

Prof. Brooke Erin Duffy

Associate Professor

Department of Communication

Feminist, Gender, & Sexuality Studies

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Class Time: Wed 11:30 am-2:30 pm*

Office hours: Mondays 3-5 pm, or by appt

**All times listed as EST*

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COMM/FGSS 4260

Gender & Media



CORNELL UNIVERSITY

FALL 2020

Learning Objectives

*Understand key theories and methods of studying media, power, and social identities

*Examine the role of media in constructing gender and its intersections with age, race/ethnicity, class, sexuality, and ability

*Recognize the importance of diversity in media industries

*Address the role of new media technologies in challenging and/or reaffirming traditional constructions of gender

*Develop critical thinking, writing, and analytic skills through the production of an original research paper

*Become more responsible consumers—and future producers—of media texts and imagery

Course Overview

This seminar addresses the intersection of communication, culture, and identity through an examination of gender and the U.S. media system. After introducing students to key approaches to studying gender and mediated communication, the course will cover topics across four subunits:

- (1). Mediated representations of gender, including femininity, masculinity, and intersectionality;
- (2). Diversity in media industries and gendered cultures of media work;
- (3). Gendered audiences and fan cultures; and
- (4). Special topics in gender and media.

We will explore these topics through literature from sociology, communication and media studies, cultural studies, feminist theory, and internet/new media studies.

GRADING

Blackboard Posts (5 x 20)	100	20%
Midterm Exam	100	20%
Oral History	75	15%
Final Paper	125	25%
Participation	75	15%
<u>Final Presentation</u>	<u>25</u>	<u>5%</u>
Total	500	100%

Grading Scale

A+ = 98+

A = 94-97.5

A- = 90-93.5

B+ = 87-89.5

B = 84-86.5

B- = 80-83.5

C+ = 77-79.5

C = 74-76.5

C- = 70-73.5

D+ = 67-69.5

D = 64-66.5

D- = 60-63.5

F 60

READINGS

Your most important assignment is to do the readings in advance of each class. Because this class only meets once/week, you should expect to have between 5-7 readings assigned each week. Please plan accordingly.

Readings (articles, chapters, popular press pieces) will be distributed through the course Canvas page. I will occasionally email you additional short pieces, so please check Canvas on a regular basis.

Optional readings will be marked as “recommended” in the syllabus. While I think you will find them useful, they will not appear on the exam nor are you required to address them in your reading responses.

PARTICIPATION AND ACTIVITIES

All course-related instruction and meetings will take place over Zoom, synchronously. However, these sessions will be recorded and made available on Canvas in order to accommodate those students unable to attend at the regularly scheduled course time (participating asynchronously). Per University guidelines for Fall 2020: “Students are expected to participate synchronously so long as the scheduled meeting time is between 8am and 10:30pm in their local time zone.”

In class, I expect you to contribute actively to class discussions. Relevant examples and articles are most welcome! Those students who are able to attend synchronously will be graded for their participation in the virtual classroom; those students who are unable to attend synchronously will have other opportunities to participate, including through the online discussion board and Twitter.

Extra Credit

In order to gain a deeper understanding of the research process, students are encouraged to participate in departmental research studies. Students can gain extra credit in this course for their participation in a Communication or Information Science research study at Cornell. Course extra credit will only be given for research studies recruited through the Communication/IS SONA system: <https://cornell-comm.sona-systems.com>. SONA points are given out based on 30-minute time intervals. One SONA point (or one 30-minute offline study) is equivalent to 2.5 extra credit points (.5%) in this course. Students may earn up to 7.5 extra credit points (1.5% of the total grade) for 3 SONA points. Students can also earn extra credit for attending a virtual academic event (i.e. colloquium, special lecture, etc.) related to a topic we are discussing in class. I will announce lectures/events which fit with the course material. After attending, students must write a 1-page report summarizing the lecture and relating it to gender and media. While students may do any combination of research extra credit and lecture report extra credit, they may not earn more than a total of 7.5 course points (1.5% of the total grade). Also, please note that these are the only possibilities for extra credit; please do not ask if I can give “you” extra credit or make up exam/assignment points as this would be unfair to your peers.

DISCUSSION POSTS

During the first week of class, you will be assigned to one of two groups: A or B. Members of each group will be responsible for posting reading responses to the Canvas site on alternating weeks. These should be in response to the course readings. These discussion posts will help me gauge your understanding of, and ability to apply, foundational concepts. The due dates are marked in the syllabus and on Canvas; please note that these must be posted by 7:00 p.m. before the class period in which we will be discussing them (e.g., Tuesday night for readings we will discuss in Wednesday’s class). Posts should be approximately 500 words in length, and proper spelling and grammar should be used.

EXAMS

Your understanding of the course material will be assessed through a timed, take-home mid-term examination distributed approximately halfway through the semester. The exam will be based on material from the book, assigned articles, class discussions, and any videos shown in class.

ORAL HISTORY

*Working in small groups, you will interview a Cornell alum about their experience studying gender and sexuality in a particular moment. Your project should be guided by discussions of researcher reflexivity in oral history, including: Anderson, K., Armitage, S., Jack, D., & Wittner, J. (1987). *Beginning where we are: Feminist methodology in oral history. The Oral History Review*, 15(1), 103-127. Before reaching out to the alumni, at least one member of your group should attend a virtual mentoring session, which will be held:*

- *Sunday, September 13, 2020 at 4:00pm to 5:00pm*
- *Sunday, October 11, 2020 at 4:00pm to 5:00pm*
- *Sunday, November 8, 2020 at 4:00pm to 5:00pm*

CLASS POLICIES

Course Communication

I generally check my email once a day. I will make every effort to respond to your email within 24 hours, Monday-Friday. Thus, please do not leave important questions for Friday evening. Please be sure you check your email and Canvas regularly for updated/additional readings as well as course announcements. All lecture slides will be available immediately after the lecture, as they are being updated up to the class time in an effort to include topical material. All grades will be posted to Canvas. During the first week of classes, we will discuss another option-discussion board or Slack.

Additional instructions will be provided in class

FINAL RESEARCH PAPER

At the end of the semester, you will submit an original research paper that explores a topic of your choice related to “gender and media.” This paper will require you to conduct primary (original) and secondary research. You should cite at least six sources, five of which must be scholarly/academic resources.

This paper should be roughly 10 pages in length (double-space, 12-point Times New Roman, standard 1 inch margins). Additional details, including a rubric, will be provided in class.

In order to make sure you are on track to complete your final research paper, you should prepare a brief 1-page research paper proposal. Proposals should include: a introduction to your topic and explanation of why it is important; your research question(s); and a short description of your research method (what you will study, how you will study it, the types of questions you will ask). The proposal should also include an annotated bibliography.

All written assignments must be (1) uploaded to Canvas and (2) handed in during class (hard copy) on the date that it is due. Written work must be typed, double-spaced, and paginated. Please be sure to check spelling, grammar, and use proper referencing (APA or MLA). Late assignments will be marked down one letter grade per day late.

FINAL PRESENTATION

Each student will present an overview of their final class project during the last weeks of class. Presentations should be 6-8 minutes each and should include a visual component (Prezi or PPT).

UNIVERSITY POLICIES

Students with Academic Accommodations

If you are a student with a disability and qualify for academic accommodations, please contact me as early as possible during the semester. I am happy to provide students with the necessary accommodations. If testing accommodations are made, you are required to show up within 10 minutes of your pre-arranged start time or I will assume that you did not need the accommodation and, if regular exam has already passed, you will forfeit your exam.

Statement of Inclusivity and Respect

Each student in this course is expected to contribute to an inclusive and respectful class environment. Students of all backgrounds including gender, sexual orientation, race, ethnicity, and religion are to be treated fairly and with honesty, integrity, and respect. Civil discourse, reasoned thought, sustained discussion, and constructive engagement without degrading, abusing, harassing, or silencing others is required of all students in this class.

Academic Dishonesty

The Communication Department constituents hold each other to the highest standards of academic integrity and uphold the University policies of Academic Integrity. In accordance with Communication Department AI Policy, any student in this class suspected of plagiarism or cheating on tests or assignments will have a primary hearing. If found guilty, the student will receive a failing grade on the assignment in question and a reduction in the overall course grade, and the results of the hearing will be reported to the CALS Academic Integrity Board. The Communication Department's policy is based on university-wide policy and procedures. Visit the University Academic Integrity website for further information.

ALL WORK MUST BE YOUR OWN and MUST BE UNIQUE TO THIS CLASS (not completed in/for another class). Any work that is not your own and is not cited, and any work that has been completed in whole or part for another course will receive a ZERO.

Turn It In

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Usage Policy posted on the Turnitin.com site.

CLASS SCHEDULE * Subject to change for pedagogical reasons

Week	MODULE/Topic	Reading Due	Assignment Due
Week 1 SEPT 2	KEY CONCEPTS AND APPROACHES: Why Study Gender and Media? How?	Read entire syllabus	
	KEY CONCEPTS & APPROACHES: Gender as Social Construction	Lorber, J. (1993). Believing is seeing: Biology as ideology. <i>Gender & Society</i> , 7(4), 568-581. Miller, C. (2020, February). Young men embrace gender neutrality, but they still don't vacuum. New York Times . <u>Recommended:</u> Butler, J. (1990). <i>Gender trouble</i> . Routledge.	
Week 2 SEPT 9	KEY CONCEPTS & APPROACHES: (In)Visibility and Stereotypes	Tuchman, G. (1978). "The Symbolic Annihilation of Women by the Mass Media." <i>Hearth and Home: Images of Women in the Mass Media</i> . Oxford University Press. Davis, A. (2020). The sexy dad and caring father. In Ross, K (Eds). <i>The International Encyclopedia of Gender, Media, and Communication</i> , 1-5. Longoria-Baston and Smith, S. (2019). Hollywood Has the Power to Combat Damaging Stereotypes About Latinos. Here's Proof That It's Utterly Failing. Time Magazine . <u>Recommended:</u> Carter, C. (2015). "Sex/Gender and the Media: From Sex Roles to Social Construction and Beyond. " <i>The Routledge Companion to Media and Gender</i> .	Group A Reading Response
	KEY CONCEPTS & APPROACHES: Feminisms (Part I)	van Zoonen, E. A. (1996). Feminist perspectives on the media. <i>Mass media and society</i> , 31-52. Scharff, C. (2019, February 6). Why so many young women don't call themselves feminist . BBC	

		<p>Gupta, A. (2020). The Suffragists Fought to Redefine Femininity. The Debate Isn't Over. <i>New York Times</i>.</p> <p><u>Recommended:</u> Harvey, A. (2019). <i>Feminist Media Studies</i>. London: Wiley-Blackwell.</p>	
<p>Week 3 SEPT 16</p>	<p>KEY CONCEPTS & APPROACHES: Feminisms (Part II)</p>	<p>Gill, R. (2016). Post-postfeminism?: New feminist visibilities in postfeminist times. <i>Feminist media studies</i>, 16(4), 610-630.</p> <p>Bigman, (2019, April). "What's wrong with popular feminism. <i>Review of Sarah Banet Weiser's Empowered</i>. LA Review of Books.</p> <p><u>Recommended:</u> Banet-Weiser, S., Gill, R., & Rottenberg, C. (2020). Postfeminism, popular feminism and neoliberal feminism? Sarah Banet-Weiser, Rosalind Gill and Catherine Rottenberg in conversation. <i>Feminist Theory</i>, 21(1), 3-24.</p>	<p>Group B Reading Response</p>
	<p>KEY CONCEPTS & APPROACHES: Intersectionality and Privilege</p>	<p>Crenshaw, K. (1991). "Mapping the Margins. Identity Politics, and Violence Against Women of Color." <i>Stanford Law Review</i>.</p> <p>Coaston, J. (2019, May 28). The Intersectionality Wars. Vox.</p> <p>Crosley-Corcoran, G. (2014, May). Explaining White Privilege To A Broke White Person. <i>Huffington Post</i>.</p>	
<p>Week 4 SEPT 23</p>	<p>MEDIA TEXTS & REPRESENTATION Objectification and "The Gaze"</p>	<p>Jhally, S. (2009). What's wrong with a little objectification. <i>Media/cultural studies: Critical approaches</i>. 1st ed. New York: Peter Lang, 313-323.</p> <p>Sims, D. (2018, August 2). The Value of the 'Female Gaze' in Film. <i>The Atlantic</i>.</p> <p><u>Recommended:</u> Mulvey, L. (1975). "Visual Pleasure and Narrative Cinema," <i>Screen</i>. <i>Palgrave MacMillan</i>.</p>	<p>BRING AD FROM DUKE ARCHIVES</p> <p>GROUP A Reading Response</p>
	<p>MEDIA TEXTS & REPRESENTATION: Politics of Representation</p>	<p>Ciasullo, A. M. (2001). Making her (in) visible: Cultural representations of lesbianism and the lesbian body in the 1990s. <i>Feminist Studies</i>, 27(3), 577-608.</p> <p>Burns, K. (2019, December 27). The internet made trans people visible. It also left them more vulnerable Vox.</p>	

		Bromley, C. (2019). How magazines made Asian America. Columbia Journalism Review .	
Week 5 SEPT 30	MEDIA TEXTS & REPRESENTATION Masculinity	<p>Albrecht, M. (2020). Masculinities and American TV. <i>The International Encyclopedia of Gender, Media, and Communication</i>, 1-9.</p> <p>Matlon, J. (2019). Black Masculinity under racial capitalism. <i>Boston Review</i></p> <p>Kung, A. (2020, March 3). The desexualization of the Asian American male. <i>CNN</i></p> <p>Jenkins, B. (Director/Writer). (2016). <i>Moonlight</i> [Motion Picture]. United States: A24 & Plan B Entertainment. [Available on Reserve]</p> <p><u>Recommended:</u> <i>The Mask You Live In</i> (documentary), The Representation Project.</p>	RESEARCH PROPOSAL Group B Reading Response
	MEDIA TEXTS & REPRESENTATION: SPORT	<p>Rowe, D. (2013). Sport, media, and the gender-based insult. In <i>The Routledge Companion to Media & Gender</i> (pp. 413-424). Routledge.</p> <p>Ho, S. (2019). Barstool Sports and the persistence of traditional masculinity in sports culture. NBC News.</p> <p>Serazio, M. (June 2019). The enduring power of sexism in sports media <i>PRI</i>.</p>	
Week 6 Oct 7	MEDIA PRODUCTION: Industry Inequalities	<p>Bielby, D. (2015). "Gender inequality in culture industries," <i>The Routledge Companion to Media and Gender</i>.</p> <p>Lawrence, J. (2015). "Why Do I make Less than my Male Co-stars?" <i>Lenny</i></p> <p>Steiner, L. (2020). Sexual Harassment of and by Media Professionals. <i>The International Encyclopedia of Gender, Media, and Communication</i>, 1-5.</p> <p><u>RECOMMENDED:</u> Conor, B., Gill, R., & Taylor, S. (2015). Gender and creative labour. <i>The Sociological Review</i>, 63, 1-22.</p>	Group A Reading Response

	MEDIA PRODUCTION: Labor Cultures	<p>Pan, J. (2014). Pink Collar. <i>Jacobin</i>.</p> <p>Duffy, B. E., & Schwartz, B. (2018). Digital "women's work?": Job recruitment ads and the feminization of social media employment. <i>New Media & Society</i>, 20(8), 2972-2989.</p> <p><u>Recommended:</u> Mayer, V. (2015). "To Communicate is Human; to Chat is Female: The Feminization of US Media Work," <i>The Routledge Companion to Media and Gender</i>.</p>	
Week 7 Oct 21 (No class 10/14)	MEDIA PRODUCTION: INDIE CREATION AS RESISTENCE	<p>Schilt, K. (2003). "I'll Resist With Every Inch and Every Breath:" Girls and Zine Making as a Form of Resistance," <i>Youth and Society</i>.</p> <p>Goldberg, E. (2019). A Farewell to Feministing and the Heyday of Feminist Blogging. <i>New York Times</i>.</p> <p><u>Recommended:</u> Keller, J. (2016). Making Activism Accessible: Exploring Girls' Blogs as sites of Contemporary Feminist Activism. In: <i>Girlhood and the Politics of Place</i>. Berghahn, New York.</p>	Group B Reading Response Due MIDTERM DUE
	MEDIA AUDIENCES: Reception	<p>Cavalcante, A, Press, A, and Sender, K.S. (2017). "Feminist reception studies in a post-audience age: Returning to audiences and everyday life." 1-13.</p> <p><u>Recommended:</u> Radway, J. (1983). "Women Read the Romance: The Interaction of Text and Context," <i>Feminist Studies</i>.</p>	
Week 8 OCT 28	MEDIA AUDIENCES: Gossip and Fandom	<p>Meyers, E. (2015). "Women, Gossip, and Celebrity Online: Celebrity Gossip Blogs as Feminized Popular Culture" <i>Cupcakes, Pinterest, and Lady Porn: Feminized Popular Culture in the early 21st Century</i>.</p> <p>Van Syckle, K. (2017). It put me on antidepressants': welcome to GOMI, the cruel site for female snark. <i>The Guardian</i>.</p> <p><u>Recommended:</u> Lawson, C. E. (2020). Skin deep: Callout strategies, influencers, and racism in the online beauty community. <i>New Media & Society</i>, 1461444820904697. https://doi.org/10.1177/1461444820904697</p>	Group A Reading Response

	MEDIA AUDIENCES: Consumers	<p>Goldman, Health, & Smith, (1992). "Commodity Feminism," <i>Critical Studies in Media and Communication</i>.</p> <p>Selvin, R. & Kreisinger, E. (2017). "Why Companies Are Using Feminism To Try To Sell You Everything," <i>Refinery29</i>.</p> <p>Freeman, H. (2016). "From Shopping to Naked Selfies: How 'Empowerment' Lost its Meaning," <i>The Guardian</i></p>	
Week 9 NOV 4	SPECIAL TOPICS: The Political Economy of Beauty	<p>Wolf, N. (1990). <i>The Beauty Myth</i> (excerpts).</p> <p>Chitrakorn, K. (2020, July). Beauty ideals were built on racist stereotypes. What now? Vogue Business</p> <p><i>Recommended:</i> Byerly, C. (2020). <i>Gender, Media, and Political Economy. The International Encyclopedia of Gender, Media, and Communication</i>, 1-9</p>	Group B Reading Response
	SPECIAL TOPICS: Bodies and Aesthetics	<p>Bordo, S. (1993). "Hunger as Ideology," <i>In Unbearable weight: Feminism, Western culture, and the body</i>. Univ of California Press</p> <p>Bruno, (2019, April.). The Space I'm Occupying Isn't Just for Me.' Lizzo Fulfills Her Own Self-Love Prophecy. <i>Time</i>.</p> <p>Richardson, (2020). Body Positivity in the Age of Instagram. Daily Mail.</p> <p>Article on media and reproductive rights TBA</p>	
Week 10 NOV 11	SPECIAL TOPICS: Misogyny	<p>Ellis, E. G. (2019). Reddit's 'Manosphere' and the Challenge of Quantifying Hate. Wired</p> <p>Lawson, C. E. (2018). Platform vulnerabilities: Harassment and misogynoir in the digital attack on Leslie Jones. <i>Information, Communication & Society</i>, 21(6), 818-833.</p> <p><i>Recommended:</i> Banet-Weiser, S. (2018). <i>Empowered: Popular feminism and popular misogyny</i>. Duke University Press. (excerpts)</p>	Group A Reading Response

	SPECIAL TOPICS: Gender and Online Activism	<p>Jackson, S. J. (2016). (Re) imagining intersectional democracy from Black feminism to hashtag activism. <i>Women's Studies in Communication</i>, 39(4), 375-379.</p> <p>Mendes, K., Ringrose, J., & Keller, J. (2018). #MeToo and the promise and pitfalls of challenging rape culture through digital feminist activism. <i>European Journal of Women's Studies</i>, 25(2), 236-246</p> <p><u>Recommended:</u> Hobbes, A. (2018). One year of #MeToo: The Legacy of Black Women's Testimonies. <i>The New Yorker</i>.</p>	
<p>Week 11 DEC 2</p> <p>(No Classes held Nov 18 + 25)</p>	SPECIAL TOPICS: Social Media Self- Presentation	<p>Grindstaff, L. A. (2020). Selfies and Postfeminism. <i>The International Encyclopedia of Gender, Media, and Communication</i>, 1-5.</p> <p>Tolentino, J. (2019). The Age of the Instagram Face. <i>The New Yorker</i>.</p> <p>Hall and Carreon. (2018). Seven Women on Inherent Privilege of "Effortlessness." <i>Elle</i>.</p> <p>Wortham, J. (2019). On Instagram, Seeing Between the (Gendered) Lines. <i>New York Times</i>.</p> <p><u>Recommended:</u> MacLeod, C., & McArthur, V. (2019). The construction of gender in dating apps: An interface analysis of Tinder and Bumble. <i>Feminist Media Studies</i>, 19(6), 822-840.</p>	<p>Group Oral Histories</p> <p>Group B Reading Response</p>
<p>Week 12 DEC 9</p>	Catch up and begin presentations	Final Topic TBA	
<p>Week 13 DEC 16</p>	Final presentations		