseph F. Race, *Ethnicity, Gender, and Class: The Sociology of Group Conflict and Change*. Thousand Oaks: SAGE Publications Inc., 2011. Print.

Higgins, M., Smith, C. & Storey, J. eds., 2010. *The Cambridge companion to modern British culture*. Cambridge, New York: Cambridge University Press.

Hoad, N., Martin, K. and Reid, G. (Eds) 2005. *Sex & Politics in South Africa*. Cape Town: Double Storey Books. Print.

Hodkinson, Paul. *Media, Culture and Society: An Introduction*. Thousand Oaks: SAGE Publications Ltd. 2010. Print.

Jhally, S., Hall, S. & Media Education Foundation. *Race the floating signifier*. Northampton, MA: Media Education Foundation, 2002.

McLuhan, M., 1964. *Understanding Media*. London: Routledge. Print.

Medhurst, Andy. *A National Joke: Popular Comedy and English Cultural Identities*. London: Routledge, 2007. Print.

Njogu, K. and Middleton, J. 2010. *Media and Identity in Africa*. USA: Indiana University Press. Print. O'Shaughnessy, M. and Stadler, J. 2012. *Media and Society*. (5th ed.) Melbourne: Oxford University Press. Print.

Ouzgane, L. and Morrell, R. 2005. *African Masculinities. Men in African from the late nineteenth century to the present*. New York: Palgrave MacMillan. Print.

Patterson, Philip & Wilkins, Lee. *Media Ethics: Issues and Cases*. McGraw-Hill Education. 2013. Print

Seidman, Steven. *The Social Construction of Sexuality*. New York: W. W. Norton & Company, 2009. Print.

Sinfield, Alan. *Literature, Politics and Culture in Postwar Britain*. London: Bloomsbury, 2007.

Stallybrass, P. & White, A., 1986. *The politics and poetics of transgression*, Ithaca, N.Y:

Cornell University Press.

Storey, J. ed., 1996. *What is cultural studies?: a reader* . London, New York: Arnold.

Strinati, D., 2004. *An introduction to theories of popular culture.* 2nd ed., London, New York: Routledge.
Unesco ed., 1980. *Sociological theories: race and colonialism*. Paris: Unesco.

West, Cornel., 1990. "The new cultural politics of difference", in *Out There: Marginalization and Contemporary Cultures*, ed. Russell Ferguson et al. Cambridge: MIT Press in association with the New Museum of Contemporary Art, 19–36.