

Programme: B.A.

Course Code: UWOC 102

Title of the Course: Gender and
Popular Culture

Number of Credits: 4

Effective from AY: 2018-19

<u>Prerequisites for the course:</u>	Any student pursuing his/her undergraduate programme at Goa University is eligible to take the course as a core paper.	
<u>Objective:</u>	<p>This course explores the way gender discourse and representation are constructed and reinforced in popular culture (film, TV, music, advertising, etc.). It focuses on elements of identity related to femininity, masculinity and LGBT identities and deconstructs the complex cultural system that links them to fixed binary ideas of male and female.</p> <p>The course aims to help students</p> <ul style="list-style-type: none">- understand gender dynamics: the difference between categories like male and female, masculinity and femininity, heteronormative and non-normative expressions- identify common themes in popular culture regarding the depiction of gender and sexuality- understand the impact of popular media consumption on our identity and relationship with the others. <p>This course will be taught jointly by the Department of Women's Studies and the Department of French and Francophone Studies of Goa University.</p>	
<u>Content:</u>	<p>1. Socio-cultural construction of Gender, Race and Identity in 10hrs popular culture</p> <ul style="list-style-type: none">- Constructing Masculinity and Femininity. Objectification and Rise of the Raunch Culture.- Queer Theory: LGBT issues and Human Rights in France.- Gender construction as a social justice issue. Associations that defend women's rights. Changes in the legal system of the country. Jacqueline Sauvage case. # Me too movement/ Balance ton porc- Critical race theory	

	<ul style="list-style-type: none"> - Power and Privilege - Popular culture <p><i>Film : Les femmes de l'ombre. (2008)</i> <i>Documentary: The Codes of Gender: Identity and Performance in Pop Culture.(2010)</i> <i>Representation and the Media by Stuart Hall (1997)</i></p> <p>2. Representation of Gender in Film and TV</p> <ul style="list-style-type: none"> - Gender roles in Hollywood (Disney/Pixar, DC and Marvel superhero movies) and Bollywood , French cinema and TV serials - Analysis of pro-social and anti-social behaviours to determine gender stereotypes. - Themes: Finding Mr. Right, maintaining a youthful feminine appearance, Damsel in distress, Knight in shining armour, self-beautification, celebration of motherhood. <p><i>Screen scenes from a selection of films</i> <i>Tomboy(2011)</i> <i>Lara (2018)</i> <i>Laurence Anyways (2012)</i> <i>Danish girl (2015)</i> <i>Documentaries-</i> <i>Girl Power: All Dolled Up (2011)</i> <i>Miss Representation (2011)</i> <i>Gaycation France, Gaycation India (2016)</i> <i>Wonder women! the untold story of American superheroines.</i></p> <p>3. Gender in Music and Video Games</p> <ul style="list-style-type: none"> - Analysis of lyrics and Music clips <i>Clips from French songs</i> Christine and the Queen : Half Lady, Saint Claude ... Eddy de Pretto : Kid, La fête de trop ... Mylène Farmer : Sans contrefaçon je suis un garçon -Owning Black Masculinity: The Intersection of Cultural Commodification and Self Construction in Rap Music Videos - Representation of woman in music videos - Girling of boy bands -Avatars and representation in Video games <i>Documentary- Hip-Hop: Beyond Beats and Rhymes (2006) Dreamworlds</i> <p>3</p> <p>4. Gender in Advertising and fashion magazines</p> <ul style="list-style-type: none"> - Analysis of advertisements across cultures in different media. Objectification of men and women in advertisements -The «loi mannequins »in France. <p><i>TV serial. Top model France.</i> <i>Documentary - Killing Us Softly: Advertising's Image of Women (2010) Margaret Lazarus</i></p>	20hrs
		15hrs
		15hrs
Pedagogy:	Teaching methods and syllabus are based on the introduction of students to principles of autonomous and self-directed learning and LSP	

	methodologies. This module will contain LSP in various media and forms of presentation (oral: lectures; audio-visual: TV, video; ICT: Internet, CD-ROMs). Independent work (group and individual). Exercises in task setting and fulfilling. Apart from the pedagogic tools used in the course, students are encouraged to bring to the classroom evidence and material from their own regional popular culture.	
References/ Readings	<ol style="list-style-type: none"> 1. Tarrant, Shira. <i>Men and Feminism</i>. (Seal Press: Berkeley, 2009). 2. Kellner, —Cultural Studies, Multiculturalism and Media Culture. (PDF; Ch. 1 from Hume and Dinez) 3. Henley and Freeman, —The Sexual Politics of Interpersonal Behavior (PDF; ch. 22 from <i>Woman: Images and Realities</i>) 4. Lull, —Hegemony (PDF; Ch. 4 DH) 5. Winseck, —The State of Media Ownership and Media Markets: Competition or Concentration and Why Should We Care? (PDF; Ch. 2 DH) 6. Wood, Julia T. (2015). <i>Gendered Lives: Communication, Gender, and Culture</i>. 11th Edition. Stamford, CT: Cengage Learning. ISBN 978-1-285-07593-8. 7. Tim Delaney, —Pop Culture: An Overview, (Philosophy Now, November/December 2007) 8. AndiZeisler, —Pop and Circumstance: Why Pop Culture Matters, (from Feminism and Pop Culture (1-21) http://philosophynow.org/issues/64/Pop_Culture_An_Overview What is 9. High Culture vs. Low Culture: http://www.youtube.com/watch?v=Tnk3gR3kCbI 10. Cultural Politics: Resources for Critical Analysis, access at: http://culturalpolitics.net/ And at ‘_culturalpolitics.net’ especially: http://culturalpolitics.net/cultural_theory http://culturalpolitics.net/popular_culture 11. UC Berkeley’s Database on Pop Culture http://english.berkeley.edu/Postwar/pop.html 12. Judith Lorber, —Night to His Day: the social construction of gender (and —Believing is Seeing: Biology as Ideology) 13. Mary Kearney, —Feminist Media Manifesto, (2012 http://blog.commart.wisc.edu/2012/12/11/feminist-media-criticism-is-part-2/) 14. Ted talk Chimamanda Ngozie Adichie: —The danger of a single story (19 min.) https://www.youtube.com/watch?v=D9Ihs241zeg 15. Douglas Kellner, —Cultural Studies, Multiculturalism, and Media Culture, (from Gender, Race, and Class in Media: A Critical Reader (7-18) 16. James Lull, —Hegemony, (from Gender, Race, and Class in Media: A Critical Reader (33-36) bell hooks, —Oppositional Gaze, (from Black Looks: Race and Representation 17. Richard Dyer, —The Role of Stereotypes, (from Media Studies: A Reader (1999) 18. Lisa Coulthard, —Killing Bill: Rethinking Feminism and Film Violence, (from Interrogating PostFeminism, Yvonne Tasker & Diana Negra (eds) 19. Murali Balaji, —Owning Black Masculinity: The Intersection of 	

	<p>Cultural Commodification and SelfConstruction in Rap Music Videos, Communication, Culture and Critique 2 (2009) 21-38</p> <p>20. Marlo David Azikwe, —More Than Baby Mamas: Black Mothers and Hip-Hop Feminism, from Gender, Race and Class in Media: A Critical Reader (137-143)</p> <p>21. Liesbet Van Zoonen, —Feminist Perspectives on the Media </p> <p>22. Battles & Hilton-Morrow, —Gay Characters in Conventional Spaces 9</p> <p>23. Gayle Wald , —I Want It That Way : Teenybopper Music and the Girling of Boy Band</p> <p>24. Mona Chollet, Beauté Fatale. Les nouveaux visages d'une aliénation féminine</p>	
<p><u>Learning Outcomes</u></p>	<p>By the end of the course, students will:</p> <ul style="list-style-type: none"> - develop perspective on gendered and sexual repercussions of uncritical, passive consumption of popular culture in their personal, political, and social lives -articulate the ways in which the masculine-feminine binary is reinforced through representations in popular culture -critically interrogate gender representations in pop culture, especially as they relate to the intersectionality of sexuality, race and gender - develop an understanding of how popular representations of gender affect privilege, power, and —Othering . - evolve an understanding of resistance against gender oppression using elements of popular culture. 	