Media, culture and diversity

Seminar 3: On gender
and popular media culture

1

Before we start…

• Write down your three favorite artists (pop, rock, dance,…)
• Can be individual (solo) artists or bands!

Overview

1. Theoretical perspectives on sex and gender
   1. Sex is not gender?
   2. Feminism(s)
2. Researching gender and popular media culture
   1. Early feminist media studies
   2. Porn Wars
   3. Quantitative approaches: Disparities in the workplace
   4. Ideological analysis of gender representations
   5. Transgender identities and media studies
3. Focus on Gender and Rock Music

3

Introduction

Miranda

4

Introduction

• BBC sitcom (2009-2013, three seasons)
• Miranda Hart, stand-up comedian
• Against dominant stereotypical casting practices
• Rewrite the script herself
• Hart acknowledges her privileged position
  • Having means and network to produce an alternative representation
• Miranda: Hyperstereotyping as a tool to offer societal critique through humor and exaggeration

5

1/theoretical & historical perspectives on sex and gender

1.1. SEX IS NOT GENDER?

• +/- consensus about difference between sex and gender
• **Sex**: biochemical and genetic structures that differentiate 'male' species from 'female' species in terms of one's reproductive system and secondary sex characteristics
• **Gender**: social construction of what it means to be born with 'male' or 'female' sex characteristics
• **Masculinities, femininities**: cultural repertoires that include expectations, roles, discourses and other aspects that are gendered

6

1.2. FEMINISM(S)
- Academic and political movements
- Commonalities?
  + "sex is a fundamental and irreducible axis of social organization, which, to date, has subordinated women to men"
  + power is used to consolidate a patriarchal order
- Disagreements?
  + ontological and epistemological perspectives
  + how to engender social change?
  + how to act as a woman?

7

Feminism throughout history
- **1st wave feminism** (1790 – 1960s)
  equal rights for women in public sphere
- **2nd wave feminism** (1960s - …)
  + equal pay, personal is political
  + various strands of feminism
  (liberal, socialist, radical,…)
  + cultural meanings given to gender
  + assuming a shared identity
- **3rd wave feminism** (1990s -…)
  + social constructionist and non-essentialist
  + diversity in experiences and identities
  + intersectional and global focus
  + increased attention to popular culture

8

2/Researching gender and popular media culture

2.1. EARLY FEMINIST MEDIA STUDIES
- Study of **images of women** in culture and mass media
- Inspired by **liberal feminism**
  - Differences are socioeconomic and cultural constructs
  - Equality of opportunity for women in all spheres through legal reform
  - Capitalist structures in liberal Western societies not the problem
  - Criticized for emphasis on white women, individualism,…

9

- Informed by **realism**: images should be direct expressions of reality; audiences decode images in similar ways
- Against gender stereotypes
- Issues?
  → exclusive patriarchal perspective
  → disregarding that all representations are constructed
  → little agency for audiences

10

2.1.1. Betty Friedan
- 'The Feminine Mystique' (1963)
- Women have larger aspirations
- Women forced in industrial societies into the role of suburban housewife → forced to attain the 'feminine mystique'
- Media: establish the myth of the suburban housewife whose role is to support her husband and find true fulfilment in motherhood
- Impetus Second Wave Feminism
- Criticized: failing to acknowledge white middle class perspective

11

2.1.2. Gaye Tuchman
- 'The Symbolic Annihilation of Women by the Mass Media' (1978)
- Content and advertisements of mass media (television, newspapers, magazines)
- "By largely ignoring women or portraying them in stereotypical roles of victim and/or consumer, the mass media symbolically annihilate women" (see also Gerbner)
- Omission
- Trivialization
- Condemnation

12

Slide 13

- Traditional roles: homemaker, "pink-collar" jobs
- Few, if any, strong female characters in positions of responsibility or authority
- 'domestic' pursuits—marriage, child rearing, and the like—while not encouraging education, training
- Defined in terms of their relationships with men

13

Slide 14

2.2. PORN WARS
- Different feminist strands → agreement and discord
- Sex as a divisive topic
- Radical feminism and lesbian feminism
  - Questioning central role of men in society → patriarchy
  - Radical reordering of society
  - Question normative status of heterosexuality
- Criticized outside and within:
  - Compromising position of heterosexual woman
  - considering male desire as a sign of misogyny
  - implying that the perfect feminist is a lesbian

14

Slide 15

Anti-pornography movement
- **Catharine MacKinnon and Andrea Dworkin**
- Drafting a civil law to combat pornography (1983)
- Pornography is sex discrimination
- "Pornography is a systematic practice of exploitation and subordination based on sex that differentially harms women. The harm of pornography includes dehumanization, sexual exploitation, forced sex, forced prostitution, physical injury, and social and sexual terrorism and inferiority presented as entertainment."

15

Slide 16

- Censorship?
- "One reason that stopping pornographers and pornography is **not censorship** is that pornographers are more like the police in police states than they are like the writers in police states. They are the instruments of terror, not its victims […] The pornographers are the secret police of male supremacy: keeping women subordinate through intimidation and assault."
- Pornography could technically be produced…
- …but if found harmful by women, producers could be sued
- Ordinance passed once, but later found unconstitutional

16

Slide 17

Sex-positivist perspectives
- Liberal, lesbian & radical feminists
- Anti-porn movement = moral puritanism
- Law = form of censorship
- Restrict experiences of sexuality
- Hamper options for sexual minorities to explore sexualities

17

Slide 18

- **Gayle S. Rubin**
- Anti-porn movement "criticizes non-routine acts of love rather than routine acts of oppression, exploitation, or violence."
- Discredits S/M, erotic pleasure, role play, fantasy, gay sex, non-monogamous sex, etc.
- Contrary to the goal of feminism: sexual liberation

18

Slide 19

2.3. QUANTITATIVE APPROACHES: DISPARITIES IN THE WORKPLACE

- Quantitative research needed
  - Surveys, Content Analysis
- Example: gender disparities in the newsroom
- Sara De Vuyst and Karin Raeymaeckers (2015)
- Longitudinal survey and in-depth interviews with Flemish professional journalists
- Evolution over time in practice of journalism?

19

Slide 20

- Slight progress: increase in female journalists and women in leading positions
- Rather slow, little and not linear
- Female journalists: 2003: 30%; 2008: 28%; 2013: 32% Leading positions: 2003: 18%; 2008: 12%; 2013: 23%
- Belgian employment: 46% are women
- Increased pressure on journalists + life-work balance + no structural policies to accommodate time-off or working part-time
- Masculine behavior: macho attitude
- Corresponds to other studies on 'gendered topics' in the newsroom

20

Slide 21

2.4. IDEOLOGICAL ANALYSIS OF GENDER REPRESENTATIONS

2.4.1. Reading masculinities and femininities

- Culture = product of ideology
- Reading representations to understand ways of thinking about gender and sex in a given society
- Discourses on 'masculinities' and 'femininities' are used to preserve a patriarchal society (or to challenge and/or change it)

21

Slide 22

- **Raewyn Connell's** gender theory
- Masculinities and femininities are plural
- **Hegemonic masculinity** + within a given order a certain masculinity assumes a hegemonic position which guarantees a superior position of men over women + different masculinities in a hierarchical relation
- Subordination of women and men who do not embody the hegemonic masculine ideal
- Complicity among men who aspire the ideal
- Marginalization due to other intersecting identity axes (e.g., class, race, sexuality)

22

Slide 23
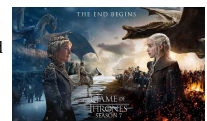
- **Emphasized femininity**
- Femininity that is normative but not hegemonic + no institutional or structural power + less active in negating of other femininities
- Women's compliance with subordination, accommodation of men's interest and desires
- The domestic and the private

23

Slide 24

- Illustration: reading representations of gender in *Game of Thrones*
- American series, HBO, 2011 – 2019
- Medieval fantasy series
- Why? Subversive representations of gender
- Bound to politics and conditions of the popular
  - Appease diverse stakeholders (producers, sponsors, audiences,..)
- Being critical while +/- preserving narrative and cinematographic conventions
- GoT: Promoted as traditionally masculine
- Changing gender dynamics throughout seasons

24

- SEASON 1
- Reiterating a hegemonic masculinity
- Male characters in power: cisgender, white, 'leaders', empathic but able to make tough decisions,... (e.g. Ned Stark)
- Complicity: characters who aspire to be in power and emulate hegemonic masculine traits (e.g. Petyr Baelish)
- Subordination of women and other men, due 'logics' of the universe (patriarchal kingdoms) and practices of representation (female nudity, objectification...)
- Marginalization: due to other identities ('class, e.g., John Snow) (able-bodiedness, e.g. Tyrion Lannister) (sexuality, e.g. Renly Baratheon)
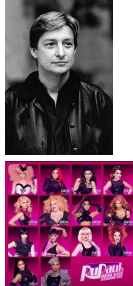

- TOWARD SEASON 7
- Embodying or aspiring to a hegemonic masculine ideal? Death or castration
- New 'heroes': women and atypical men
- E.g., Daenerys Targaryen, Tyrion Lannister
- (relative) diversity among female and male heroes too
- Series' gender ideologies remain ambiguous (e.g. rape scenes) but nonetheless challenged many gendered assumptions within genre of medieval fantasy

26

2.4.2. Poststructuralist feminism and media
- From late 1970s on, but popularized during 3d wave of feminism
- Inspired by poststructuralism and postmodernism
- Non-essentialist strand
- Sex and gender are socially constructed
- They acknowledge the materiality of our bodies…
- … but argue that this does not justify a binary approach to sex (male, female) and gender (men, women)

27

- **Judith Butler**
- Argues that sex and gender are the result of performative acts that constitute a coherent identity
- Performativity: Sex and gender are produced because of a repetition and recitation of regulated ways of speaking of those identities
- Expose the performativity of sex and gender?
- Drag artists
- Gender: merely a set of strategies of imitation, which can be performed by both men and women
- E.g. *RuPaul's Drag Race* (Logo)

28

2.5. TRANSGENDER IDENTITIES AND MEDIA STUDIES
- Gender more easily altered, changed, manipulated
- But what when sex characteristics differ from gender ID? When you are not cisgender? (cis = when your gender identity corresponds with your birth sex)
- Refers to "transsexual persons", "FtM", "MtF",…
  → people who desire to have the physical body of the other sex, so their sexed body corresponds with their gender identity
- ..but they are only one part of the transgender community →

29

- Transgender: umbrella term
- Susan Stryker: all identities and practices that demonstrate unease with fitting into hegemonic gender categories, and the wish to personally disregard or subvert these dominant conceptions of human gender and sexuality
- Susceptible to symbolic and physical violence
- Respect for 'successful' trans persons, less for others who refuse to define as M or F
- Representing trans persons: a divisive issue in both trans communities and beyond

Focus on *Girl* (Lukas Dhont, 2018, Belgium)
- Commercial success; critically acclaimed
- Multiple prices
- About Lara, a pre-operative trans girl who aspires to become a professional ballerina
- She is supported but feels frustrated too
- Based on the real-life experiences of ballet dancer Nora Monsecour
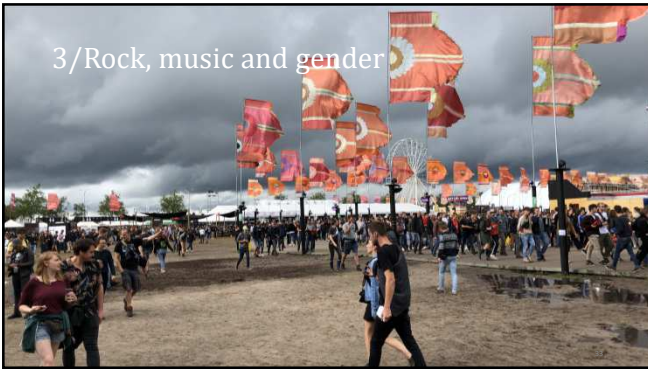- Monsecour was involved in production process

31

- Opposition to and criticizing the film:
  - Trans critic Oliver Whitney: "a danger to the transgender community" because of depictions of self-harm, emphasis on genitalia, representation of a self-loathing character
  - A cisgender actor for the role of Lara and a cisgender director
  - Lacking credibility or authority to claim this narrative; one-sided and stereotypical representation; fearing audiences' responses
- Defending the film:
  - Take Belgian context into account
  - A balanced production process: casting, writing, consulting experts
  - Representation: always reductive, selective – dismissing the narrative is dismissing Monsecour's personal story

32

3/Rock, music and gender

3/Rock, music and gender

3.1. Gendering of rock music
- Music industry predominantly run by men; may affect…
  - Perception of the industry
  - Access to networks and financial means
  - Taken seriously as female artists
- Discursive construction of rock music as 'male' vis-à-vis pop music as 'female'
- Norma Coates: Pop music is seen as "allegedly slick, prefabricated, and used for dancing, mooning over teen idols, and other 'feminine' or 'feminized' recreations". Rock music, on the other hand, is considered authentic, original, innovative, and emotionally honest

34

Role of music industry and its logics
- Artists, producers, managers,…
- Mastery of instruments and appropriateness
- Association of rock with men: male privilege, eases to form a band through homosocial ties
- Performance styles follow stereotypical gender roles
- Lyrics emphasize a male artist's heterosexuality, sexual prowess, or autonomy
- Rock sounds connoting traditional masculinity

35

Female rock artist denied visibility or critical recognition
- (1) **Canonization**
- Rock canon: created to challenge the initial dismissal of rock music in favour of classical music
- Romantic notions: artistic autonomy, innovation, or authenticity
- Selectively used: innovating sounds and music more valued than lyrical themes
- Through repetition normalized
- Revisiting rock's history? Alternative canons don't challenge the established rock canon
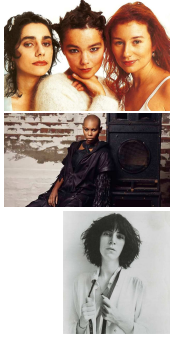
36

- (2) **Audience practices: readers/listeners' polls**
- Giving audience the power to express what they consider good music
- Never from scratch: guided by
  - Journalists' lists and discourses
  - (Online) poll's architectural structures (drop-down options)
  - Choosing artists that fit the organizer of the poll
  - Choosing artists that have a chance of making it to the final list

37

- (3) **Journalists who other or masculinize women**
- Rock is assumed male → journalists/scholar rarely ask questions about 'assumed' absence of female artists
- *Women in rock*: peculiar, flavour of the month, 'girl power' → erasing continuous presence of female rock artists + implying 'not made for rock music'
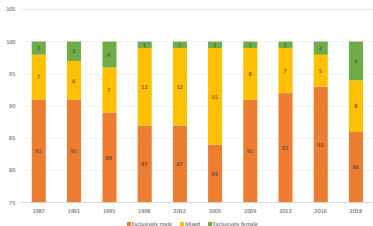- Writing about women as men: one of the boys, double standard,…

<u>3.2. The gender dimension of The Timeless Hundred</u>
- 'De Tijdloze Honderd' / 'The Timeless Hundred'
- Annual radio show, based on listeners' poll
- Aired on Studio Brussel (since 1987)
- 30th edition triggered Rosa VZW to call out underrepresentation of women
- 31st edition (2018): slight increase…
- What kind of masculinities can be discerned in the songs of the Timeless Hundred? Is there a hegemonic masculine ideal? If so, what could be the role of Studio Brussels and the radio program in reifying this ideal?

39

Proportion of songs by gender composition and edition

40

Rank	Band/Artist	Number of songs in total	Genre
1	**U2**	36	Rock
2	The Rolling Stones	32	Rock
3	**Radiohead**	31	Alternative rock
4	dEUS	30	Alternative rock
5	Dire Straits	26	Rock
6	Metallica	25	Hard rock, heavy metal
7	The Doors	24	Psychedelic rock
8	Led Zeppelin	21	Hard rock, heavy metal
	Pearl Jam	21	Grunge
10	Pink Floyd	20	Progressive rock

Most popular artists, by total number of listed songs

41

Rank	Artist/band	Song	Recurrences	Average position	Genre
1	Deep Purple	Child in Time	10	4,5	Progressive rock
2	Led Zeppelin	Stairway to Heaven	10	4,8	Hard rock
3	**Queen**	Bohemian Rhapsody	10	8	Hard rock, rock opera, ballad
4	The Cure	A Forest	10	11	Gothic rock/new wave
5	Dire Straits	Sultans of Swing	10	20	Rock
6	Prince	Purple Rain	10	35,9	Rock ballad, gospel, blues
7	The Doors	The End	10	36,5	Psychedelic rock
8	Joy Division	Love Will Tear Us Apart	10	42,1	New wave
9	Bruce Springsteen	The River	10	44,1	Heartland rock, soft rock
10	Neil Young	Like a Hurricane	10	44,4	Rock

Most popular songs

42

- Conclusions and discussion of study:
- History of poll → no "timeless" hegemonic masculine ideal
- Songs of male artists rarely assert sexual prowess, stress heterosexuality, or express gendered stereotypes
- U2, Radiohead, etc., each represent a 'different' kind of masculinity...
- ...but still white men who rock
- Do audiences vote for men simply because they are men?
- Choices based on personal taste and memory, knowledge of the Timeless Hundred's program conventions and canon

43

- A gender critique is not a critique of the personal taste, memories, or sense-making practices of the voting audiences
- Demonstrate necessity of symbolic initiatives to make explicit gender disparities in the canon (as well as how 'normalized' the canon is).
- Does not want to discipline audiences but rather clarify how various cultural practices that revolve around popular music have been gendered in binary, hierarchical, and exclusionary ways, and how these dynamics have created taste cultures, musical canons, and best-of lists that lack fair gender representation.

44

Next week

- On sexual diversity and popular media culture

45

MEDIA, CULTURE AND DIVERSITY

2019-2020

Practical information

<u>Lecturer</u>: Prof. dr. Frederik Dhaenens

<u>Contact</u>: If you have questions concerning the course, please ask them during class. For questions, **only** use this e-mail address: <u>frederik.dhaenens@ugent.be</u>.

<u>When</u>: The lectures will be held on Tuesday from 14:30 to 17:15, unless otherwise indicated in the time schedule (see below).

<u>Where</u>: Filmzaal, Paddenhoek 1-3, Campus Aula

Course content

Diversity and identity have become key notions in contemporary societies. Both in popular and academic debate, socio-cultural issues related to social class, national, racial, ethnic, gender and sexual identities are being broached. Within these debates, we hear voices who stress to fix/essentialize identity and to control/contain diversity. On the other hand, there are those who urge to consider identity as hybrid, fluid and diverse and who aim to emancipate those who are excluded or made inferior. This course is particularly concerned with how contemporary media and popular culture deal with (these debates on) diversity and aims to provide students with knowledge and insight into the role media and culture assume in the process of making sense of the world.

Drawing on various perspectives within media and cultural studies, this course starts from the following questions on media, culture and diversity: What approaches are used by media and popular culture to represent diversity? What kinds of diversity are tackled and which ones are ignored? How do audiences respond to stereotypical representations of specific identities? To answer these and other diversity-related questions, this course assumes a critical, holistic and contextual approach. It focuses on particular types of media (film, popular music, television, print media, digital media,…), takes into account the role of production, text, and reception in the process of making meaning of diversity and uses timely examples/cases from media and popular culture as illustrations to the issues at stake.

Assignments, exam and grading

Assignment

<u>Setup</u>: For this assignment, you will work in teams. Each team will give a presentation in class. The presentation will be based on an analysis of a popular media product or phenomenon. The aim of your group assignment is to understand how a particular issue, theme, or aspect that relates to diversity and identity is being dealt with. For instance, what discourses in the public mediated debate (e.g. popular newspapers, online media) are used to discuss the introduction

of a gay character in a Spanish teen series? Are female guests in certain talk shows treated differently than male guests? How is social class tackled in grime, alternative R&B, or another music genre? How do celebrities in various countries react to #MeToo and are we able to note similarities or differences in their discourses on sexual assault and harassment? How is white privilege demonstrated in popular Western films?

Each team will have to formulate a sound research question, use a few well-chosen theoretical concepts (based on academic articles) that help you conduct the analysis, and discuss the results of your small research project. Each team presents the setup, main arguments, and conclusions of your case in class.

<u>Practical agreements</u>

- Students will be working in teams. You can register for a group by subscribing to one of the groups on Ufora on <u>Monday 24 February from 10:00 on</u>. Go to the Ufora course page, click on 'Groups' and register for one of the teams. To ensure diversity between the presentations, each group will already be assigned an identity category and a popular medium (e.g., Group 1: SOCIAL CLASS and TELEVISION; Group 2: SEXUAL IDENTITY and POPULAR MUSIC, and so on). Registrations are on a first-come, first-served basis. There will be no exceptions granted for changing teams. We expect you to register within the time frame of a week. It is the responsibility of the group to get in touch with each other after the groups are formed. You are only allowed to register for one group.
- Each team will be given considerable freedom in terms of case, aspect, or approach, but some 'limitations' will have to be taken into account: Your case should link up to the <u>identity</u> category and <u>medium</u> of the group you registered for via Ufora.
- The number of students per team will be decided based on the final number of students registered for this class.
- It is your team's responsibility to come up with a way of working together, allocating specific roles (by making everyone responsible for a part of the assignment). Take into account that this is a learning process and that issues and misunderstandings are perfectly normal. Nonetheless, if you have a pressing issue with one of the team members, please contact me so we can sort things out together. We will organize a **peer feedback** round at the end of this course. The peer feedback form will be made available through Ufora. You will be required to fill out this form and hand it in the day of the presentation. This is <u>obligatory</u>.
- To ensure that you are on the right track, I will organize a feedback session. Details will be provided in due course.

<u>Guidelines and agreements for the study and the presentation:</u>

- Formulate a <u>research question</u> that is <u>realistic and feasible</u>. You have a limited amount of time so choose wisely. You could, for instance, decide to look at a few episodes of a soap opera to inquire how disability is being represented. Other examples include a critical analysis of how various newspapers report on a specific issue or a critical

interpretation of lyrics of popular songs. The question should, of course, relate to the identity and medium you selected. Make sure to provide an introduction and conclusion. In the introduction, you should also clarify why this research topic and research question is relevant.

- Use theoretical and conceptual tools that enable you to conduct your analysis (make sure to thoroughly discuss and define the concepts essential to your own analysis, such as 'glass ceiling', 'sexism', 'hegemonic masculinity', 'homophobia', 'crip theory', 'same-sex marriage', 'ethnic violence', 'black empowerment', issues of 'ageism', 'white privilege', 'cultural appropriation', …). Use a sufficient amount of academic sources (academic articles, books, book chapters)! Enlist all references used on the last slide(s).

- During your presentation, you are required to introduce the case (or cases) to the class to ensure that everyone who is not familiar with the case can understand your argument. Further, make sure to present your main concepts, arguments and conclusions. You can use audio or video clips but make sure to keep to your allotted time (I will inform you on the allotted time once all students are registered and organized within teams).

- Do not worry about methods! The aim of this assignment is to demonstrate whether you are able to critically look at popular (media) culture and how it deals with diversity.

- The discussion of the case (i.e. the actual analysis) can be done in many ways but ensure that the critical analysis/reading of your case starts from or relies on the theoretical concepts you discussed in your literature review. In other words, aim for a structured discussion with clear arguments rather than a description of what is heard or seen. You are allowed (and encouraged) to use visual imagery.

- The presentation has to last 15 minutes.

- Avoid plagiarism at all times.

- Make sure the first slide features an original title, group number and all the names of the students involved.

- Use PowerPoint Presentations. To ensure that all goes smoothly, you have to send the PowerPoint Presentation to me in advance. **Deadline of submission**: **27 April at 19:00 the latest.** E-mail the presentation to Frederik.dhaenens@ugent.be and upload it via Ufora (via 'Assignment'). If you want to use a clip, you can bring it on a USB-stick to class or integrate a hyperlink in your presentation (e.g., YouTube).

Exam

The written exam consists of questions of reproduction, insight and application:

• *Questions of reproduction and insight* test the student's knowledge and understanding of the key concepts, important theories and contemporary debates.

• *Questions of application* evaluate the student's abilities to apply the key concepts onto contemporary, relevant events or cases within contemporary media culture.

Course material:

+ Online reader (all mandatory articles and book chapters)

+ PowerPoint slides and notes

Grading

The final grade is composed based on the following categories:

+ Written exam (75%)

+ Group assignment (25%)

Weekly schedule

What follows is a week-by-week overview of this course. Take into account that due to unexpected circumstances the schedule may change. You will be notified via Ufora if a class is canceled or rescheduled.

SEMINAR 1 INTRODUCTION: WHAT'S AT STAKE

The aim of the first seminar is twofold: first, to introduce students to the general setup and learning objectives of this course by discussing a few examples of recent mediated debates on identity and diversity in popular media culture; second, to provide a practical overview of the course (week-by-week overview, assignments, exam,…).

When: 11 February at 14:30

SEMINAR 2 IDENTITY, DIVERSITY AND POPULAR CULTURE: KEY CONCEPTS

The second seminar is dedicated to introducing students to key terms on identity and diversity within the fields of media, communication and cultural studies. It starts with a discussion of what concepts such as 'identity', 'subjectivity' and 'culture' signify, and elaborates on how these themes have been studied within the fields of media, communication and cultural studies. It will particularly focus on three key concepts, considered relevant for many aspects to come: 'politics of representation', 'stereotyping' and 'intersectionality'.

Mandatory reading:

Dyer, Richard (2006). Stereotyping. In M. G. Durham and D. M. Kellner (Eds.), *Media and Cultural Studies: KeyWorks* (pp. 353-365). Malden, MA: Blackwell. (Originally published in 1984)

Crenshaw, Kimberle (1991). Mapping the margins: Intersectionality, Identity Politics, and Violence Against Women of Color. *Stanford Law Review, 43*(6): 1241-1299. (only the following pages are mandatory: 1241-1258; 1282-1299)

When: 18 February at 14:30

SEMINAR 3 ON GENDER AND POPULAR MEDIA CULTURE

The third seminar is the first of a series of thematic seminars. This seminar explores gender in relation to popular media culture. The seminar will provide (1) a concise overview of some theoretical perspectives on sex and gender, (2) an introduction to how gender has been studied

in media, communication and cultural studies, and (3) explore the role of gender in popular music culture (with a focus on rock music).

Mandatory reading:

Barker, Chris (2012). *Cultural Studies: Theory and Practice*. London: Sage. Chapter: 'Sex, Subjectivity and Representation.'

Leonard, Marion (2007). *Gender in the Music Industry: Rock, Discourse and Girl Power*. Aldershot, Hampshire: Ashgate. Chapter: 'Rock and Masculinity'

When: 25 February at 14:30

SEMINAR 4 ON SEXUAL DIVERSITY AND POPULAR MEDIA CULTURE

The fourth seminar is concerned with sexual diversity in popular media culture. Starting from key theories within gender studies, gay and lesbian studies, and queer theory, this seminar explores the role of media and popular culture in constructing and representing sexual identities, practices and desires that are generally considered as 'non-normative' and 'non-heterosexual'. The second part will explore the representation of LGBTQ characters in popular television fiction and examine whether or not these characters are represented as stereotypical, heteronormative, nuanced and/or critically queer. Last, we look at the various ways LGBTQ young people disclose their sexual identity on their online networks.

Mandatory reading:

Dhaenens, Frederik (2013). Teenage Queerness: Negotiating heteronormativity in the representation of gay teenagers in Glee. *Journal of Youth Studies*, *16*(3): 304-317.

Duguay, Stefanie (2016). "He has a way gayer Facebook than I do": Investigating sexual identity disclosure and context collapse on a social networking site. *New Media & Society*, *18*(6): 891-907.

When: 3 March at 14:30

SEMINAR 5 ON RACE AND ETHNICITY AND POPULAR MEDIA CULTURE

The fifth seminar starts with a discussion of the concepts of 'race' and 'ethnicity', elaborating on the various ways both concepts have been interpreted, used and contested. It further explores how media and popular culture have been meaningful for people with racial or ethnic minority identities and tackles the problematic practices which occur to this day during the cultural processes of production and representation. In the second part, we will first pay particular attention to black popular music culture. The seminar explores how hegemonic discourses on race and ethnicity co-construct what constitutes as black music. At the same time, we nuance these hegemonic notions by exploring alternative or resistant embodiments of masculinity and femininity by black popular music artists. The second case concerns consumption and identity formation practices of ethnic minority groups. Concretely, we will discuss a study that analyzed how girls with an ethnic minority identity create their ow ideal television programmes.

Mandatory reading:

Barker, Chris (2012). *Cultural Studies: Theory and Practice*. London: Sage. Chapter: 'Ethnicity, Race and Nation.'

Adriaens, Fien (2014). 'Diaspora girls doing identities': Creating ideal television programmes and narratives of the self, *European Journal of Cultural Studies* 17(2): 101-117.

When: 10 March at 14:30

SEMINAR 6 FEEDBACK SESSION

This week is reserved for **voluntary** feedback. Kristof and I will provide feedback to those groups who want some feedback, or are having trouble with the assignment. You can also use the room to work on your assignment.

When: 17 March (between 14.30 and 18.30 - timeslots will be shared later)

SEMINAR 7 ON DISABILITY AND POPULAR MEDIA CULTURE (guest lecture)

For this seminar, I invite researcher Susan Vertoont to talk about her ongoing research into television representations of disability in Flanders. The guest lecture starts with a discussion on (dis)abled identities in contemporary western societies, and more specifically, in Flanders. Concepts as 'ab/normality', 'inclusion', 'participation' and 'belonging' will be explored, and different theoretical models will be explained to conceptualize disability. The lecture continues with an overview of current international research within the field of disability media studies.

The second part of the lecture focuses more specifically on the PhD-research of Susan Vertoont. First, she will discuss the results of a quantitative content analysis that examined how often and in which manner disability is represented on the three generalist broadcasters in Flanders, Één, VTM and VIER. Second, she will elaborate on the representation of disability in one specific case, the television drama series Tytgat Chocolat.

Mandatory reading:

Mogk, Marja Evelyn (2013). Introduction: An Invitation to Disability. In M. E. Mogk (Ed.), *Different Bodies: Essays on Disability in Film and Television* (pp. 1-16). Jefferson, N.C.: McFarland & Co.

When: 24 March at 14:30

SEMINAR 8 ON SOCIAL CLASS AND POPULAR MEDIA CULTURE

We focus on social class in the eight seminar. The lecture starts with a brief introduction to how social class has been approached in communication, media and cultural studies. It will address, among others, how various research traditions have not taken class seriously and how divergent perspectives have been used to study (media representations) of class. Cases from film and television will be used to illustrate how class has nonetheless been addressed in contemporary media research.

The seminar finishes with a discussion of what you need to learn for the exam.

Mandatory reading:

Kendall, Diana (2016). Framing Class, Vicarious Living, and Conspicuous Consumption. In S. Lemke and W. Schniedermann (Eds.), *Class Divisions in Serial Television* (pp. 21-46). London: Palgrave Macmillan.

Allen, Kim and Mendick, Heather (2012). Keeping it Real? Social Class, Young People and 'Authenticity' in Reality TV, *Sociology, 47*(3): 460-476.

When: 31 March at 14:30

Spring Break + no seminar on 21/04

No seminars during spring break AND the week after. You can use the course's timeslot on 21/04 to prepare your presentation! To ensure fairness, all students will have to upload their PowerPoint-presentations by **27 April at 19:00 the latest.**

SEMINAR 9 STUDENT PRESENTATIONS: DEALING WITH DIVERSITY (part 1)

The coming weeks' seminars are reserved for student presentations (see assignment). This seminar features the first round of student presentations. You only attend the full session during which your team has to present.

When: 28 April at 14:30 until 18:30

SEMINAR 10 STUDENT PRESENTATIONS: DEALING WITH DIVERSITY (part 2)

The second seminar is dedicated to the second round of student presentations.

When: 5 May at 14:30 until 18:30

SEMINAR 11 STUDENT PRESENTATIONS: DEALING WITH DIVERSITY (part 3)

The last seminar is dedicated to the third round of student presentations.

When: 12 May at 13:15 until 17.15