CIEE Global Institute – Santiago, Chile

Course name: Media, Gender and Identity
Course number: (GI) COMM 3009 STCH
Programs offering course: Santiago de Chile Global Internship/ Open Campus
Open Campus Track: Communications, Journalism & New Media
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: 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 Chile, 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 globally fragmented 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 in 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* 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

Critical response to popular cultural forms (X2)	(2 x 10% =) 20%
Individual Presentation (X2)	(2 x 10% =) 20%
Participation	20%
Midterm essay	15%
Final Essay	25%

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 Latin America. 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 Chile 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 mins.

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

Each student is required to write two critical engagements:

1. A 500 word response to a Chilean advert e.g. http://www.24horas.cl/nacional/supuesto-sexismo-en-campana-de-compania-telefonica-wom-causa-polemica-1726808

2. A 500 word response to an sketch on sexual assault, taken from the satirical show Plan Z https://www.youtube.com/watch?v=HoEl5RZ-Dyw *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: 5000 words) will critically discuss the representation of one of the following topics, either gender, sexuality, race or class in the Latin American 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.

Attendance and class participation [20%]:

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.

Class Attendance

Regular class attendance is required throughout the program. Students must notify their instructor via Canvas, beforehand, if possible, if they will miss class for any reason. Students are responsible for any materials covered in class in their absence. Students who miss class for medical reasons must inform the instructor and the Academic Director (or a designated staff member) and provide appropriate documentation as noted below. A make-up opportunity will be provided to the extent this is feasible.

Due to the intensive nature of the block schedule, all unexcused absences will result in a lower final grade for the course. Each unexcused absence will cause 3 percentage points to be dropped from the final grade. For example, a student with an 88% final grade (B+) and 1 unexcused absence will see it reduced to 85% (B).

Students who transfer from one 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.

CIEE program minimum class attendance standards are as outlined below. Center-specific attendance policies may be more stringent than the policies stated below. The Center / Resident Director sets the specific attendance policy for each location, including how absences impact final grades. Such policies are communicated to students during orientation and via Study Center documents. In the event that the attendance policy for host institution courses differs from CIEE's policy, the more stringent policy will apply.

- Excessively tardy (over 15 minutes late) students will be marked absent.
- Students who miss class for personal travel will be marked as absent and unexcused. No make-up opportunity will be provided.
- An absence 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.
- Evidence is provided of a family emergency.
- Attendance policies also apply to any required co-curricular class excursion or event.
- Persistent absenteeism (students approaching 20% or more of total course hours missed, or violations of the attendance policies in more than one class) may lead to a written warning from the Academic Director or Resident Director, notification to the student's home school, and/or dismissal from the program in addition to a reduction in class grade(s).

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   Introduction
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. We also discuss how the emergence of Cultural Studies during the late 1960s challenged prevailing ideas of popular culture as an inherently 'low' cultural form because Cultural Studies as a theory and practice, through people like Stuart Hall, questioned the simplistic opposition between 'high' literary culture versus 'low' popular culture. Thus, Cultural Studies legitimized popular culture as an academic topic. Individual Presentation 1 due.

        1: 1   Discussion of readings Hall (1997) The work of representation and Lull (2011) Hegemony. Introduction to the assignments

        1: 2   Discussion of readings Hill-Collins and Bilge (2016) What is intersectionality?, Fiske (2005) Popular Discrimination. Presentations

Week 2   Popular Culture and Issues of Class and National Identity
This week, we elaborate on the main analytical concepts underpinning the course, namely stereotyping and hegemony. Using these concepts, we discuss the question: What is the 'Chilean' in 'Chile'? Starting with the issue of culture, we analyze representations of culture and its links to 'national character' or 'mentality' in popular culture, unpacking the difficult question of the difference between Latin American and Chilean identity.
Individual response paper due

        2:1   Discussion of reading Hall (1998) Notes on Deconstructing 'the Popular' and comparison between US and Latin American popular culture constructs
        Assignment discussion

        2: 2   Discussion of reading Prieto (2011) The Chilean Nation and visual examples of Chilean cultural construction, e.g. magazines, newspapers, television, etc.

Week 3   Gender theories – From Ideology to Psychoanalysis
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. Our analyses will be situated within larger social and historical trends in Latin America and Chile. We will also question whether representations of gender are intertwined with other themes and discuss the limitations of focusing solely on issues of gender. Essay 1 due

3:1
Discussion of readings Mulvey (1988) Visual pleasure and narrative cinema and application to US and Latin American context
Assignment discussion

3: 2
Discussion of Gauntlett (2008) Background debates (Chapter 2) and classroom debate on topics

Week 4   Marginality and Sexuality – Problems of Essentialism
This week 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 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.

4:1
Discussion of readings Butler (1996) Gender performance: An interview with Judith Butler and visual examples
Assignment discussion
Individual response paper due

4:2
Discussion of readings Butler (1993) Imitation and gender insubordination and personal experiences within US and Latin American cultural contexts

Week 5   What is '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. This week we discuss representations of different ethnicities in popular cultures. In a similar vein 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.

Beyond representations of ethnicities, we will also look at how other minority races are portrayed. This involves both how mainstream media portray ethnic minorities as the 'other' and how minority races represent themselves. Ultimately, we consider how representations of race, gender, sexuality and class are intimately linked and cannot be analyzed separately.

5:1
Discussion of readings Hall (1996) What is the 'Black' in Black Popular Culture? Differences with the mestizo in Latin America

5:2
Discussion of Hall (1996) continued with classroom debate and personal impressions comparing the US and Latin American contexts

Week 6   Moving forward – Challenges, Summary, and Discussion
In this final week we will consider the course topics from the millenium 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. Individual presentation and final essay due.

6:1
Discussion of readings Gauntlett (2008) Queer theory and fluid identities (Chapter 7) and a discussion of the lived realities of such identities within the US and Latin American context

6:2
Classroom presentations

Course Materials

Readings

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 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.

Fiske, J., 2005. "Popular Discrimination". In R. Guins & O. Z. Cruz, eds. *Popular culture: a reader*. London, Thousand Oaks, Calif: SAGE Publications, pp. 215–222.

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

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. 442–453.

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. 468–478.

Hill-Collins, Patricia and Bilge, Sirma 2016. *Intersectionality*. Cambridge: Polity Press

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. 1988. "Visual Pleasure and Narrative Cinema." In *Feminism and Film Theory*. Ed. Constance Penley. New York: Routledge, 1988. pp. 57-68.

Prieto, M. 2011. *Branding the Chilean Nation*. University of Leiden. pp. 197-236 available at: https://openaccess.leidenuniv.nl/bitstream/handle/1887/18141/proefschrift%20C%20Pri eto.pdf?sequence=2

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, David. *Media, Gender and Identity: An Introduction*. London: Routledge, 2008. Print.

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.

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.

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.

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.