

MDIA306 Media, Gender and Sexuality

Trimester 2 2010

Monday 12 July to Saturday 13 November 2010

20 Points



TRIMESTER DATES

Teaching dates:	Monday 12 July 2010 to Friday 15 October 2010
Mid-trimester break:	Monday 23 August to Sunday 5 September 2010
Study week:	Monday 18 October to Friday 22 October 2010
Last piece of assessment due:	Tuesday 26 October 2010

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Course Co-ordinator

Dr Anita Brady anita.brady@vuw.ac.nz

Ph: 463 6853

Room 205, 81 Fairlie Tce

Office Hours: Tues 1-3pm

Tutor

Kim Wheatley kim.wheatley@vuw.ac.nz

CLASS TIMES AND LOCATIONS

Lectures

Tues 9pm – 12pm MY LT 220

Tutorials

Tutorials will be held once a week and will be of 50 minutes duration. Details of times and rooms will be announced in week one. Tutorial sign-ups are via S-Cubed (see details on Blackboard).

Please note: tutorials are an integral part of this course. You should turn up to them having done your readings, and prepared to engage in discussion.

Screenings

The final hour of lectures each week is set aside for screenings. Details of screenings will be provided at the first lecture. You will be required to discuss screenings in your tutorials, and in your final assignment. You should therefore consider the screenings as a compulsory part of the course. PLEASE NOTE: Not all of the material screened is available in the AV section of the library.

COURSE DELIVERY

1 x 2-hour lecture per week.

5 x 1-hour screenings.

11 x 50-minute tutorials . Tutorials will take place in weeks: 2-12.

COMMUNICATION OF ADDITIONAL INFORMATION

All additional information will be announced in lectures and tutorials, and made available on the MDIA306 Blackboard site.

COURSE CONTENT

MDIA 306 provides an introduction to theories of subjectivity, gender and sexuality, and examines the representations of gender and sexuality in the media and in popular culture. The course is divided into three sections:

Gendered Subjects (Weeks 1-5)

Sexual Subjectivity (Weeks 6-9)

Cross-Representations (Weeks 10-12)

LEARNING OBJECTIVES

(a) To enable students to develop and refine their techniques of scholarship and textual analysis. This objective will be introduced and dealt with in lectures, workshopped in tutorials, and assessed in all three pieces of assessment.

(b) To enable students to develop independent research skills. This objective will be introduced and dealt with in tutorials, and assessed in assessments 1 and 2.

(c) To enable students to become familiar with, and acquire literacy with regard to, theories of gender and sexuality. This objective will be introduced and dealt with in lectures, workshopped in tutorials, and assessed in all three pieces of assessment.

(d) To enable students to theorise and analyse the relation between categories of gender and sexual identity, and media texts and industries. This objective will be introduced and dealt with in lectures, workshopped in tutorials, and assessed in all three pieces of assessment.

(e) To enable students to analyse and articulate the relation between categories of gender and sexuality and wider socio-cultural and historical contexts. This objective will be introduced and dealt with in lectures, workshopped in tutorials, and assessed in all three pieces of assessment.

EXPECTED WORKLOAD

On average, you should expect to devote approximately 16 hours per week to this course. Per week this translates to:

Lecture attendance: 2 hours

Tutorial attendance: 1 hour

Readings and screenings: 4 hours

Revision/Research: 6 hours

An additional 38-hours (in total) should be set aside for the completion of assessment.

READINGS

Essential texts:

Required readings: MDIA 306 Reader (This is available through Student Notes, and should be purchased by all students).

There are two required readings each week. In general, one is concerned with a theoretical approach to gender and/or sexuality, and the other is more specific to the analysis of media. It is crucial that students recognise how important it is to complete both the required readings each week. This is the minimum amount of reading you should do in order to successfully complete this course. All lectures and tutorials will be conducted on the assumption that you have done the readings, and viewed any relevant screening. As you will note above, **approximately four hours per week should be set aside for readings and screenings.**

Recommended readings: There is an extra additional reading recommended in each week. Details are provided on the course programme at the end of this Course Outline. These readings will be on electronic or closed reserve in the library.

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

ASSESSMENT REQUIREMENTS

Assignment 1: Reading Summaries. Worth 30% of final grade. Word limit 3 x 500-600 words (1500-1800 words in total). Due Monday 9 August 2pm in Media Studies Drop Slot (SEFTMS Admin Office, 83 Fairlie Terrace)

Assignment 2: Essay. Worth 40% of final grade. Word limit 2500 words. Due 2pm Monday 27 September in Media Studies Drop Slot (SEFTMS Admin Office, 83 Fairlie Terrace)

Assignment 3: Take Home Assignment. Worth 30% of final grade. Word limit 1500 words. Due 2pm Tuesday October 26 in Media Studies Drop Slot (SEFTMS Admin Office, 83 Fairlie Terrace)

Assignment 1: Reading Summaries.

Choose 3 readings from the Course Reader from Weeks 1-5. You may not choose two readings from the same week, and you may not choose the Chris Barker reading (Week 1) although you may find this reading very useful for understanding key terms that the other readings utilise.

Write a critical summary of each of your chosen readings. Each summary should be 500-600 words and should set out

- the thesis of the article/chapter
- how the author supports that thesis (examples, other theorist's work, etc)

- a critical engagement with the author's argument (e.g. do you find it convincing? How does it relate to other readings or theoretical frameworks?)

Guidelines

- The word limit for each summary is very short, so you will need to be concise and selective, and quotations should be kept to a minimum. These summaries must not simply replicate lecture notes.
- Each summary must be accompanied by a full bibliographic citation, formatted in MLA style. This style is set out in the SEFTMS handbook (available on blackboard).
- You must submit an electronic copy of this assignment to Turnitin before handing in your hard copy to the Drop Slot. You must attach a Turnitin receipt to the hard copy. Any assignments not submitted to Turnitin will not be marked.

There will be tutorial time set aside to discuss this assignment.

Assignment 2: Essay

Choose any media text (it cannot be a screening used in this course), and answer the following question:
How does this text produce and/or disrupt norms of sexuality?

Guidelines

- You must utilise at least 2 reputable academic sources, including at least one from the course reader that you did not summarise in Assignment 1.
- All essays must be accompanied by a bibliography formatted in MLA-style. This style is set out in the SEFTMS handbook (available on blackboard).
- You must submit an electronic copy of this assignment to Turnitin before handing in your hard copy to the Drop Slot. You must attach a Turnitin receipt to the hard copy. Any assignments not submitted to Turnitin will not be marked.
- This assignment will be assessed on the following:
 - your ability to produce a clearly thought out introduction and conclusion
 - your ability to construct an academic argument, and utilise good supporting evidence
 - the quality of your written expression
 - your ability to integrate theory and textual analysis
 - your ability to accurately follow an academic bibliographic style.
 - clear evidence that you have responded to the feedback given on assignment one

There are extensive essay writing guidelines in the SEFTMS handbook. It is strongly recommended that you consult them.

There will be tutorial time set aside to discuss this assignment.

Assignment 3: Take-Home Assignment

The take-home assignment will be distributed at the final lecture. You will be given clear guidelines as to what is expected of you for this piece of assessment

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

EXTENSIONS AND PENALTIES

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions. Work that is submitted late without an extension is subject to penalties:

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Submit a hard copy of Assignment 1 to the Media Studies Drop Slot, and an electronic copy to Turnitin.
- Submit a hard copy of Assignment 2 to the Media Studies Drop Slot, and an electronic copy to Turnitin.
- Submit a hard copy of Assignment 3 to the Media Studies Drop Slot.

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

GENERAL UNIVERSITY POLICIES AND STATUTES

You should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx

COURSE PROGRAMME

Week 1	13 Jul	<p>L1: Introduction: Subjectivity</p> <p>R1: Griselda Pollock. "What's Wrong with 'Images of Women'?"</p> <p>R2: Chris Barker. "Issues of Subjectivity and Identity."</p> <p>Recommended further reading: Michel Foucault. "Docile Bodies." <i>The Foucault Reader</i>. Ed. Paul Rabinow. New York: Pantheon, 1984. 179-187.</p>
Week 2	20 Jul	<p>L2: Theorising Gender</p> <p>R1: Jane Flax. "Postmodernism and Gender Relations in Feminist Theory"</p> <p>R2: Anita Brady. "Can this Women's World Champ Really Be A Man: Caster Semenya and the Limits of Being Human"</p> <p>Recommended further reading: Judith Butler. "Introduction: Acting in Concert." <i>Undoing Gender</i>. New York: Routledge, 2004. 1-16.</p>
Week 3	27 Jul	<p>L3: Contemporary femininities</p> <p>R1: Rosalind Gill. "Advertising and Postfeminism"</p> <p>R2: Sarah Banet-Weiser and Laura Portwodd-Stacer. "'I just want to be me again!': Beauty pageants, reality television and post-feminism."</p> <p>Recommended further reading: Yvonne Tasker and Diane Negra (Eds). <i>Interrogating Post-Feminism: Gender and the Politics of Popular Culture</i>. Durham: Duke University Press, 2007.</p>
Week 4	3 Aug	<p>L4: Contemporary masculinities</p> <p>R1: Donaldson, Mike. "What is Hegemonic Masculinity?"</p> <p>R2: Consalvo, Mia. "The Monsters Next Door: Media Constructions of Boys and Masculinity."</p> <p>Recommended further reading: Hanke, R. "On Masculinity: Theorizing Masculinity With/in The Media." <i>Communication Theory</i> 8 (1998): 183-203.</p>
Week 5	10 Aug	<p>L5: Transgendered Bodies</p> <p>R1: Susan Stryker. "(De)Subjugated Knowledges"</p> <p>R2: Joshua Gamson "I Want to Be Miss Understood"</p> <p>Recommended further reading: Chris Straayer. "Transgender Mirrors: Queering Sexual Difference." <i>Queer Cultures</i>. Eds. Deborah Carlin and Jennifer DiGrazia. New Jersey: Pearson Prentice Hall, 2004. 507-524.</p>
Week 6	17 Aug	<p>L6: Sexual Subjectivity</p> <p>R1: Barry Smart. Extract from "Subjects of Power, Objects of Knowledge"</p> <p>R2: Anita Brady. "All Blacks, Eyeliner, and <i>Queer Eye</i>".</p> <p>Recommended further reading: Michel Foucault. "The Repressive Hypothesis." <i>The History of Sexuality (Vol 1)</i>. New York: Vintage, 1980. 36-49</p>
Mid Trimester Break:	Monday 23 August to Sunday 5 September 2010	
Week 7	7 Sept	<p>L7: Heteronormativity and Anxieties of Representation</p> <p>R1: Diane Raymond. "Popular Culture and Queer Representation"</p> <p>R2: Susan Wolfe & Lee Ann Roripaugh. "The (In)visible Lesbian"</p> <p>Recommended further reading: Larry Gross . <i>Up From Invisibility</i>. New York: Columbia, 2001.</p>

Week 8	14 Sept	L8: The politics of queer R1: Annamarie Jagose. "Queer". R2: Alex Cho. "Lady Gaga, Balls-Out: Recuperating Queer Performativity." Recommended further reading: Rosemary Du Plessis "Queer, Queerer, Queerest?" <i>Queer in Aotearoa New Zealand</i> . Palmerston Nth: Dunmore, 2004.
Week 9	21 Sept	L9: Norms and Regulation R1: Catherine Lumby. "Why Feminists Need Porn." R2: Marjo Kolehmainen. "Normalizing and Gender Affects." Recommended further reading: Linda Williams. <i>Screening Sex</i> . Durham: Duke, 2008.
Week 10	28 Sept	L10: Race R1: Sue Tait. "Advertising, Cultural Criticism and Mythologies of the Male Body." R2: Ramona Coleman-Bell. "Droppin' It Like It's Hot: The Sporting Body of Serena Williams." Recommended further reading: Brendan Hokowhitu. "Race Tactics: The Racialised Athletic Body." <i>Junctures</i> 1 (2003): 21-34.
Week 11	5 Sept	L11: Disability and Mental Illness R1: Stephen Harper. "Madly Famous: Narratives of Mental Illness in Celebrity Culture." R2: Jenny Morris. "A Feminist Perspective." Recommended further reading: Emma Bell. "From bad girl to mad girl: British female celebrity, reality products, and the pathologization of pop-feminism." <i>Genders</i> 48 (2008). Web.
Week 12	12 Sept	L12: Summary and Take-Home Exam