



University of
New Haven

Gender Representations in the Media

SECTION I: Course Overview

Course Code: MED352BCN
Subject Area(s): Media Studies
Language of Instruction: English
Total Contact Hours: 45
Recommended Credits: 3

COURSE DESCRIPTION

This course explores the role of media and popular culture in the processes of production, reproduction, and perpetuation of gender roles as well as practices of resistance. Students will use a multidisciplinary approach to study how the notions of gender and sexuality interact with other social, cultural, and biological categories such as race/ethnicity, class, nationality, religion, ability, and age. Students will use a lens to compare contemporary American feminism and European feminist theory.

In this light, students will examine the contents of news, audiovisual fiction, advertising, and social media, to investigate how socially constructed gender categories shape ideas of gender and sexuality.

The course will use discussion, lecture, film, reading, public speaking, and field studies to examine how social, cultural, and biological categories inform students' lives and their understanding of the world.

LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- Examine the role of media in constructing gender and its intersections with race, ethnicity, class, and sexuality.
- Develop a rich comprehension of both feminist and queer approaches to the social and cultural construction of gender, sex, and sexuality.
- Discuss key theories and methods of studying media, power, and social identities.
- Analyze multiple media texts and imagery to become critical consumers and producers.

PREREQUISITES

There are no prerequisites for this course, however previous coursework in cultural studies and/or history of gender studies with an emphasis on feminist/queer focus is advised.

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name: TBA
Contact Information: TBA
Term: SEMESTER

ATTENDANCE POLICY

This class will meet once weekly for 150 minutes each session. All students are expected to arrive on time and prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SPRING & FALL SEMESTERS		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th Absence
Courses meeting 1 day(s) per week	1 Absence	4 th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES				
Absence	1 st	2 nd	3 rd	4 th
Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES				
Grade	A+	A	A-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

The instructor reserves the right to make changes or modifications to this syllabus as needed

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation	10%
Critical Object Analysis	15%
In-Class Presentation	15%
Independent Learning Activity	5%
Midterm	20%
Final Oral Presentation	10%
Final Paper	25%

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by the your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

ASSESSMENT OVERVIEW

Content Warning & Classroom Climate: Our course readings and classroom discussions will often focus on mature, and potentially challenging topics. As with any course dealing with gender and intersectionality course topics are often political and personal. Some of us will have emotional responses to the readings; some of us will have emotional responses to our peers' understanding of the readings; all of us should feel responsible for creating a space that is both intellectually rigorous and respectful. Above all, be respectful (even when you strongly disagree) and be mindful of the ways that our identities position us in the classroom.

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This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Critical Object Analysis (15%): Two-thirds of the way through the semester, you will select an object of media and analyze it, using the various perspectives/theoretical tools of gender and sexuality we have accumulated to that point. This assignment that will allow students to scrutinize part of their daily media diet - or, alternatively, an object far outside of that diet. A first draft (4-5 pages) will be completed, peer-reviewed using Google Docs, and a final draft (5-6 pages) will be completed.

In-class Presentation (15%): You will have the responsibility of initiating discussion of the assigned readings (individually or in pairs). Presentations should consist of a 10-15 minute introductions of the central arguments and conclusions of each piece and raise leading questions. In developing these informal presentations, students are encouraged to work together; it is also necessary to bring in examples that can help the understanding of the readings.

Independent Learning Activity (5%): You will have to analyze one of the AICAP activities recommended for this course through a gender lens. Specific instructions will be provided at the beginning of the course. As an alternative, you will have to complete an assignment related to the field study or the guest lecture of this course.

Midterm (20%): You will have to respond to conceptual questions about topics discussed in class and write a critical review of a media text.

Final Oral Presentation (10%): During the last week of the course, you will present your final paper in class; students are required to participate and engage in discussion after the presentation. Each presentation should take the form of a succinct summary of the paper topics and findings, of ten minutes total.

Final Paper (25%): You will write a 2500-word research paper on a topic of your own choice in consultation with the professor concerning one of the course topics. You will be required to submit an extended outline (500 words). Feedback on this outline will help you to formulate the main questions and parts of the argument to be addressed, and in finding and selecting relevant literature. The final paper should be submitted the last day of class.

EXPERIENTIAL LEARNING ACTIVITIES

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city, as well as bring the local community into the classroom. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP).

Field Studies

- Exhibition on gender issues or photographic exhibition related to intersectionality.

Guest Lectures

- **Guest Lecture:** Media and LGBTII/Queer Studies

AICAP Activities

The AICAP activities selected for this course were chosen for their relevance to the course's learning objectives. While these activities may not be mandatory, you are highly encouraged to attend. Please check the Forms of Assessment section to find out if AICAP activities are related to any specific form of assessment.

- Photojournalism tour (through a gender lens)
- Gallery Hopping (through a gender lens)

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

Carter, Cynthia, Linda Steiner, and Lisa McLaughlin, eds. *The Routledge companion to media & gender*. Routledge, 2013. (RCMG)

Gauntlett, David. *Media, gender and identity: An introduction*. Routledge, 2008. (MGI in Course Calendar)

Kearney, Mary Celeste, ed. *The gender and media reader*. Routledge, 2012. (GMR)

SELECTED READING(S): The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide these selected readings to you in class (either in paper or electronic format).

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Selected Journal Articles

- Baer, H. (2016). "Redoing Feminism: Digital Activism, Body Politics, and Neoliberalism". *Feminist Media Studies*, 16(1), 17-34.
- Butler, Judith. "Imitation and Gender Insubordination" (RCMG pp. 124-135).
- Chatman, D. (2015). "Pregnancy, Then It's 'Back To Business' Beyoncé, Black Femininity, and the Politics of a Post-Feminist Gender Regime". *Feminist Media Studies*, 15(6), 926-941.
- Dolan, "Smoothing the Wrinkles: Hollywood, "Successful Aging", and the New Visibility of Older Female Stars" (RCMG pp. 342-351).
- Eltantawy, N. "Above the Fold and Beyond the Veil: Islamophobia in Western Media" (RCMG pp.384-394).
- Gallagher, "Media and the Representation of Gender" (RCMG pp. 23-32).
- Gill, R. (2016). "Post-postfeminism?: New Feminist Visibilities in Postfeminist Times". *Feminist Media Studies*, 16(4), 610-630.
- Hall Stuart, "The Whites of Their Eyes: Racists Ideologies and the Media" (GRCM pp. 89-93)
- Hooks, B. "The oppositional gaze: Black Female Spectators" (GMR, pp. 600-609).
- Katz, "Advertising and the Construction of Violent White Masculinity: From Eminem to Clinique for Men" In Dines, G. and Humez, J. M. In *Gender, race, and class in media: a critical reader* (2011) pp.349-358.
- Khamis, H. (2013). "Gendering the Arab Spring: Arab women journalists/activists, "cyberfeminism", and the sociopolitical revolution" (RCMG, pp.565-576).
- Kolehmainen, M. and Mäkinen, K. (2011). "The Economics of Gay Reality Television: The Visualisation of Sexual Difference in Contemporary Consumer Culture" (in Stocchetti, M. and Kukkonen, K. (ed.) *Images in Use*, pp. 225-235).
- Malin, B.J. "Policing the crisis of masculinity: media and masculinity at the dawn of the new century" (RCMG pp. 610-619).
- Molina-Guzman and Cacho, "Historically mapping contemporary intersectional feminist media studies" (RCMG pp.71-81)
- Molina-Guzman, I. and Valdivia, A. N. "Brain, Brow, and Booty: Latina Iconicity in U.S. Popular Culture" (RCMG pp. 307-318).
- Murray, D.P. "Investigating Users' Response to Dove's "Real Beauty" Strategy: Feminism, Freedom, and Facebook" (RCMG pp.533-542).
- Núñez Puente, S. (2011). "Feminist Cyberactivism: Violence against Women, Internet Politics, and Spanish Feminist Praxis Online". *Continuum: Journal of Media & Cultural Studies*, 25(03), 333-346.
- Parameswaran, "Globalization, Beauty Regimes, and Mediascapes in the New India" (RCMG pp. 363-373).
- Roisy et al. (2012). "Women and Games: Technologies of the Gendered Self" (GMR, pp. 680-693).
- Ross, "A Nice Bit of Skirt and the Talking Head: Sex, Politics, and News" (pp. 290-300 in RCMG)
- Russo, J.L. "Textual Orientation: Queer Female Fandom Online" (RCMG pp. 450-460).

Tiidenberg, K. (2018). "Visibly Ageing Femininities: Women's Visual Discourses of Being Over-40 and Over-50 on Instagram". *Feminist Media Studies*, 18(1), 61-76.

Tuchman, "The Symbolic Annihilation of Women by the Mass Media" (GMR pp. 41-58).

van Zoonen, "Feminist Perspectives on the Media" (GMR pp. 25-40).

Selected Press Articles / Blogs

Al-Sibai, N. "Four Ways Mainstream Feminism fails Muslim Women" (Everyday Feminism, January 6, 2015).

Blake, M. "From 'The handmaid's Tale' to 'I Love Dick', the Female Gaze Is Thriving on Television" (Los Angeles Times, May 5, 2017).

Brodsky, A. "Dove Real Beauty": Self-esteem, and One Direction (Feministing, April 16, 2014).

<http://feministing.com/2013/04/16/dove-real-beauty-one-direction/>

Bitter, Gertrude. "White People: Shut Up about Beyoncé" (2016).

Chaudry, L. "Men Growing Up to Be Boys" (inthesetimes 2006).

Donegan, M. "How #MeToo Revealed the Central Rift within Feminism Today", The Guardian, 2018.

Dusenbey, M. "Watch this Perfect Parody of Dove's 'Real Beauty' Campaign" (Feministing, April 22, 2014). <http://feministing.com/2014/04/22/watch-this-perfect-parody-of-doves-real-beauty-campaign/>

King, S. "Femvertising: The Good, the Bad, and the Ugly" (Medium, May 13, 2018)

https://medium.com/@kings460_41616/femvertising-the-good-the-bad-and-the-ugly-39913bc2df27

Kumar, D. "Imperialist Feminism and Liberalism" (Open Democracy, Nov 6, 2014).

Zeisler, A. "Empowertise me!" (Bitchmedia, 2016).

Recommended Journal Articles:

Bhattacharyya, G. "Narrative Pleasure in Homeland: the Competing Femininities of 'Rogue Agents' and 'Terror Wives'" (RCMG pp. 374-383).

Brookey, R.A. and Westerfelhaus, R. "Hiding Homoeroticism in Plain View: The Fight Club DVD as Digital Closet (GMR pp. 192-207).

Cohen, C. J., & Jackson, S. J. (2016). "Ask a Feminist: A Conversation with Cathy J. Cohen on Black Lives Matter, Feminism, and Contemporary Activism". *Signs: Journal of Women in Culture and Society*, 41(4), 775-792.

Edwards, T. "Lone Wolves. Masculinity, Cinema, and the Man Alone" (pp. 42-50 in RCMG).

Garcia-Blanco, I. and Wahl-Jorgensen, K. "The Discursive Construction of Women Politicians in the European Press". *Journal of Feminist Media Studies* Volume 12, 2012 -Issue 3 pp.422-441.

Goodman, "Perfect Bodies, Imperfect Messages: Media Coverage of Cosmetic Surgery and Ideal Beauty" (RCMG pp.352-362).

McRobbie, A. "Young Women and Consumer Culture: *An intervention*" *Journal of Cultural Studies*, Volume 22, 2008 pp. 531-550.

Strings, S., & Bui, L. T. (2014). "She Is Not Acting, She Is. The Conflict between Gender and Racial Realness on RuPaul's Drag Race". *Feminist Media Studies*, 14(5), pp.822-836.

Wiedlack, K. (2018). "In/visibly Different: Melania Trump and the Othering of Eastern European Women in US Culture. *Feminist Media Studies*, 1-16.

SELECTED FILMS

She's Beautiful When She's Angry (2014).
Miss Representation (2011).
Killing Us Softly 4 (2010).
The Mask You Live In (2015).

ADDITIONAL RESOURCES

In order to ensure you success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the "While You're Abroad Tab" and make sure you are under the "Academics" sub-menu. There you will see a link above your schedule that says "View Online Courses" select this link to be taken to your Moodle environment.

COURSE CALENDAR
Gender Representations in the Media

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS (** FOR RECOMMENDED)
1	<p>Course Introduction: Review Syllabus, Classroom Policies</p> <p>Why Study Gender & Media?</p>	<p>Course Overview Lecture & Discussion</p>	<p>Readings: Gauntlett, "Introduction" (MGI pp. 1-19). Kearney, "Introduction" (GMR pp. 1- 13).</p>
2	<p>Key Concepts: Media & the Representation of Gender</p>	<p>Lecture & Discussion Film Screening "She's Beautiful When She's Angry" (excerpts)</p>	<p>Screening: "She's Beautiful When She's Angry".</p> <p>Readings: Gallagher, "Media and the Representation of Gender" (RCMG pp. 23-32). Tuchman, "The Symbolic Annihilation of Women by the Mass Media" (GMR pp. 41-58). van Zoonen, "Feminist Perspectives on the Media" (GMR pp. 25-40).</p>
3	<p>Key Concepts: Intersectionality</p>	<p>Field Study Lecture & Discussion</p>	<p>Readings: Gauntlett "Queer Theories and Fluid Identities" (MGI chapter 7). Hall Stuart, "The Whites of Their Eyes: Racists Ideologies and the Media" (GRCM pp. 89-93) Molina-Guzman and Cacho, "Historically mapping contemporary intersectional feminist media studies" (RCMG pp.71-81)</p>
4	<p>Gendered Representations Women Politicians</p>	<p>Film Screening: "MisRepresentation" (excerpts) Lecture & Discussion</p>	<p>Screening: "MisRepresentation"</p> <p>Readings: Gauntlett, "Representations of Gender Today" (MGI, chapter 4) Ross, "A Nice Bit of Skirt and the Talking Head: Sex, Politics, and News" (pp. 290-300 in RCMG)</p>
5	<p>Gender, Race, & Ethnicity</p>	<p>Film Screening: Angela Davis' conference. (excerpts) Lecture & Discussion</p>	<p>Screening: Angela Davis' conference</p> <p>Readings:</p>

			<p>Chatman, D. (2015). "Pregnancy, Then It's "Back To Business" Beyoncé, Black Femininity, and the Politics of a Post-Feminist Gender Regime". <i>Feminist Media Studies</i>, 15(6), 926-941.</p> <p>Bitter Gertrude. "White People: Shut Up about Beyoncé" (2016).</p> <p>Molina-Guzman, I. and Valdivia, A. N. "Brain, Brow, and Booty: Latina Iconicity in U.S. Popular Culture" (RCMG pp. 307-318).</p>
6	<p>Representations of Femininity: The beauty ideal</p>	<p>Film Screening: "Killing Us Softly" (excerpts) Lecture & Discussion</p>	<p>Screening: "Killing Us Softly"</p> <p>Readings: Gauntlett, "Giddens, Modernity and Self-Identity" (MGI, chapter 5). Dolan, "Smoothing the Wrinkles: Hollywood, "Successful Aging", and the New Visibility of Older Female Stars" (RCMG pp. 342-351). Parameswaran, "Globalization, Beauty Regimes, and Mediascapes in the New India" (RCMG pp. 363-373).</p>
7	<p>Masculinities Pt.1</p>	<p>Film Screening: "The Mask You Live In" (excerpts)</p>	<p>Screening: "The Mask You Live In" (documentary)</p> <p>Readings: Malin, B.J. "Policing the crisis of masculinity: media and masculinity at the dawn of the new century" (RCMG pp. 610-619).</p>
MIDTERM EXAM			
8	<p>Masculinities Pt.2</p>	<p>Lecture & Discussion</p>	<p>Readings: Katz, "Advertising and the Construction of Violent White Masculinity: From Eminem to Clinique for Men" In Dines, G. and Humez, J. M. In <i>Gender, race, and class in media: a critical reader</i> (2011) pp.349-358. Chaudry, L. "Men Growing Up to Be Boys" (inthesetimes 2006).</p>
9	<p>Sexualities</p>	<p>Guest Lecture & Discussion</p>	<p>Readings: Judith Butler, "Imitation and Gender Insubordination" (RCMG pp. 124-135). Russo, J.L. "Textual Orientation: Queer Female Fandom Online" (RCMG pp. 450-460).</p>

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			<p>Kolehmainen, M. and Mäkinen, K. (2011). “The Economics of Gay Reality Television: The Visualisation of Sexual Difference in Contemporary Consumer Culture” (in Stocchetti, M. and Kukkonen, K. (ed.) <i>Images in Use</i>, pp. 225-235).</p> <p>Submit Critical Object Analysis</p>
10	<p>Gender & Religion: Islamic women as the paradigmatic “Other”</p>	Lecture & Discussion	<p>Readings: Al-Sibai, N. “Four Ways Mainstream Feminism fails Muslim Women” (Eveyday Feminism, January 6, 2015). Kumar, D. “Imperialist Feminism and Liberalism” (Open Democracy, Nov 6, 2014). Eltantawy, N. “Above the Fold and Beyond the Veil: Islamophobia in Western Media” (RCMG pp.384-394).</p>
11	<p>Media Production: Selling Feminism</p>	Lecture & Discussion	<p>Readings: Zeisler, A. “Empowertise me!” (Bitchmedia, 2016). King, S. “Femvertising: The Good, the Bad, and the Ugly” (Medium, May 13, 2018) https://medium.com/@kings460_41616/femvertising-the-good-the-bad-and-the-ugly-39913bc2df27 Brodsky, A. “Dove Real Beauty”: Self-esteem, and One Direction (Feministing, April 16, 2014). http://feministing.com/2013/04/16/dove-real-beauty-one-direction/ Dusenbey, M. “Watch this Perfect Parody of Dove’s “Real Beauty” Campaign” (Feministing, April 22, 2014). http://feministing.com/2014/04/22/watch-this-perfect-parody-of-doves-real-beauty-campaign/ Murray, D.P. “Investigating Users’ Response to Dove’s “Real Beauty” Strategy: Feminism, Freedom, and Facebook” (RCMG pp.533-542).</p>
12	<p>Media Audiences, Users, & Prosumers</p>	Lecture & Discussion	<p>Readings: Hooks, B. “The oppositional gaze: Black Female Spectators” (GMR, pp. 600-609). Blake, M. “From “The handmaid’s Tale’ to ‘I Love Dick’, the Female Gaze Is Thriving on Television” (Los Angeles Times, May 5, 2017).</p>

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			<p>Tiidenberg, K. (2018). “Visibly Ageing Femininities: Women’s Visual Discourses of Being Over-40 and Over-50 on Instagram”. <i>Feminist Media Studies</i>, 18(1), 61-76.</p> <p>Roisy et al. (2012). “Women and Games: Technologies of the Gendered Self” (GMR, pp. 680-693).</p> <p>Submit Independent Learning Activity</p>
13	Online Activism & Resistance	Lecture & Discussion	<p>Readings:</p> <p>Khamis, H. (2012). “Gendering the Arab Spring: Arab women journalists/activists, “cyberfeminism”, and the sociopolitical revolution” (RCMG, pp.565-576).</p> <p>Nuñez Puente, S. (2011). “Feminist Cyberactivism: Violence against Women, Internet Politics, and Spanish Feminist Praxis Online”. <i>Continuum: Journal of Media & Cultural Studies</i>, 25(03), 333-346.</p> <p>Donegan, M. “How #MeToo Revealed the Central Rift within Feminism Today”, The Guardian, 2018.</p>
14	The Future of Feminisms	Lecture & Discussion	<p>Readings:</p> <p>Gill, R. (2016). “Post-postfeminism?: New Feminist Visibilities in Postfeminist Times”. <i>Feminist Media Studies</i>, 16(4), 610-630.</p> <p>Baer, H. (2016). Redoing Feminism: Digital Activism, Body Politics, and Neoliberalism. <i>Feminist Media Studies</i>, 16(1), 17-34.</p>
15	FINAL PAPER/ FINAL PRESENTATIONS		

SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)