



**Feminist Media Studies**

**Dr. Tace Hedrick, Associate Professor**

**WST 6935 - Sec 28DE**

**Class Period: Thursday 4:05-6:50 (15 min "break" at end of class)**

**Class Room: Ustler Hall 108**

**tace@ufl.edu (please email me rather than call my office)**

**Office: 302 Ustler Hall**

**Office Hours: Thursday 2:00-3:00**

**Required Texts:**

Branston and Stafford, eds., *The Media Student's Book (MSB)* (print)

Berger, John. *Ways of Seeing (WOS)*

hooks, bell, *Art on My Mind: Visual Politics (AMM)*

### **Online Resource: Purdue Modules on Theory**

Module on Marxism, “ideology” and “fetish”; Module on Althusser, “ideology”; Module on Jameson, “ideology.” <https://www.cla.purdue.edu/english/theory/marxism/modules/index.html>

Module on Foucault, “gender and sex” and “repressive hypothesis”; Module on Butler, “gender and sex” and “performativity.”

<https://www.cla.purdue.edu/english/theory/genderandsex/modules/>

### **Course Reserves:**

D’Acci, Julie. “A Woman’s Audience.” *Defining Women: Television and the Case of Cagney and Lacey*. Chapel Hill, NC: University of North Carolina Press, 1994.

Foucault, Michel. “Practices and Knowledge.” *The Foucault Reader*. Paul Rabinow, ed. New York, NY: Pantheon Books, 1984.

Hall, Stuart. “Encoding and Decoding.” *Media and Cultural Studies*. Meenakshi Gigi Durham and Douglas M. Kellner, eds. Malden, MA: Blackwell Publishers, 2001.

Hearn, Jeff. “From hegemonic masculinity to the hegemony of men.” *Feminist Theory*. 5.1 (2004), 49–72.

Mayer, Vicki. “Bringing the Social Back In.” *Production Studies: Cultural Studies in Media Industries*. Mayer, Vicki and Banks, Miranda, eds. Hoboken: Taylor & Francis, 2009.

Williams, Raymond. “Hegemony.” *Marxism and Literature*. Oxford University Press, 1977.

### **Course Description:**

In this course, we will be examining what it means to have a grasp of feminist media literacy—that is, how to “read” and interpret media (the internet, television, movies, news, magazines, etc.) in terms of how and why each of these mediums deliver us hegemonic (that is, unconsciously normative) and ideological messages about race, class, gender, and sexuality. We will first be familiarizing ourselves with some key terminology whose purpose is to give us *explanatory power*, or in other words will help us to begin to understand underlying workings of privilege, status, inequality, etc. We’ll then be looking at feminist media theory, production theory (how movies, television programs, news programs, get produced), and cultural studies theories. We will be looking at movie and television clips as well as websites.

**Course Requirements:** One 10-minute paper presentation (8 pages or so), one-page final paper proposal with a 5-source bibliography; one annotated bibliography for the final paper with 10

sources, and a final 15-25 page paper, not including bibliography or endnotes.

**Annotated Bibliography:** Please see a website such as <http://www.library.cornell.edu/olinuris/ref/research/skill28.htm> to help you put together an annotated bibliography. This bibliography should be made up of fundamental works which will aid you in writing your final paper.

**Paper Presentation:** Please choose one particular idea or significant figure (such as John Berger or bell hooks) from your reading for your day on which to present in class. Please have copies of your 8-page presentation to pass out to the class and professor, so we can read along. Treat this presentation as you would a presentation at a conference: the writing goes together, the ideas are clear, but you welcome any questions or comments.

**Proposal:** Paste <http://theprofessorisin.com/2011/07/12/how-today-how-to-write-a-paper-abstract/> into your browser if you need help in writing a proposal, or Google “how to write a graduate student paper proposal.”

Here’s what will net you the best paper proposal, one which is focused yet with some room to think **critically** about how specific kinds of media and/or representations circulate in the accordance of privilege, knowledge, and power. Make your work as focused and “small” as possible: that is, take a small, nicely-bounded object, set of texts, set of images, etc. and instead of going wide, go deep, at the same time answering the “so what” question by giving your reader an interpretation, a close reading, a reason why they should be interested in what you’re discussing. Then, when you write, make your work as “thick” as possible by digging down into and around your research question or interest.

**Final Paper:** You should begin to think about these papers right away; if you see a text, photographer, series, movie, photo (yes, you could write on one (or two) photos or scenes, if your thesis is complex enough) which you think you might write about on this syllabus, “read” it ahead of time so you can be thinking about it. I would prefer it if the final paper had something to do with your own final PhD project, but that is not a requirement. What is a requirement is that you have **at least** one to two references for each page you write; for example, I don’t want to see a 20-page paper with only 10 references in the Bibliography.

**IMPORTANT NOTE: If you take an incomplete, you will not be able to receive an A for your paper.**

## August

25 Week 1      What is "media studies"? What makes it "feminist"? Discussion: artist Tatyana Falalizadeh and her street art campaign, [stoptellingwomentosmile.com](http://stoptellingwomentosmile.com).

## September

1 Week 2      Helpful Terminology: Ideology  
Module on Marxism, “ideology” and “fetish”; Module on Althusser, “ideology”;  
Module on Jameson, “ideology.”

<https://www.cla.purdue.edu/english/theory/marxism/modules/index.html>

*Media Student's Handbook* Chapter 6

*Ways of Seeing* Chapter 7

8 Week 3 *Ways of Seeing* Chapter 1

*Art on My Mind* "Talking Art with Carrie Mae Weems" and "In Our Glory: Photography and Black Life."

*Lenny*: Interview with Carrie Weems (forwarded email)

**Online Reading/Resource:**

Benjamin, Walter "The Work of Art in the Age of Mechanical Reproduction."

<https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

Carrie Weems Bodies of Work <http://carriemaeweems.net/work.html>

15 Week 4 Helpful Terminology: Hegemony, Gender, Gender Roles, Sex  
Module on Foucault, "gender and sex" and "repressive hypothesis"  
Module on Butler, "gender and sex"

<https://www.cla.purdue.edu/english/theory/genderandsex/modules/>

*WOS* Chapter 3

**Course Reserves:**

Hearn, Jeff. "From hegemonic masculinity to the hegemony of men." *Feminist Theory*. 5.1 (2004), 49–72.

22 Week 5 Helpful Terminology: Body, Discourse, Knowledge, Performativity  
*MSB*, "Approaching Media Texts" pp 9-21.

**Online Resources:**

Marisol Trujillo, Director, Miriam Talavera, Editor. "Oración por Marilyn Monroe"/"Prayer for Marilyn Monroe" (1983) on Youtube.com.\*

**Course Reserves:**

Foucault "Practices and Knowledge." *The Foucault Reader*. Paul Rabinow, ed. New York, NY: Pantheon Books, 1984.

**October**

6 Week 6 **DUE:** One-page polished final paper proposal with 5-source bibliography  
*AMM* "Workers for Artistic Freedom"

\* The poem cited is by Nicaraguan poet-liberation theology priest Ernesto Cardenal from a book of the same name, published in 1965

- 13 Week 7     **Representations**  
*MSB*, Chapter 4 “Representations”  
*AMM* “Beauty Laid Bare” and “Women Artists—the Creative Process”
- Online Resources:**  
Sally Mann <http://sallymann.com/>  
Video, “Blood Ties” OR “Family Pictures” on Youtube.com
- 20 Week 8     *MSB* “New Media”
- 22 Week 9     **Class Analysis: Emotion, Gender, Paleness on Tumblr**  
“All the Feels”: Expression and Emotion on “Their Space.” “Fragmentary Girls: Selective Expression on the Tumblr Platform” (2015). *Masters Theses May 2014-current*.  
[http://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1216&context=masters\\_theses\\_2](http://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1216&context=masters_theses_2)
- Online Resources:**  
“pale tumblr blogs” Google search  
<https://www.tumblr.com/tagged/pale-blog>
- November**
- 3 Week 10     **DUE:** Annotated Bibliography, 10 sources (at least) including books, articles, chapters, and primary sources if needed. You may use the 5 sources from your proposal if they are still apropos.
- AMM* “Facing Difference: The Black Female Body” through “Critical Genealogies”
- 10 Week 11    **Constructing Images**  
*MSB*, Chapter 7 “Media as Business”; Chapter 12 “News and its Features”
- Course Reserves:**  
Stuart Hall, “Encoding and Decoding.” *Media and Cultural Studies*. Meenakshi Gigi Durham and Douglas M. Kellner, eds. Malden, MA: Blackwell Publishers, 2001.
- 17 Week 12    *MSB* Chapter 14 “From ‘Audience’ to ‘Users’”
- Course Reserves:**  
Mayer, Vicki. “Bringing the Social Back In.” *Production Studies: Cultural Studies in Media Industries*. Mayer, Vicki and Banks, Miranda, eds. Hoboken:

Taylor & Francis, 2009.

D'Acci, Julie. "A Woman's Audience." *Defining Women: Television and the Case of Cagney and Lacey*. Chapel Hill, NC: University of North Carolina Press, 1994.

24 Week 14 **Thanksgiving**

**December**

1 Week 15 **DUE:** Final Paper and Discussion  
Last Class

**Grading:**

**Presentation, Proposal, Bibliography: 20% each of grade**

**Final Paper: 40% of grade**

**Policies**

**Attendance:** Is required. You are allowed **one unexcused** absence for any reason you want over the course of the term. (Exchange email and/or phone numbers with someone in the class so that you can learn what you missed if you are absent.)

**Electronics: Electronics:** You may use your laptops for taking notes; if I suspect you're doing other things, I'll ask you to turn off all electronic devices. Please silence your phones and do not refer to them during class.

**Email:** I often use email to communicate with the class as a whole as well as with individuals.

**Special Needs Accommodations:** If you need academic accommodations for special needs, you must first contact the Disability Resource Center at 392-8565 ([accessuf@dso.ufl.edu](mailto:accessuf@dso.ufl.edu); 0001 Building 0020 [Reid Hall]) to verify the disability and to establish eligibility for accommodations. You should schedule an appointment with me within the first two weeks of the semester to make appropriate arrangements.

**Course Evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

**Campus Resources:**

**Health and Wellness**

U Matter, We Care:

If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

*Sexual Assault Recovery Services (SARS)*  
Student Health Care Center, 392-1161.

*University Police Department*, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/AcademicResources>

### **Academic Resources**

*E-learning technical support*, 352-392-4357 (select option 2) or e-mail to [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.

*Career Resource Center*, Reitz Union, 392-1601. Career assistance and counseling.  
<http://www.crc.ufl.edu/>

*Library Support*, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

*Teaching Center*, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.  
<http://teachingcenter.ufl.edu/>

*Writing Studio*, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.  
<http://writing.ufl.edu/writing-studio/>

*Student Complaints Campus*: [https://www.dso.ufl.edu/documents/UF\\_Complaints\\_policy.pdf](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf)  
*On-Line Students Complaints*: <http://www.distance.ufl.edu/student-complaint-process>