

**COURSE DATA****Data Subject**

<b>Code</b>	36564
<b>Name</b>	Gender policies and theories of discourse
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. Period</b>	<b>year</b>
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1333 - Degree in Audiovisual Communication	5 - Discurso, ideología y pensamiento	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
EL KETITI YAHMEDI, AOUATEF	340 - Language Theory and Communication Sciences

**SUMMARY**

The subject proposes an approach to gender studies and its most outstanding contributions to the theory of discourse and audiovisual communication. It aims to show how gender identities are constructed and reproduced through discursive practices and the different technological devices of communication such as images, audiovisual narrative and spoken and textual language. Based on the gender mainstreaming approach, the articulations between language, image and collective imagination and their role in the construction of gender identities, the reproduction of stereotypes and social inequalities in different human cultures are analyzed. The historical-political, socio-economic, ideological and discursive determinations that articulate gender as a social technology, a crucial factor in the shaping of both individuality and the collective imaginary, are studied.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

1. Sufficient knowledge of the different written and audiovisual media;
2. Basic notions about the concept of gender, gender stereotypes and inequality.
3. Basic computer skills that allow participation in interactive virtual platforms (Blog, web pages).

## COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

### 1333 - Degree in Audiovisual Communication

- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.
- Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.
- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.



## **LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)**

Knowledge and skills acquired from a gender perspective:

- Know the codes and modes of representation typical of audiovisual communication.
- Identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- Carry out analysis of stories and audiovisual works.
- Technically build linear and non-linear audiovisual stories.
- Design persuasive visual strategies.
- Apply graphic ideation resources and procedures.
- Iconically represent the still image and the moving image.
- Compose images
- Analyse structures, contents and styles of television and radio programming.
- Configure radio and television processes.
- Create and direct staging of cinematographic, videographic or television audiovisual productions.
- Execute work plans.
- Run scripts.
- Manage the technologies applied to the media.

## **DESCRIPTION OF CONTENTS**

### **1. Fundamental paradigms in gender studies**

Historical reading of the feminist movement. The most relevant contributions of feminist critical theory and the fundamental concepts related to the sex/gender system are highlighted. Gender is defined as a category of sociological and historical analysis. The different articulations between gender theory, discourse theory and audiovisual communication are highlighted.



## **2. Gender, Ideology and Film Narrative**

An approach to the relationship between film discourse and the reproduction of stereotypes and gender inequality. To analyse film as an audiovisual language immersed in a complex web of power relations in which several social technologies are involved: the cultural industry, dominant ideologies, cultural policies and the economic market. Film production is nourished by this environment and generates a symbolic discourse in line with the dominant ideology and its model of society.

## **3. Gender and cultural industry**

The effects of the cultural industry on the construction of gender stereotypes, socio-sexual roles and inequality are analyzed. In particular, the reification and alienation processes generated by some audiovisual formats such as advertising, soap operas and reality shows are addressed.

## **4. Gender and language**

Based on the analysis of the most important ideas proposed by the author Patrizia Violi in her book *El infinito singular*, the importance of language in the construction of gendered representations of feminine and masculine roles is emphasised. The semantic-linguistic dimension of the concepts "woman" and "man" in different cultural contexts is analysed in order to highlight the historical and social character of the construction of gender identities through language. It addresses the issue of sexism in language and the challenges it poses today in the academic, media and political spheres.

## **5. What kinds of intersections between the local and the global do gender theories raise in globalisation studies?**

The transformations experienced by human societies that are increasingly interconnected through the globalisation of the economy and new communication technologies pose new challenges that question traditional concepts of culture and gender identities.

Reading: Counter-geography of globalisation, gender and citizenship in cross-border circuits (Saskia Sassen).

## **6. Symbolic Order, Gender and the Body in Arab Cultures**

It deals with the representation and construction of gender in Arab cultures and analyses how the body becomes a social discursive platform with symbolic manifestations that are translated through clothing, gestures and religious rituals. It analyses the relationship between corporeality and social organisation based on gender difference as an explanatory framework for social order.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	6,00	0
Development of group work	5,00	0
Development of individual work	5,00	0
Study and independent work	15,00	0
Readings supplementary material	14,00	0
Preparation of evaluation activities	8,00	0
Preparing lectures	20,00	0
Preparation of practical classes and problem	5,00	0
Resolution of case studies	7,00	0
Resolution of online questionnaires	5,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

Theoretical-practical methodology:

1. Lecture: fundamentally focused on the general explanation of the subject and the necessary methodological notes.
2. Practical classes that are taught in two groups and in which students apply the theoretical knowledge acquired through autonomous tasks, the study and analysis of cases and the resolution of theoretical-practical problems.
3. Individual and group tutoring.
4. Consultation and study of the bibliography
5. Presentation in the classroom and groupwork.

**EVALUATION**

**Final written test (70%)**





**Assessment of attitude and participation in the class dynamics. (15%)**

**Assessment of technical learning (15%)**

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

## REFERENCES

### Basic

- Butler, Judith (2005). El género en disputa: El feminismo y la subversión de la identidad. Ediciones Paidós
- Colaizzi, Giuliana (2021). Cine, interculturalidad y políticas de género. Cátedra.
- Foucault, Michel (1998). Historia de la sexualidad, Tomo 1: La voluntad de saber. Siglo XXI.
- Marc Martínez, Isabel/Marinas, Leyre (2022). Feminismos e industrias culturales. Círculo de Bellas Artes.
- Mulvey, Laura (1975). Placer visual y cine narrativo. Episteme Ediciones. Madrid.
- Sassen, Saskia (2007). Contra geografía de la globalización, género y ciudadanía en los circuitos transfronterizos In, Una sociología de la globalización, Buenos Aires y Madrid, Katz Barpal Editores.
- Violi, Patrizia (1991). El infinito singular. Feminismos.
- Zecchi, Barbara (2014). La pantalla sexuada. Feminismos.



### **Additional**

- Federici, Silvia (2010). Caliban y la Bruja, Mujeres, Cuerpo y Acumulación Originaria, Traf. De Sueños.

Gayle, Rubin, (1986). "El tráfico de mujeres: Notas sobre la "economía política" del sexo", Nueva antropología, Vol.VIII, nº30.

Mattelart, Michèle; Jordà, Joaquim. (1982). Mujeres e industrias culturales, Anagrama.