

Syllabus – MMC 4643 (upper division; 3 credits; no prerequisites)  
Media, Representation, and Diversity  
Dr. Chris Scodari – CU 228 - cscodari@fau.edu; (561) 297-2611

COURSE DESCRIPTION: A theoretical and critical exploration of representation in or related to media institutions, texts, technologies, and users, exploring race/ethnicity, nationality, gender, class, age, sexuality, and ability.

COURSE OBJECTIVES. As a result of this class, students will:

- 1) Learn critical theories and approaches with which to evaluate media in terms of race/ethnicity, nationality, gender, class, age, sexuality, and/or ability, through reading and understanding existing research and analysis.
- 2) Be able to perform critical analyses of media related to the above identities using such critical theories and methodologies.
- 3) Gain greater critical awareness and cultural sensitivity as it relates to professional media practices and with which to build community, civic engagement, and character in everyday life.
- 4) Improve their communication skills through writing and oral presentation.

REQUIRED TEXT (make sure you get the correct edition):

Dines, G., & Humez, J. (Eds.). (2011). *Gender, race, and class in media* (3rd edition). Thousand Oaks, CA: Sage.

Included chapters:

- Chap. 1: Kellner, D., “Cultural Studies, Multiculturalism, and Media Culture.”
- Chap. 5: Palmer, G., “*Extreme Makeover: Home Addition: An American Fairy Tale.*”
- Chap. 10: Hall, S., “The Whites of their Eyes: Racist Ideologies and the Media.”
- Chap. 12: Esposito, J., “What Does Race Have to Do With *Ugly Betty*? An Analysis of Privilege and Postracial(?) Representation on a Television Drama.”
- Chap. 14: Cuklanz, L., & Moorti, S., “Television’s ‘New’ Feminism: Prime-Time Representations of Women and Victimization.”
- Chap. 18: Padva, G., “Educating *The Simpsons*: Teaching Queer Representations in Contemporary Visual Media.”
- Chap. 27: Engstrom, E., “Unraveling the Knot: Political Economy and Cultural Hegemony in Wedding Media.”
- Chap. 35: Rose, T., “There are Bitches and Hoes.”
- Chap. 39: Lemish, D., “The Future of Childhood in the Global Television Market.”
- Chap. 43: Durham, M.G., “Constructing the ‘New Ethnicities’: Media, Sexuality, and Diaspora Identity in the Lives of South Asian Immigrant Girls.”
- Chap. 61: Nakamura, L. “‘Don’t Hate the Player, Hate the Game’: The Racialization of Labor in *World of Warcraft.*”

ADDITIONAL REQUIRED READINGS:

- Fahey, A. (2007). French and feminine: Hegemonic masculinity and the emasculation of John Kerry in the 2004 presidential race. *Critical Studies in Media Communication*, 24 (2), 132-150.
- Hardin, M. (2004). The 'Supercrip' in sport media: Wheelchair athletes discuss hegemony's disabled hero. *Sociology of Sport Online*. Online: [http://physed.otago.ac.nz/sosol/v7i1/v7i1\\_1.html](http://physed.otago.ac.nz/sosol/v7i1/v7i1_1.html)
- Jenkins, S.T. (2012). May the odds be someday in their favor: The figure of the "Other" in *The Hunger Games* film. Unpublished manuscript.
- Katzew, A. (2011). Shut up! Representations of the Latino/a body in *Ugly Betty* and their educational implications. *Latino Studies* 9 (2/3), 300–320.
- Liebler, C. M. (2010). Me(di)a culpa?: The "missing white woman syndrome" and media self-critique. *Communication, Culture, & Critique*, 3 (4): 549-565.
- McRobbie, A. (2004). Post-feminism and popular culture. *Feminist Media Studies*, 4 (3): 255-264.
- Oates, T.P. (2007). The erotic gaze in the NFL draft. *Communication and Critical/Cultural Studies*, 4 (1), 74-90.
- Scodari, C. (2012): "Roots, Representation, and Resistance": Family History Media & Culture through a Critical Lens." Unpublished manuscript.
- Scodari, C. (2012). "Nyota Uhura is not a white girl": Gender, intersectionality, and *Star Trek* 2009's alternate romantic universes. *Feminist Media Studies*, 12 (3): 1-17. Advance electronic version retrieved November 12, 2011, from: <http://dx.doi.org/10.1080/14680777.2011.615605>
- Scodari, C. & Mulvaney, B. (2005). Nothing's gonna give? Age, gender, and cultures of the screen. *Reconstruction* 5 (2). Online: <http://reconstruction.eserver.org/052/scodari.shtml>
- Williams, D., Martins, N., Consalvo, M., Ivory, J. (2009). The virtual census: Representations of gender, race and age in video games. *New Media & Society* 11 (5): 815-34.

#### ASSIGNMENTS and GRADING:

- 1) Critical Analysis Essay Exam (20%). Each student must perform a written Critical Analysis Essay Exam applying assigned theories/concepts to one or more media examples selected by the instructor and presented at the beginning of the exam.
- 2) Critical Analysis Oral Presentation (20%). Each student must apply an assigned theory/concept to a media-related example of their choice and present this analysis to the class in a Critical Analysis Oral Presentation using power point.
- 2) Final Exam (45%). A cumulative, open book exam will be given. It will be objective in nature (true/false, multiple choice, etc.), covering readings, screenings, lectures, discussions, and student presentations.
- 3) Participation (15%). The participation grade is based on attendance. Perfect attendance without any

absences, whether excused or not, receives a grade of 105. No unexcused absences receives a grade of 100. Beyond this, each unexcused absence will result in a deduction of five points each. Attendance will be taken twice a class period. A deduction of 2.5 points will be applied for each portion of a class period missed.

#### Grading:

Grading is done on a strict percentage basis. For instance, if you receive an 80% on an assignment worth 20% of the total grade, you will get 16 points for that assignment, since 16 is 80 % of 20.

**ATTENDANCE:** See participation assignment above. Students must keep their own records of their absences! If you have forgotten how many absences you have had, you must visit the instructor during office hours to go through the official attendance records. When it is accepted, documentation of an excused absence must reference a legitimate reason and be in the form of such things as a dated doctor's note, court summons, tow truck receipt, notice of covered student activity, funeral token or obituary, etc. Legitimate reasons include: illness of the student or an immediate family member; death or funeral of a close family member; valid religious observances; sudden transportation mishap on the way to class; jury or court summons, covered student activity (such as travel for athletic participation). You **MUST** see me before or after class on the day you return after an absence to explain the absence and submit any documentation. **NO EXCUSE or DOCUMENTATION WILL BE ACCEPTED AFTER THIS POINT.** If a situation arises involving more than one absence in a row, you or someone else must email the instructor with the details no later than the second absence.

Late assignments are subject to deduction without an excused, documented reason for lateness (see attendance policy). Makeup presentations (if absence was excused and documented) can only be allowed if time permits. Makeup exams will only be allowed in the most dire and/or sudden circumstances (see attendance policy). Notification of such circumstances must be provided before or, if sudden, by the end of the day of the exam, and they must be documented before a makeup exam can be given. Makeup exams may take a different form than the original exam.

Final grades will be assigned according to the following scale:

#### Grading Scale:

94 and above	A
90-93.99	A-
87-89.99	B+
84-86.99	B
80-83.99	B-
77-79.99	C+
74-76.99	C
70-73.99	C-
67-69.99	D+
64-66.99	D
60-63.99	D-
Below 60	F

#### SCHEDULE:

- Week 1: Orientation. Review of syllabus. Explanation of assignments. What do we mean by “media, representation, and diversity”?  
Key terms. Production, text, technology, audience/user elements of media culture. Hegemony and political economy. Class and representation. Class privilege. Post-class media. Reading: Dines & Humez (Chap. 1).
- Week 2: Class and representation, cont’d. Screening: *Class Dismissed*. Reading: Dines & Humez (Chap. 5).  
Gender representation. The gaze. Postfeminism. Male privilege. Reading: McRobbie.
- Week 3: Screening: *Codes of Gender*. Reading: Dines & Humez (Chap. 14).  
Gender representation, cont’d. Hegemonic masculinity. Reading: Fahey.
- Week 4: Gender representation, cont’d. Screening: *Tough Guise*.  
Race, ethnicity, and representation. Postracism. White privilege. Overt and inferential racism. Screening: *Representation and the Media*. Reading: Dines & Humez (Chap. 10).
- Week 5: Race, ethnicity, and representation, cont’d. Screening: *Ugly Betty*. Readings: Katzew; Dines & Humez (Chap. 12).  
Race, ethnicity, and representation, cont’d. Screening: *On Orientalism*. Reading: Dines & Humez (Chap. 43).
- Week 6: Race, ethnicity, and representation, cont’d. Screening: *Reel Bad Arabs*.  
Sexuality and representation. Queer theory and heteronormativity. Screening: *The Celluloid Closet*. Reading: Dines & Humez (Chap. 18).
- Week 7: Representation and intersectionality. Subtext. Gender/race/sexuality intersection  
Reading: Scodari, “Nyota Uhura is not a White Girl.” Gender/race/sexuality, cont’d.  
Screening: *Star Trek* (long excerpt). Midterm Essay Analysis preparation.
- Week 8: Midterm Essay Analysis.  
Gender/race/class intersection. Racialization & post-identity. Instructor analysis and presentation. Readings: Scodari, “Roots, Representation, and Resistance? Family History Media & Culture Through a Critical Lens”; Dines & Humez (Chap. 61).
- Week 9: Family History Media, cont’d. Screening: *African-American Lives 2* (Ep. 4).  
STEM, digital divides, and diversity. Gender/class intersection. Readings: Williams et. al.; Dines & Humez (Chap. 27).
- Week 10: Gender/race/class intersection, cont’d. Screening: *Hip Hop: Beyond Beats and Rhymes*.  
Reading: Dines & Humez (Chap. 35).  
Age/gender/race/sexuality intersection. Class Exercise: “Casting a Movie.”
- Week 11: Age/gender intersection. Aging and media. Gender/age double standard. Screening: *Something’s Gotta Give* (excerpt). Reading: Scodari & Mulvaney.  
Age/nation/gender/class/race intersections. Kids and media. Screening: *Consuming Kids*. Readings: Liebler; Dines & Humez (Chap. 39).
- Week 12: Gender/race/sexuality/ability intersections. Sports media and gender. Media watchdog groups and activism. Representation and reception controversies. Screening: *The Hunger Games*. Readings: Oates; Hardin. Gender/race/class/sexuality/ability intersections. Representation and reception controversies, cont’d. Screening: *The Hunger Games*, cont’d. Reading: Jenkins.
- Week 13: Gender/race/class/sexuality/ability intersections. Representation and reception controversies, cont’d. Screening: *The Hunger Games*, cont’d. Critical Analysis Oral Presentations.
- Week 14: Critical Analysis Oral Presentations.
- Week 15: Critical Analysis Oral Presentations, cont’d. Final exam review.

Final Exam: TBA.

**STATEMENT OF ACADEMIC INTEGRITY:** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [http://www.fau.edu/regulations/chapter4/4.001\\_Code\\_of\\_Academic\\_Integrity.pdf](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)

**STUDENTS WITH DISABILITIES:** In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton SU 133 (561-297-3880), in Davie - LA 240 (954-236-1657), in Jupiter - SR 110 (561-799-8585) and follow all OSD procedures.