



## **CIEE Global Institute - Paris**

<b>Course name:</b>	Media, Gender and Identity
<b>Course number:</b>	(GI) COMM 3009 PAFR
<b>Programs offering course:</b>	Open Campus
<b>Open Campus track:</b>	Communications, Journalism, and New Media
<b>Language of instruction:</b>	English
<b>U.S. semester credits:</b>	3
<b>Contact hours:</b>	45
<b>Term:</b>	Spring 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 France, 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 the end of this course, students will be able to:

- 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* as 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 largely follows a cultural-studies approach to popular culture. Students will learn about the different theories underlying the study of representations of gender, sexuality, race, and class identity, and apply these concepts to case studies. The course aims 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**

Class Participation	20%
Weekly Reviews	30% (3 x 10%)
Group Presentation	25%
Final Exam	25%

### **Course Requirements**

#### **Class 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.

Each session in this course will involve some preparatory reading and students are expected to have completed this before class and to draw on it in discussion. For certain sessions, students will also be required to prepare informal presentations about specific media productions. The material they intend to present should be uploaded in advance to Canvas to allow other students to consult it before the session. These informal presentations are intended to help prepare students both for the written reviews and final assessed presentation. Above and beyond preparation for specific sessions, students will also be



asked to draw productive links between their own experiences in/observations of the city (particularly during their excursion) and issues discussed in class.

### **Weekly Reviews**

Students will be asked to write three reviews on 1) a film; 2) an advertising or marketing campaign; 3) a television program. The lecturer will provide specific guidelines for each submission as well as a set of suggestions.

### **Group Presentation**

Students will present in groups on a specific aspect of gender representation and perception, by contrasting and comparing French and American media. Social, cultural and philosophical aspects should be addressed. Each member of the group must participate in preparing and delivering a portion of the presentation.

### **Final Exam**

Students will take a final exam at the end of the course. The exam will involve writing an essay describing, analyzing, and interpreting a set of media documents.

### **Course Attendance and Punctuality**

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 will 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.*

\*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.

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.*

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency



Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	Reduction of participation grade
10 – 20%	2	Reduction of participation grade; written warning
More than 20%	3	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

##### **Session 1: Introduction (taught by BR and LG)**

This week 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.

##### **> work for next session:**

Choose, research and introduce a recent event (2014 to present) that brings up gender, race or sexuality in any way.

Read Laubier, “The Postwar Period,” “*The Second Sex*,” and “The 1950s.”

##### **Session 2: Framing the concepts and context: historical/social/cultural background (taught by BR).**

Introducing Women and war, existentialism and feminism. Discussion of the place of women leading up to WWII. Vichy and the family. The Liberation.



Feedback on readings and discussion of how audiovisual media constructs gender.

**> work for next session:**

Watch *Et Dieu créa la femme* (1956).

Read Laubier, “The 1960s” and Mulvey – “Visual pleasure and narrative cinema.”

## Week 2 Gender and popular culture

### **Session 3: Gender and popular culture in postwar France (taught by BR)**

This week, 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.

We will concentrate on women and their representation in popular film: the 1950s. From Martine Carol to Brigitte Bardot. Clips from *Caroline Chérie* (Richard Pottier, 1951) and *Lola Montès* (Max Ophüls, 1955); *And God Created Woman* (Roger Vadim, 1958) and *Le Mépris* (*Contempt*, Jean-Luc Godard, 1963). Cinema: Varda/Vadim (*auteur* vs mainstream film). The French postwar socio-cultural context.

**> work for next session:**

Read R. Gill, “Advertising and post-feminism.”

In groups, find a French ad to present to the rest of the class.

### **Session 4: Advertising. Post-war to the present day (taught by LG)**

Building out from student presentations of adverts and through group discussion of a range of other adverts from the post-war period to today, we will consider: how representations of gender & sexuality in advertising have evolved over time; how these evolutions intersect with the changing consumer model; what differences can be seen between the US/FR context; the role of advertising in shaping stereotypes.

**> work for next session:**

Read Rosello, *Declining the stereotype*, introduction and ch. 1.

During the study trip, keep an eye on the various displays of gender in the public space (street arts or graffiti on walls, advertising, etc.) and prepare a report for next Wednesday’s session.

## Week 3



### **Session 5: Images and stereotypes (taught by BR )**

Drawing on conclusions from previous sessions, we will analyze the construction of images and stereotypes. How does it work? Variations since the 1950s?

In pairs, choose a film with interesting aspects related to gender and present to class

**Assignment due this day : review #1 on film.**

#### **> work for next session:**

Read Jessica N. Pabon 'Ways of being seen. Gender and the writing on the wall'

### **Session 6: Gender and sexuality in the public space (taught by LG )**

Student reports from trip.

Workshop discussing different forms of graffiti/street art/murals and gender issues: stereotypes of graffiti/street artists, relationship to public space/the street, work by female street artists (e.g. Miss.Tic, Yz, Kashink), gender-related campaigns (e.g. *Stop telling women to smile*, *Rosa Parks fait le mur*, etc.).

#### **> work for next session:**

Watch Agnès Varda's film *Le Bonheur* (1965).

Read Laubier, "The French Women's Movement, 1968-80," "Home Life" and "Language."

### **Session 7: May 68 and the subsequent sexual liberation movements (taught by BR)**

Focus on French television: how the media builds sexual and gender norms. National specificities.

Reports on readings + discussion of Varda's film *Le Bonheur* (1965).

#### **> work for next session:**

Read Wendy Michallat (2006) "Marions-nous! Gay Rites: the Campaign for Gay Marriage in France," *Modern & Contemporary France*;

## **Week 4**

### **Session 8: Gender and sexuality after 1968 (taught by BR)**

LGBT issues in contemporary France from the 1970s to 'gay marriage' in the 2010s

From discretion to militancy and visibility: the 'gay community', the AIDS crisis and the first Gay Pride marches.

**Assignment due this day: review #2 on advertising.**

#### **> work for next session:**

Reading: 'Girls, girls, girls' and 'When less is more' from *Bad Feminist*.

In groups, choose a TV series and focus on gender issues for a short report to the class.



### **Session 9: Gender and sexuality in French TV series (taught by LG)**

Building out from students' presentations and also on clips viewed as a group, discussion and conceptualization of how gender is constructed in this medium (addressing issues of audience, format, etc.) with comparative reference to TV in the US.

> **work for next session:** prepare for visit (more details to be provided by instructor at the end of session 9)

### **Session 10 (visit led by LG).**

On-site study visit: Grayson Perry exhibition (Musée de la monnaie de Paris) (<https://www.monnaiedeparis.fr/en/temporary-exhibitions/grayson-perry>).

#### > **work for next session:**

Reading: "L'Exception française? Utopia and dystopia in the debate on parity" by Susan Bainbrigge.

## Week 5

### **Session 11: The French exception/s? (taught by BR)**

Impact of French universalism on Gender and Sexuality issues in contemporary France: 'Parité' and 'diversité': new challenges to traditional French notions of representation—political and cultural.

Comparison and contrast with USA

**Assignment due this day: review #3 on TV.**

#### > **work for next session:**

Reading on the music industry in the age of streaming, MP3 and social networks. The reference will be posted on Canvas in week 2).

In groups, choose a French music video clip to present and discuss in class.

### **Session 12: Gender and sexuality in popular music: another French exception? (taught by LG)**

From *yeye* and the traditional *chansons à texte* to contemporary pop, rock, indie and rap, discussion of gender and sexuality in the French music industry. How have representations and standards evolved over time? What specificities can we identify within music as a genre? Building out from student presentations: how do music videos differ from other images of gender already discussed? How does the French context differ from the US context?

#### > **work for next session:**

In groups, find press clips or audiovisual materials related to the "gay marriage bill" in the foreign press to present to the class.



Reading: Camille Robcis, "Liberté, Égalité, Hétérosexualité: Race and Reproduction in the French Gay Marriage Debates", 2015.

**Session 13: Case study: the debates surrounding the "gay marriage" bill in France (taught by BR)**

Analysis of the codes of the traditional family in France and the fears of new family arrangements: facts, opinions, stereotypes. Historical background to understand the question of family and motherhood within a French context, another national "exception".

> **work for next session:** Prepare for next week's class by thinking about the impact of new media on gender identities and sexuality. Be prepared to discuss specific examples. Choose your topic for your group presentation and start research for it.

**Week 6**

**Session 14: Gender identities in the age of the Internet (taught by LG).**

Discussion of the role of the Internet and new media in constructing gender identities (differences with other media formats? differences – or lack of difference? - between US and FR contexts?).

> **work for next session:**

Prepare for the final exam by reviewing class reading and class notes so far.

**Session 15: Final exam and wrap up (taught by BR).**

**Final exam.**

Wrap-up and conclusions on the process of construction and representation of gender and race in French and North American media and popular culture (part 1).

> **work for next session:**

Finalise your group presentations.

**Session 16: Student presentations and wrap up (taught by LG)**

**Assignment due: Group presentations.**

Wrap-up and conclusions on the process of construction and representation of gender and race in French and North American media and popular culture (part 2).

**Course Materials**

**Bibliography**

Each week's core readings will come from the course's main textbook and one or two other articles 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 will also be a list of supplementary readings for students to use in their



coursework (essays and presentations).

**Other core readings**

De Beauvoir, Simone. *The Second Sex* (2 vols). Trans. Borde and Malovany-Chevallier. New York: Vintage, 2009.

Butler, Judith. *Gender Trouble*. New York: Routledge, 1990.

Fanon, Frantz. *Black Skin, White Masks*. Trans. Markmann. Grove Press, 1967.

Foucault, Michel. *The History of Sexuality*, vol. I: *The Will to Knowledge*. Trans. Robert Hurley. New York: Pantheon, 1978.

Laubier, Claire, select. and ed., *The Condition of Women in France: 1945 to the Present. A Documentary Anthology*. London: Routledge, 1990.

Rosello, Mireille. *Declining the Stereotype: Ethnicity and Representation in French Cultures*. Dartmouth University Press: Hanover, NH, 1998.

Said, Edward W. *Orientalism*. Pantheon: New York, 1978.

Further reading materials may be assigned on a week-by-week basis, with the lecturer providing an additional list of readings, media sources and articles published in national and international media in order to stimulate class debates and activities.

**Academic Integrity**

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the U.S. American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will prevail.

Three important principles are considered when defining and demanding academic honesty. These are related to *the fundamental tenet that one should not present the work of another person as one's own*.

The first principle is that *final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information* (unless the professor has explicitly announced that a particular test is to be taken on an "open book" basis).

The second principle applies specifically to course work: *the same written paper may not be submitted in more than one course. Nor may a paper submitted at another educational institution be submitted to satisfy a paper requirement while studying abroad*.



The third principle is that *any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person* (the general rule in U.S. higher education is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it).

There are three levels of escalation establishing the seriousness of the plagiarism in question.

- **Level one plagiarism:** minor or unintentional plagiarism; leading to passable grade/failing grade on the assignment, depending on perspective of lecturer. No opportunity for resubmission.
- **Level two plagiarism:** significant plagiarism, but potentially due to poor referencing rather than intellectual property theft. This leads to a failing grade (potentially zero points) on the assignment. No opportunity for resubmission.
- **Level three plagiarism:** significant plagiarism, requiring investigation by the Center/Resident/Academic Director, and subsequent disciplinary panel.

Faculty will report any suspected circumstances of plagiarism to the Center/Resident/Academic Director immediately. Faculty can, if they deem it appropriate, require students to submit the Plagiarism Declaration Form (Appendix D) with each assignment as it is submitted.

In any case where Academic Honesty is in question while the student is still onsite at the program, and will impact the grade for the assignment in question, the CIEE Academic Honesty form (Appendix E) will be completed by the Center/Resident/Academic Director, signed by the professor, delivered to the student for signature and added to the student's permanent records. For any Level three violation, or repeated lower level violation, the Center/Resident/Academic Director will inform the student's home institution of the infraction and subsequent penalty.