

JRLC 5400: Race, Gender and Media

Spring 2007: 87- 265

Class Meets: Tues. & Thurs., 11:00-12:15 P. M.
348 Student Learning Center

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Office Hours:

Tuesday: 10:00 A.M. - 11:00 A.M.

Wednesday 10:00 – 12:00 Noon

Also by appointment

COURSE DESCRIPTION

This course examines some of the relationships between the media in the U. S. and the **social constructions of race and gender**. Four related concerns are at the heart of many of these relationships: 1) media **representations** of race and gender, 2) **audience interpretations** of media portrayals, 3) **critical analyses** of media culture and media content, and 4) what to do about these concerns: **media literacy, activism, and advocacy**.

Course topics include (but are not limited to):

- Race and gender as social constructions
- Media stereotypes in television and film
- Masculinity and Femininity
- Sexual Orientation & Television
- Media and Female Athletes
- Music Videos
- Media Literacy
- Video Games
- Whiteness
- Gender & Advertising
- Cultural Studies
- Hip-Hop Culture
- Feminist Media Studies
- Media Culture & Youth
- The Internet and Hate
- Popular Music

COURSE OBJECTIVES

After taking this course, it is expected that each student will:

1. Develop an awareness of, and sensitivity towards the various ways race and gender impact both media content and audience interpretations of media content.
2. Possess a greater understanding of our media culture through examination of various production, construction, and meaning-making processes.
3. Acquire a fundamental knowledge of the various issues and “dialogues” over media relationships to race and gender, and of how both are shaped by power—structural political and economic inequities.
4. Become familiar with some of the approaches used to study media, gender, and race.
5. Enhance oral and written communication skills; develop analytical thinking and critical reading proficiencies.
6. Develop a greater appreciation of the media's cultural influence and ultimately, become more media literate and a productive citizen.

REQUIRED READING MATERIAL

Text: Lind, R. A. (Ed.). *Race/Gender/Media: Considering diversity across audiences, content, and producers*. Boston: Pearson, 2004.

Readings Packet: Available from Athens Blue Print & Copy Shop, 269 W. Dougherty, Athens.

COMPUTING AND ELECTRONIC MAIL

Students are required to maintain an active computer account for electronic mail and other computing services. Most course materials will be available via the Internet on **WEB-CT@UGA.EDU**. In addition, we will use a UGA listserv to share information and discuss course material. Electronically distributed course information is important for success in the course.

The address for the class listserv: **racegendermedia@listserv.uga.edu**

COURSE REQUIREMENTS AND EXPECTATIONS

This course requires that you:

1. **Attend class on a consistent basis:** Attendance will be taken every class meeting.
2. **Participate in class discussions:** Although this class is comprised of a fairly large number of students, it will include open class discussions and small group discussions. Thus, you are expected to attend and participate in these discussions.
3. **Complete the assigned readings** for the day they are assigned (listed) on the syllabus. Do not get behind in the readings as the pace and structure of the course make it difficult to "catch up." You will be expected to offer your views on readings in class discussions, and written essays. Further, many of the lecture-discussions will supplement (not repeat) the assigned readings and thus presume that you already have read the material. **In short, you must read for this class!**
4. **Complete in/out-class writing assignments (announced and unannounced):** These short assignments are designed both to encourage you to keep up with the assigned readings and to provide an opportunity to demonstrate an understanding of course material. **These in-class assignments cannot be made up!**
5. Write a short introductory **essay** on a select article from the Lind text-reader.
6. Write an **essay** that examines race from your perspective.
7. Write an **essay** that analyzes some aspect of gender in a media text.
8. Complete an **essay** that develops an analysis of any video (of your choice) shown in class.
9. There is no final exam in this class, but attendance during the final period is required.

Each assignment, tentative due date, and percentage value is listed below*:

<u>Assignment</u>	<u>Assignment Due Date</u>	<u>% of Final Grade</u>
Article Analysis	Friday February 15	10%
First Essay: Race	Friday March 9	15%
Second Essay : Gender 20%	Friday April 13	
Video Analysis	Friday April 27	20%
In/Out-Class Writing Activities	Throughout the Semester (5)	25%
Attendance/Participation	Throughout the Semester	10%

*The instructor reserves the right to add to/alter the assignment requirements, due

dates, and/or percentage values.

You are encouraged to discuss your course performance with the instructor at mutually convenient times. Each student is expected to work hard for this course (or any other course for that matter). The instructor evaluates student work rigorous, but fair and consistent across all students in the class. The course material is not difficult to grasp, but a successful course performance *requires* both a serious engagement with the course themes and involvement in classroom activities. The instructor wants every student to succeed in this course and he is willing to assist each student in achieving success.

Course Policies

Assignment Submissions:

1. All assignments (essays) must be **typed** and conform to a style manual for academic writing. Submit all essays with a **cover page** that includes the **last four digits** of your student **ID number** (or social security) instead of a name. Use 11 or 12 pt. font with 1 inch margins and page numbers. Please refer to handout on writing essays for other suggestions and guidelines.
2. Before submitting essays for evaluation, make a **photocopy** and submit the original.
3. Unless you are given permission by the instructor, all assignments are to be submitted on the announced due date to avoid penalty. Students that encounter (unexpected) legitimate circumstances that contribute to late submissions must meet with the instructor in order to negotiate alternatives that are devoid of penalty.
4. Unless given permission, students should not submit assignments electronically (e-mail or fax).
5. The instructor has zero tolerance for plagiarism and/or any type of academic dishonesty or misconduct. All academic work must meet the standards contained in UGA's *A Culture of Honesty*. Students are responsible for informing themselves about those standards before performing any academic work.

Attendance and Participation:

6. Attendance is taken every class meeting and each student is expected to attend class regularly. Student attendance in class is verified by each student's signature on the attendance sheet that circulates class every meeting. **It is your responsibility to sign the attendance sheet. There is no such thing as an excused "absence"** except in cases where illness and unanticipated emergencies occur and the instructor is notified in a timely fashion.
7. Throughout the semester, we will engage in a number of class discussions—some will deal with sensitive and controversial topics. **Everyone's** opinions and views are to be respected at all times. **There is absolutely no place in this course for rudeness, discourtesy, and intolerance.** Everyone will not agree with everything that is said or written in this course--that's okay, as long as we create and maintain a learning environment that encourages open and honest exchanges of ideas and opinions at all times! Any student who needs special accommodations for learning or who has special instructional needs should share these concerns with the instructor as soon

as possible.

Other Policies:

8. In-class writing activities **cannot be made up**.
9. Take whatever measures necessary to insure that **cell phones**, pagers, or any other electronic device do not disrupt class activities. Turn them off upon entering the classroom!
10. Please do not complete work for other courses during our class meetings. If you cannot devote full attention to a particular class, do not attend.

The next section contains a **tentative** schedule for this semester. Your instructor will announce any schedule changes.

Reading assignments are in **bold print**: “**RP**” denotes readings from packet. **Unless specified otherwise, readings are from the Lind text-reader.** Please read all assigned readings **for** the day/class (or prior to) listed on the syllabus. Titles of videos (shown in class) are in *italics*.

Date of Class: Class Topic, Reading Assignment, Video Tape

<u>Tues. Jan. 9:</u>	Course Introduction
<u>Thurs. Jan 11:</u>	Student Introductions
<u>Tues. Jan 16:</u> Media	A Media Literacy Approach to the Study of Race, Gender and Read: RP: Lewis & Jhally, “The Struggle Over Media Literacy”
<u>Thurs. Jan 18:</u>	The Social Construction of Reality Read: Lind, “Laying a Foundation for Studying Race, Gender & Media” RP: Kellner, “Cultural Studies, Multiculturalism and Media ...”
<u>Tues. Jan 23:</u> learned ...” <i>Values</i>	Media and the Cultivation of Values Read: Stern, “All I Really Needed to Know (About Beauty) I Video: <i>The Electronic Storyteller: Television and the Cultivation of</i>
<u>Thurs. Jan 25:</u>	The Social Construction of Race Read: RP: Orbe & Harris, “History of Race” RP: “About Race Series”
<u>Tues. Jan 30:</u>	Critical Race Theory Read: RP: “Critical Race Theory: Introduction” RP: Brooks, “Space Traders Media Criticism and ...” Video: <i>Space Traders</i>
<u>Thurs. Feb 1:</u>	Whiteness and Media Read: RP: Dyer, “The Matter of Whiteness”

RP: Shome, "Outing Whiteness"

Video: *The Family Secret*

Tues. Feb. 6:

The Language of Race

Read: RP: Woods, "The Language of Race"

RP: "The Family Secret"

Peck, "Talking About Racism on the *Oprah Winfrey*

***Show*"**

Thurs. Feb 8:

Racial Stereotypes: Historical Perspectives of U.S. Media

Read: King, "Arguing Over Images: Native American

Mascots and Race"

RP: Rhodes, "The Visibility of Race and Media History"

Video: *Ethnic Notions*

Tues. Feb 13:

Prime-Time Television and African Americans

Read: Lotz, "Barricaded Intersections: *Any Day Now* and the

..."

Video: *Color Adjustment*, Pt. 1 ("Color Blind TV?")

Thurs. Feb 15:

Prime-Time Diversity?

Read: Conners, "Color TV? Diversity in Prime-Time TV"

Video: *Color Adjustment*, Pt. 2 ("Coloring the Dream")

Date of Class: _____ Class Topic, Reading Assignment, Video Tape

Tues. Feb 20:

Race, Gender, and Disney

Read: Rockler, "Race, Hierarchy, and Hyenaphobia in *The*

***Lion King*"**

Bartnett, "Destructive and Constructive Characterizations of

..."

Video: *Mickey Mouse Monopoly: Disney, Childhood and Corporate*

Culture

Thurs. Feb. 22:

Kids & Youth Culture: Disney and the *Merchants of Cool*

Read: Tracey, "Why Don't You Act Your Color?: Preteen

Girls..."

Video: *The Merchants of Cool* (excerpts)

Tues. Feb 27:

New Media, Old Hate: The Internet

Read: Cooper, "Cyber-Hate and the Disinhibiting Effects..."

Roy, "Music to Riot By: Calls to Racial Violence in ..."

Video: *Hate.Com: Extremists on the Internet*

Thurs. Mar. 1:

Video Games

Read: Huntemann, "Pixel Pinups: Images of Women in Video

Games"

Video: *Game Over: Gender, Race & Violence in Video Games*

Tues. Mar 6:

Intersections of Race and Gender: Asian Women and Media

Read: RP: Sun, "Ling Woo in Historical Context..."

RP: Hagedorn, "Asian Women in Film: No Joy, No Luck"

Video: *Slaying the Dragon*

Thurs. Mar 8:

Racial Essentialism

Chen, "'Outwhiting the Whites': An Examination of the"

Spring Break

Tues. Mar 20:

Gender and Media

Read: RP: Holtzman: "Gender: In Pink and Blue and Vivid Color"

Video: *Sexual Stereotypes*

Thurs. Mar 22:

Cultural Criticism & Feminism

Read: Lind & Salo, "Framing Feminism"

RP: hooks, "Outlaw Culture/Introduction: The Heartbeat of ..."

Video: *Cultural Criticism and Transformation, Pt. 1, On Cultural Criticism*

Tues. Mar 27:

Feminist Media Studies

Read: RP: hooks, "Third World Diva Girls: Politics of Feminist

Solidarity"

Video: *Cultural Criticism and Transformation, Pt. 2, Doing Cultural Criticism*

Thurs. Mar 29:

Gender and Advertising

Read: RP: Jhally, "Image-Based Culture: Advertising ..."

Kilbourne, "The More You Subtract, the More You Add"...

Video: *Killing Us Softly 3*

Tues. Apr 3:

Gendered Advertising: Beauty and Body Image

Read: Wolf, et. al., "Body Image, Mass Media, Self-Concept"

Video: *Slim Hopes: Advertising and the Obsession with Thinness*

Date of Class:

Class Topic, Reading Assignment, Video Tape

Thurs. Apr 5:

Masculinity

Read: RP: La France, "What is Masculinity?"

Video: *Tough Guise: Media ... Crisis in Masculinity, Pt. 1*

Tues. Apr 10:

Masculinity and Popular Culture

Read: MacDonald, "Masculinity and Race in Media: The Case of ..."

Martin & Yep, "Eminem in Mainstream Public

Discourse: ..."

Video: *Tough Guise: Media ... Crisis in Masculinity, Pt. 2*

Thurs. Apr 12:

Hip-Hop Culture and Masculinity

Read: RP: Sood, “Beyond Beats and Rhymes” Review
RP: Wagner, “Director Rips Hip-Hop Sexism,

Homophobia...”

Video: *Beyond Beats & Rhymes: Masculinity in Hip-Hop Culture*

Tues. Apr 17:

Gender, Sports & Media

Read: Eastman, “Favoritism and Identity in the Mediation of

Sports”

RP: Schell, “(Dis)Empowering Images? Media ...”

Video: *Playing UnFair: The Media Image of the Female Athlete*

Thurs. Apr 19:

Media and (Homo)Sexuality

Read: Moriarty, “Fears of Difference and Miscegenation: ...”

RP: Hubert, “What’s Wrong With this Picture? ...”

Video: *Further Off the Straight and Narrow: New Gay Visibility on TV*

1998-2006

Tues. Apr 24:

Music Videos & Female Sexuality

Read: RP: Jhally, “Intersections of Discourse: . . .”

RP: Jane, “Look Ma! I’m a Video Ho”

Video: *Dreamworlds 3: Desire/Sex/Power in Music Video*

Thurs. Apr 26:

Course Wrap-Up and Evaluations

Final (Exam) Meeting:

Tuesday May 8, 12-3 PM

Honors Option and Other Presentations

Course Readings Packet

JRLC 5400: Race, Gender and Media Spring 2007 Brooks

- Lewis, J. & Jhally, S. (2000). The struggle over media literacy. *Journal of Communication* 48(1), 109-120.
- Kellner, D. (2003). Cultural studies, multiculturalism and media culture. In G. Dines and J. M. Humez (Eds.), *Gender, race and class in media: A text-reader* (pp. 9-20), Thousand Oaks: Sage.
- Orbe, M. & Harris, T.M. (2001). The history of race. In M. Orbe & T. M. Harris, *Interracial communication: Theory into practice* (pp. 25-43). Belmont, CA: Wadsworth.
- "About Race Series." In A. N. Morgan, A. I. Pifer, & K. Woods (Eds.), *The Authentic voice: The best reporting on race and ethnicity* (pp. 24-25, 41-49). New York: Columbia University Press.
- Delgado, R. & Stefancic, J. (2001). Introduction. In *Critical race theory: An introduction* (pp. 1-11). New York: New York University Press.
- Brooks, D. E. (1998). Space traders, media criticism and the interpositional strategy. In J. Martin, T. K. Nakayama, and L.A. Flores (Eds.), *Readings in cultural contexts* (pp. 275-284). Mountain View, CA: Mayfield Publishing Company.
- Dyer, R. (1988). The matter of whiteness. In *White* (pp.1-14). London: Routledge.
- Shome, R. (2000). Outing whiteness. *Critical Studies in Media Communication* 17(3), 366-371.
- Woods, K. (1999) The Language of Race, Poynter Institute.
www.poynter.org/content/content.
- "The Family Secret." In A. N. Morgan, A. I. Pifer, & K. Woods (Eds.), *The Authentic voice: The best reporting on race and ethnicity* (pp. 81-82, 91-102). New York: Columbia University Press
- Rhodes, J. (1993). The visibility of race and media history. *Critical Studies in Mass Communication* 10(2), 184-190.
- Sun, C. F. (2003). Ling Woo in historical context: The new face of Asian American stereotypes in on television. In G. Dines and J. M. Humez (Eds.), *Gender, race and class in media: A text-reader* (pp. 656-664). Thousand Oaks: Sage.
- Hagedorn, J. (1997). Asian women in film: No joy, no luck. In S. Biagi & M. Kern-Foxworth *Facing difference: Race, gender, and mass media* (pp. 32-37). Thousand Oaks: Pine Forge Press.
- Holtzman, L. (2000). Gender: In pink and blue and vivid color. In *Media messages: What television, film and music tell us about race, gender and sexual orientation* (pp. 51-97). Armonk, NY: M.E. Sharpe.
- hooks, b. (1994). Introduction: The heartbeat of a cultural revolution. In *Outlaw culture: Resisting representations* (pp.1-7). New York: Routledge.

- hooks, b. (1990). Third world diva girls: politics of feminist solidarity. In *Yearning: Racism gender, and cultural politics* (pp. 89-102). Boston: South End Press.
- Jhally, S. (2003). Imaged-based culture: Advertising and popular culture. In G. Dines and J. M. Humez (Eds.), *Gender, race and class in media: A text-reader* (pp. 249-257). Thousand Oaks: Sage.
- LaFrance, E. (1995). What is masculinity? In *Men, media and masculinity* (pp. 1-17). Dubuque, IA: Kendall/Hunt.
- Sood, S. (2005). Beyond beats and rhymes: Masculinity in hip-hop. www.alternet.org/story/21386.
- Wagner, B. (2006). Director rips hip-hop sexism, homophobia in new documentary. www.mtv.com/movies/news/articles/1521518/story.ihtml.
- Schell, L. A. (Dis)Empowering images? Media representations of women in sport. www.womensportsfoundation.org.
- Hubert, S. J. (2003). What's wrong with this picture? The politics of Ellen's coming out party. In G. Dines and J. M. Humez (Eds.), *Gender, race and class in media: A text-reader* (pp. 608-612). Thousand Oaks: Sage.
- Jhally, S. (1994). Intersections of discourse: MTV, sexual politics, and *Dreamworlds*. In Jon Cruz & Justin Lewis, (Eds.), *Viewing, reading, listening: Audiences and cultural reception* (pp.151-168). Boulder, CO: Westview Press.
- Look Ma, I'm A Video Ho. (2002, November) *Jane*, pp. 128-131.