

McDaniel College Budapest

COM 3221 Gender in Communication Spring term 2018

Professor: Barna Szamosi

Contact information

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Availability

Before and after classes by appointment.

Course Description

This course examines current research from a critical cultural theoretical perspective on the interaction between gender and communication, and explores how communication works to construct the notions of masculinity and femininity. Viewing gender construction particularly in relation to power, we will look at culture, language, nonverbals, socialization, media, pop culture and institutions.

LEARNING OBJECTIVES

- To understand the usefulness of theory as a way of changing how you think about gender.
- To change the way you think about and interact with the culture around you.
- To learn some of the influential versions of theory on gender.
- To apply theories to the culture of daily life.
- To learn ways to analyze and evaluate various theories about gender.

Required Films:

Paris is Burning; Killing Us Softly 4; Sut Jhally, Dreamworlds 3: Desire, Sex & Power in Music Video; Hip-hop: Beyond Beats and Rhymes, Codes of Gender.

Suggested film:

John Berger's BBC Series, "Ways of seeing"

Episode 1, http://www.youtube.com/watch?v=CZhJp8kiqE&list=TL4yebkl_TfTM

Episode 2, <http://www.youtube.com/watch?v=bZR06JJWajM>

Episode 3, <http://www.youtube.com/watch?v=9yGca39v9CE>

Episode 4, <http://www.youtube.com/watch?v=xhOVdoMxYxU>

ASSIGNMENTS AND GRADING

Requirements

I. Questions (20)

Before each class I expect you to write two questions on the assigned text and in one case 4 questions for May 3. This is the minimum requirement for every class, besides this, you are expected to take part in class discussions. These questions are due the day before the class by 6 P.M. You have to send them to my email address. In addition to this you must choose two films and write 2-2 questions regarding the problems they discuss. These questions are due on the day of the film by 6 P.M.

II. Mid-term test (20 points)

III. End-term test (30 points)

IV. Presentation (10 points)

You have to choose a text from the reader and connect a part of the text to contemporary issue. You can choose a newspaper article, an advertisement, music, film etc. the point is to raise our attention to the problem that you identified by using the concepts and arguments that you have read by that time in the chosen text. The presentation is due on the day the chosen text is scheduled. The presentation should be 15 minutes.

V. Reaction Paper (20 points)

During the course you are expected to choose one topic which you will analyze in your reaction paper. In these papers you should use one central text to build up your argument. In addition I expect you to pull in other relevant sources (min. 1 – max. 2) to show me that you engaged with the topic and you are able to critically analyze the issue at stake (conceptualize problems; make connections between multiple sources etc.). Proper referencing is also a must (APA). The reaction paper is expected to be between 800 and 1000 words.

REACTION PAPER DEADLINE: 11TH MAY 2018. 12 P.M.

GRADING POLICIES: Grades are earned, not negotiated.

<u>REQUIREMENTS AND ASSIGNMENTS</u>	<u>percent of grade:</u>
I. Questions	20
II. Mid-term test	20
III. End-term test	30
IV. Presentation	10
V. Reaction Paper	20
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	100%

NO EXTRA CREDIT WORK WILL BE PERMITTED. YOU WILL NOT BE PERMITTED TO REVISE (OR REDO) ASSIGNMENTS OR EXAMINATIONS.

Late Assignments: It's not fair to give some students extra time to complete an assignment. Thus, a penalty of one point for the assignment will be assessed for each 24 hr. period or fraction thereof that an assignment is late. An assignment is late if I receive it after the end of the class period for which the assignment is due.

Cheating/ Plagiarizing: These behaviors will not be tolerated. I will recommend that students caught cheating on examinations earn an “F” for the course. Students caught cheating on individual assignments receive a 0 for the assignment. See the College’s policy on Academic Integrity for definitions and examples of these terms.

Grading Guidelines

D, F Fails to demonstrate comprehension of course concepts, is poorly executed or not attempted or completed

C+, C Keeps up with readings, shows basic understanding of concepts, meets minimum requirements with more than a few errors submitted on time, or is good work submitted late. Mere reporting, without evidence of independent thinking; lackluster, uninspired, lazy.

B+, B Exceeds minimum understanding of concepts, applies concepts to interpret fresh example, compares multiple sources, is submitted on time, or is superior work submitted late.

A-, A Shows ability to creatively manipulate concepts, to insightfully critique them; sheds insight on connections among multiple sources. Superior work submitted on time.

Honor Code and Course Policies

- Read and watch all assignments before class and be prepared to discuss them.
- Participate actively in class discussions
- Be on time. If you enter class after I’ve taken attendance you may take part but it will count as half absence.
- Hand in work on time. Be sure to back up your work on disks in case of computer crashes, printer problems, lost disks, etc. Computer related excuses don’t cut it.
- Hand in assignments as hard copies, on paper, in class on the day they’re due unless I ask you for digital copies. Otherwise, emailed copies will be considered late.
- Turn off and stow away your cell phone.

Participation implies attendance; absences will be noted and will adversely affect your final participation grade. In addition, in accordance with McDaniel Budapest’s attendance policy, there will be an automatic deduction of one letter grade for every unexcused absence following your second unexcused absence.

- Absence due to sickness and emergency must be accompanied by a signed note from, e.g., health services, traffic court, etc. and should be presented to Adriána Márton.
- McDaniel College asks that you include the Honor Pledge on all submitted homework and tests: *“I have neither given nor received unauthorized aid on this piece of work, nor have I knowingly tolerated any violation of the Honor Code.”*

Semester schedule/topics covered

(may be amended as necessary)

Date	&	Readings and Assignments
Week 1		Introduction & Conceptual Foundations
Jan. 30.		Adichie, C.N. (2013). We should all be feminists. Euston: TEDxTalks. We will watch the film in class. http://www.youtube.com/watch?v=hg3umXU_qWc
Febr. 1.		Berger, P. L. & Luckmann, T. (1991) [1966]. Origins of Institutionalization. <i>The Social Construction of Reality</i> (pp. 70-85). London: Penguin Books.
Week 2		What is Gender? Conceptual Foundations & Approach
Febr. 6.		Butler, J. (1990). Preface (1999). <i>Gender Trouble</i> (pp. vii-xxviii). New York and London: Routledge.
Febr. 8.		Staunaes, D. (2003), 'Where have all the subjects gone? Bringing together the concepts of intersectionality and subjectification.' <i>NORA</i> , 11(2), 101-110.
Week 3		Theoretical & Methodological Perspectives
Febr. 13.		No classes.
Febr. 15.		Bucholtz, M. (2005) [2003]. Theories of Discourse as Theories of Gender: Discourse Analysis in Language and Gender Studies. In Holmes, J. & Meyerhoff, M. (Eds.). <i>The Handbook of Language and Gender</i> (pp. 43-68). Oxford: Blackwell Publishing.
Week 4		Gendered voices, styles, cultural perceptions
Febr. 20.		DeFrancisco, V.P. & Palczewski, C. (2007). Gendered/Sexed Voices. In: Communicating Gender Diversity: A Critical Approach (pp. 61-80). Los Angeles: Sage Publications.
Febr. 22.		<i>Paris is Burning</i> (1989) (in class)
Week 5		Nonverbals
Febr. 27.		DeFrancisco, V.P. & Palczewski, C. (2007). Gendered/Sexed Bodies. In: Communicating Gender Diversity: A Critical Approach (pp. 81-106). Los Angeles: Sage Publications.
March 1.		<i>Killing Us Softly 4</i> (in class)
Week 6		Language & Gender
March 6.		DeFrancisco, V.P. & Palczewski, C. (2007). Gendered/Sexed Language. In: Communicating Gender Diversity: A Critical Approach (pp. 107-140). Los Angeles: Sage Publications.

- March 8. Trudgill, P. (1972). Sex, Covert Prestige and Linguistic Change in the Urban British English in Norwich. *Language in Society* 1(2), 179-195.
- Week 7**
March 13. **No classes this week!**
No classes.
- March 15. Hungarian National Holiday
- Week 8**
March 20. **Test**
No classes.
- March 22. Mid-term test
- Week 9** **Easter Holiday – No Classes. (March 26 – April 2)**
- Week 10**
April 3. **Language & gender**
Talbot, M. (2005) [2003]. Gender Stereotypes: Reproduction and Challenge. In Holmes, J. & Meyerhoff, M. (Eds.). *The Handbook of Language and Gender* (pp. 468-486). Oxford: Blackwell Publishing.
- April 5. Holmes, J. and Stubbe M. (2005) [2003]. “Feminine” Workplaces: Stereotype and Reality. In Holmes, J. & Meyerhoff, M. (Eds.). *The Handbook of Language and Gender* (pp. 573-599). Oxford: Blackwell Publishing.
- Week 11**
April 10. **Socialization**
Miedzian, M. (2002) [1991]. When Male Behaviour is the Norm. In Miedzian, M. *Boys will be Boys* (pp. 3-17). New York: Lantern Books.
- April 12. Miedzian, M. (2002) [1991]. When the Toy Store Looks Like a Military Arsenal. In Miedzian, M. (2002). *Boys will be Boys* (pp. 267-285). New York: Lantern Books.
- Week 12**
April 17. **Media & Social construction of femininity**
DeFrancisco, V.P. & Palczewski, C. (2007). Media. In: *Communicating Gender Diversity: A Critical Approach* (pp. 235-262). Los Angeles: Sage Publications.
- April 19. Reischer, E. & Koo, K.S. (2004). The Body Beautiful: Symbolism and Agency in the Social World. *Annual Review of Anthropology* 33, 297-317.
- Week 13**
April 24. **Beauty Culture**
Crane, D. (2003). Gender and Hegemony in Fashion Magazines.: Women's Interpretations of Fashion Photographs. In Dines, G. and Humez, J.M. (Eds.) *Gender, Race and Class in Media* (pp. 314-332). Thousand Oaks, CA: Sage.

April 26.	<i>Dreamworlds 3: Desire, Sex & Power in Music Video</i> (in class)
Week 14	Social construction of masculinity & media
May 1.	Labor Day – No classes.
May 3.	Miedzian, M. (2002) [1991]. The Culture of Violence. In Miedzian, M. <i>Boys will be Boys</i> (pp. 173-180). New York: Lantern Books. Miedzian, M. (2002) [1991]. Films and Videos: When Blood and Guts is Fun. In Miedzian, M. <i>Boys will be Boys</i> (pp. 240-251). New York: Lantern Books.
Week 15	Pop music & Gender
May 8.	Miedzian, M. (2002) [1991]. Music and Wrestling: The “Joys” of Rape, Satanism, and Bigotry. In Miedzian, M. <i>Boys will be Boys</i> (pp. 253-265). New York: Lantern Books.
May 10.	<i>Hiphop: Beyond Beats and Rhymes, Codes of Gender.</i> (in class)
Week 16	Final Week
May 17.	End-term Test