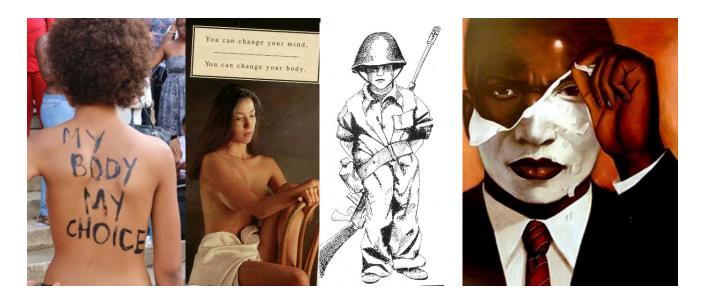**Department of Sociology**

SOCIOLOGY OF POPULAR CULTURE

Sociology III

Lecturer: Michael Drewett
1st Term 2020

A: INTRODUCTION

Welcome to this course on the sociology of popular culture. The course will consider various areas of popular culture as a means to exploring social issues in modern day society. The course is divided into five themes, each of which runs for approximately a week. Listed below are the course themes and learning outcomes.

Theme One: Overview of Cultural Studies Theory

We begin the course by considering cultural studies theory (giving special attention to sex, gender, race, ethnicity and class). The overview will be brief, but will act as a starting point to deeper theoretical exploration required when approaching various topical issues during the course. We will consider the evolution of the cultural studies tradition, focusing strongly on more recent post-Gramscian, post-colonial and feminist influences (especially intersectionality) which have had a bearing on the direction of contemporary cultural studies enquiry.

- You will especially need to grasp the ideas of the Frankfurt School, British Cultural Studies and more recent post-Gramscian, post-colonial and feminist influences.

Theme Two: The Body in Popular Culture

Our focus on the body in popular culture begins with an emphasis on bodies as cultural texts, drawing on feminist and post-colonial thought. Starting with a consideration of the clothing/nudity binary, we explore two conceptual extremes: cultures make identity or reflect identity. This will provide a useful foundation for considering representations of firstly, masculinity and femininity, and secondly, 'the west and the rest', in the media generally, including notions of a 'colonial gaze'. We will especially contemplate attempts to overcome binary approaches to representation.

- You will need to develop an understanding of the cultural significance of human bodies. An understanding of Foucault's notion of the docile body as a cultural text is needed. A grasp of Fanon's arguments about race, identity and representation in colonial contexts is also essential, together with an overall sense of the feminist and post-colonial arguments influenced by the aforementioned theories. Importantly, you need to grasp the limitations of conceptions based on binary views of sex and race and be able to supersede these with more complex explanations.

Theme Three: The Gaze within Popular Culture

Leading from a focus on the body in popular culture the course narrows the focus on bodies to a study of the gaze. An appropriate starting point for this section is Laura Mulvey's notion of the male gaze within film narratives. Mulvey's approach fits broadly into a radical feminist perspective and we consider the merits and problems of her viewpoint, exploring more complex approaches to the gaze, not only in relation to gendered bodies. We develop the notion of the gaze by applying it to the growth of surveillance in modern day society. Michel Foucault's ideas about surveillance are especially used to inform our ideas about such surveillance trends in our society. We consider dominant modes of masculinity, femininity, sexuality, ethnicity and adornment. We also consider forms of resistance to dominant modes of body representations. We contemplate the extent to which attempts at transgression constitute a threat to the dominant order or are mere alternatives which offer little prospect of change.

- It is important that you have a grasp of what is meant by the 'male gaze' and 'female gaze' and the difference between the two concepts. You will also need to apply theories of the gaze to race and ethnicity, including the colonial context and in turn apply these to examples within film and advertising. By the end of this section you should also have a grasp of the conformist pressures that exist in our society, how these

affect us, and some of the alternatives available to us. You should also have considered why some people embrace these alternatives, and the possibility they hold for a different way of being.

Theme Four: Resistance in Popular Music

Feminists have long criticised the male-oriented and dominated nature of popular music, resulting in most music providing a male soundtrack to people's lives, most aptly described by some feminists as 'cock rock'. This section of the course begins by examining the arguments of those who say that popular music is generally sexist and that it promotes sexual violence, but quickly moves on to more intricate arguments about women musicians' response to this issue. What has been the history of women musicians' response to sexism within the industry and has the situation improved? Is there a way women should or should not present themselves? Furthermore, bell hooks has argued that the focus on sexism and misogyny within rap music has tended to be racist. This further complicates our exploration of sexism in music. We end this section by considering the manner in which black male rappers have increasingly become the targets of feminists, the media and moral entrepreneurs when in fact the problem of sexism in the music industry is far more complex. Third World and Black feminist arguments about the western-centric bias of traditional feminist perspectives are drawn upon to add depth to this exploration.

- For this section, you will need to have a grasp of the arguments that expose the sexist nature of much of popular music. You will also require knowledge of the social history of men and women in popular music and be able to evaluate responses by women musicians who have confronted sexism within the popular music industry on different levels. You will also need to grasp the intersection of sex, gender, ethnicity and race in arguments about sexism in the music industry. You will need to be able to refer to relevant examples of musicians and their music, videos, performances and other actions to support your argument.

Theme Five: Reinforcing Militarized Masculinity through Popular Culture

In this section, our focus turns to representations of militarised masculinity and femininity in South African popular culture and media more generally during the apartheid era. We will also refer to global examples to connect the local to the global. We consider the implications of militarization and conscription for theories about gender oppression and sexual violence.

- By the end of this section, you need to understand the dynamics surrounding conscription in apartheid-era South Africa and in relation to the United States' involvement in the Vietnam War. Importantly, you should understand the way in which support for the military was constituted in strong gender terms and how this in turn informs practices of sexual violence. You should also be able to demonstrate that opposition to the military often undermined a heterosexist gender binary approach.

B: LECTURES AND SEMINARS

The course will generally operate on a lecture basis, although sometimes alternatives will be arranged. These will be announced in lectures and by e-mail. It is crucial that you read on a daily basis for this course. If you only attend lectures and refer to lecture notes, you will fail the course. Lecture notes need to be expanded on through additional notes based on readings relevant to the topic.

C: RECOMMENDED READINGS

Theme One: Overview of Cultural Studies Theory

Bose, C. (2012). Intersectionality and global inequality. *Gender and Society*, Vol. 26 (1), pp. 67-72.

De La Rey, C. (1997). South African feminism, race and racism. *Agenda*, No. 32, pp.6-10.

Dhamoon, R. (2011). Considerations on mainstreaming intersectionality. *Political Research Quarterly*, Vol. Vol. 64 (1), pp. 230-243.

Gill, R. (2007). *Gender and the media*, Chapters 1 and 2. Cambridge: Polity Press.

Hall, S. (1980). Encoding/decoding. In: S. Hall, D. Hobson, A.Lowe and P. Willis (eds.) *Culture, media, language*, pp. 128-138. London: Hutchinson.

Hall, S. (1992). The west and the rest: discourse and power. In: S. Hall and B. Gieben (eds.) *Formations of modernity,* pp. 275-331. Cambridge: Polity Press.

Hill Collins, P. (1996). What's in a name? Womanism, black feminism and beyond. *The Black Scholar*, Vol. 26 (1), pp.9-17.

Kellner, D. (1995). *Media culture.* Chapter 1. London: Routledge.

Kellner, D. (1995). Cultural studies, multiculturalism and media culture. In: G. Dines and J. Humez (eds.) *Gender, race and class in media: A reader*, pp. 5-17. California: Sage Publications.

Lewis, J. (2002). *Cultural studies: The basics*, Chapters 3, 4, 6 and 9. London: Sage.

Mama, A. (1997). Shedding the masks and tearing the veils: cultural studies for a post-colonial Africa. In: A. Imam, A. Mama and F. Sow (eds.) *Engendering African social sciences*, pp.63-80. Dakar: CODESRIA.

May, V. (2015). *Pursuing intersectionality: Unsettling dominant imaginaries*. New York: Routledge.

Purkayastha, B. (2012). Intersectionality in a transnational world. *Gender and Society*, Vol. 26 (1), pp. 117-143.

Said, E. (1995). *Orientalism*, Chapter 1. London: Penguin.

Strinati, D. (1995). *An introduction to theories of popular culture*. London: Routledge.

Tuchman, G., Daniels, A. and Bene, J. (eds.). (1978). *Hearth and home: Images of women in the mass media*. New York: Oxford University Press.

Tuchman, G. (1979). Women's depiction by the mass media. *Signs*, Vol. 4 (3), pp. 528-542.

Theme Two: The Body in Popular Culture

Barnard, R. (2000). Contested beauty. In: S. Nuttall and C. Michael (eds.) *Senses of culture: South African cultural studies*. Cape Town: Oxford University Press.

Bell, D. and Holliday, R. (2000). Naked as nature intended. *Body and Society*, Vol. 6 (3 and 4), pp. 127-140.

Bordo, S. (1997). The body and the reproduction of femininity. In: K. Conboy, N. Medina and S. Stanbury (eds.) *Writing on the body: Female embodiment and feminist theory*, pp.90-112. New York: Columbia.

Cover, R. (2003). The naked subject: Nudity, context and sexualization in contemporary culture. *Body and Society*, Vol. 9 (3), pp. 127-140.

Erasmus, Z. (2000). Hair politics. In: S. Nuttall and C. Michael (eds.) *Senses of culture: South African cultural studies*, pp. 380-392. Cape Town: Oxford University Press.

Entwistle, J. (2000). *The fashioned body: Fashion, dress and modern social theory*, Chapter 1. Cambridge: Polity Press.

Fanon, F. (1967). *Black skin, white masks*. New York: Grove Press.

Gill, R. (2007). *Gender and the media*, Chapter 8. Cambridge: Polity Press.

Greenway, J. 1997. Twenty-first century sex. In: J. Purkis and J. Bowen (eds.) *Twenty-First Century anarchism*, pp.170-180. London: Cassell.

Hall, S. (1997). The spectacle of the 'other. In: S. Hall (ed.) *Representation: Cultural representations and signifying practices,* pp. 225-239. London: Sage.

Hancock, P., Hughes, B., Jagger, E., Paterson, K., Russell, R., Tulle-Winton, E. and Tyler, M. (eds.) (2000). *The body, culture and society*. Buckingham: Open University Press. Available at: https://www.mheducation.co.uk/ openup/chapters/0335204139.pdf

Howson, A. (2004). *The body in society: An introduction*, Chapters 4 and 5. Cambridge: Polity.

Kanneh, K. (1995). Feminism and the colonial body In: B. Ashcroft, G. Griffiths and H. Tiffin (eds.) *The*

post-colonial studies reader, pp. 346-348. London: Routledge.

Levin, N. (2015). I am Saartjie Baartman. In: J. Mistry and A. Schuhmann (eds.). *Gaze regimes: Film and feminisms in Africa*, pp. 252-270. Johannesburg: Wits University Press.

Lumby, C. (1997). *Bad girls: The media, sex and feminism in the '90s*, Introduction and Chapter 1. St. Leonards: Allen & Unwin.

Macdonald, M. (1995)*. Representing women: Myths of femininity in the popular media.* London: Edward Arnold.

Mama, A. (1997). Shedding the masks and tearing the veils: Cultural studies for a post-colonial Africa. In: A. Imam, A. Mama and F. Sow (eds.) *Engendering African social sciences*, pp.63-80. Dakar: CODESRIA.

McNair, B, (2002). *Striptease culture: Sex, media and the democratization of desire,* Chapters 9 and 10. London: Routledge.

Mereer, K. (1987). Black hair/style politics. *New Formations*, No. 3, Winter, pp. 33-56.

Parkins, W. (2000). Protesting like a girl: Embodiment, dissent and feminist agency. *Feminist Theory*, Vol. 1 (1), pp. 59-78.

Scully, P. and Crais, C. (2008). Race and erasure: Sara Baartman and Hendrik Cesars in Cape Town and London. *Journal of British Studies*, Vol. 47 (2), pp. 3-1-323.

Shabangu, N. (2016). *Skin, hair and body: Black women's perceptions of beauty on a diverse university campus*. Unpublished Masters Thesis. Pietermaritzburg: University of Kwazulu-Natal.

Souweine, I. (2005). Naked protest and the politics of personalism. *Sarai Reader* 2005: Bare Acts, pp. 526-536.

Sutton, B. (2007). Naked protest: Memories of bodies and resistance at the World Social Forums. *Journal of International Women's Studies*, Vol. 8 (3), pp. 139-148.

Weitz, R. (2003). Women and their hair: Seeking power through resistance and accommodation. In: R. Weitz (ed.) *The politics of women's bodies, sexuality, appearance and behavior*, pp. 131-151. New York: Oxford University Press.

Werbanowska, M. (2014). Reclaiming the commodified body: The stories of Saartjie Baartman and Josephine Baker in the poetry of Elizabeth Alexander. *Ethos: A Digital Review of Arts, Humanities and Public Ethics,* Vol. 1 (1), pp. 18-32.

Theme Three: The Gaze within Popular Culture

Albrechtslund, A and Dubbeld, L. (2005). The plays and arts of surveillance: studying surveillance as entertainment. *Surveillance and Society*, Vol. 3 (2/3), pp. 216-221.

Bartky, S. (1997). Foucault, femininity and the modernization of patriarchal power. In: K. Conboy, N. Medina and S. Stanbury (eds.) *Writing on the body: Female embodiment and feminist theory*, pp.129-154. New York: Columbia University Press.

Bell, D. (2009). "Surveillance is sexy". *Surveillance and Society*, Vol. 6 (3), pp. 203-212.

Bloom, L. (1999). Introducing with other eyes: looking at race and gender in visual culture. In: L. Bloom (ed.) *With other eyes: Looking at race and gender in visual culture,* pp. 1-17. Minneapolis: University of Minnesota Press.

Fanon, F. (1967). *Black skin, white masks.* New York: Grove Press.

Gamman, L. (1989). Watching the detectives: The enigma of the female gaze. In: L. Gamman and M. Marshment (eds.) *The female gaze: Women as viewers of popular culture,* pp. 8-26. Seattle: The Real Comet Press.

Gill, R. (2007). *Gender and the media*, Chapters 3 and 6. Cambridge: Polity Press.

Hall, S. (1992). The west and the rest: discourse and power. In: S. Hall and B. Gieben (eds.) *Formations of modernity,* pp. 275-331. Cambridge: Polity Press.

Knight, B. (2000). Watch me! Webcams and the public exposure of private lives. *Art Journal*, Vol. 59 (4), pp. 21-25.

Koskela, H. (2003). 'Cam era' – the contemporary urban panopticon. *Surveillance and Society*, Vol. 1 (3), pp. 292-313.

Koskela, H. (2004). Webcams, TV shows and mobile phones: Empowering exhibitionism. *Surveillance and Society*, Vol. 2 (2/3), pp. 199-215.

Lehman, P. (2007). You and voyeurweb: Illustrating the shifting representation of the penis on the internet with user-generated content. *Cinema Journal*, Vol. 46 (4), pp. 108-116.

Lumby, C. (1997). *Bad girls: The media, sex and feminism in the '90s*. St. Leonards: Allen & Unwin.

Macdonald, M. (1995). *Representing women: Myths of femininity in the popular media,* Chapters 2 and 7. London: Edward Arnold.

McNair, B. (2002). *Striptease culture: Sex, media and the democratization of desire,* Chapters 5 and 6. London: Routledge.

Modleski, T. (1997). Cinema and the dark continent. In: K. Conboy, N. Medina and S. Stanbury (eds.) *Writing on the body: Female embodiment and feminist theory,* pp. 208-230. New York: Columbia University Press.

Moore, S. (1989). Here's looking at you, kid! In: L. Gamman and M. Marshment (eds.) *The female gaze: Women as viewers of popular culture*, pp. 86-101. Seattle: The Real Comet Press.

Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen,* Vol. 16 (3), pp. 6-18. Available at: https://www.amherst.edu/system/files/media/1021/Laura%20Mulvey,%20Visual%20Pleasure.pdf

Stacey, J. (1989). Desperately seeking difference. In: L. Gamman and M. Marshment (eds.) *The female gaze: Women as viewers of popular culture,* pp. 112-129. Seattle: The Real Comet Press.

Van Zoonen, L. (1994). Spectatorship and gaze. In L. van Zoonen (ed.) *Feminist media studies,* pp. 87-104. London: Sage.

Theme Four: Resistance in Popular Music

Adams, T. and Fuller, D. (2006). The words have changed but the ideology remains the same: Misogynist lyrics in rap music. *Journal of Black Studies*, Vol. 36 (6), pp. 938-957.

Bannister, M. (2006). *White boys, white noise: Masculinities and 1980s Indies guitar rock*. London: Ashgate.

Best, B. (1997). Over-the-Counter-Culture: Retheorizing resistance in popular culture. In: S. Redhead, D. Wynne and J. O'Connor (eds.). *The clubcultures reader: Readings in popular cultural studies,* pp. 18-35. Oxford: Blackwell.

Buszek, M. (2006). *Pin-up grrrls: Feminism, sexuality, popular culture,* Chapters 7 and 8. Durham: Duke University Press.

Case, S. (2002). The emperor's new clothes: the naked body and theories of performance. *Substance*, Vol. 31 (2/3). Pp. 186-200.

Coates, N. (1997). (R)Evolution now: Rock and the political potential of gender. In: S. Whitely (ed.) *Sexing the groove: Popular music and gender*, pp. 50-64. London: Routledge.

Eileraas, K. (1997). Witches, bitches & fluids: Girl bands performing ugliness as resistance. *The Drama Review*, Vol. 41 (3), pp. 122-39.

Emerson, R. (2002). 'Where are my girls at?' Negotiating black womanhood in music videos. *Gender and Society*, Vol. 16 (1), pp. 115-135.

Fitts, M. (2008). 'Drop it like it's hot': Culture industry laborers and their perspectives on rap music video production. *Meridians,* Vol. 8 (1), pp. 211-235.

Fleetwood, R. (2012). The case of Rihanna: Erotic violence and black female desire." *African American Review*, Vol. 45 (3), pp. 419-435.

Hobson, J. and Bartlow, R. (2008). Introduction: Representin' women, hip-hop, and popular music. *Meridians*, Vol. 8 (1), pp. 1-14.

Hooks, B. (1994). *Outlaw culture: Resisting representations*, Chapter 11. New York: Routledge.

Hunter, M and Soko, K. (2009). Women of color in hip hop: The pornographic gaze. *Race, Gender & Class*, Vol. 16 (1/2), pp. 170-191.

Hunter, M. (2011). Shake it, baby, shake it: Consumption and the new gender relation in hip-hop. *Sociological Perspectives*, Vol. 54 (1), pp. 15-36.

Iudicello, K. (2002). 'See, I've got my tit out': Women's performance art and punk rock. In: M. Brewer (ed.)

Exclusions in feminist thought: Challenging the boundaries of womanhood, pp. 248-262. Brighton: Sussex Academic Press.

Keyes, C. (2000). Empowering self, making choices, creating spaces: Black female identity via rap music performance. *Journal of American Folklore*, Vol. 113, pp. 255-269.

Kolawole, H. (1996). Sisters take the rap … but talk back. In: S. Cooper (ed.) *Girls! Girls! Girls!: Essays on women and music*, pp. 8-21. New York: New York University Press.

Leonard, M. (1997). 'Rebel girl, you are the queen of my world': Feminism 'subculture' and grrrl power. In: S. Whitely (ed.) *Sexing the groove: Popular music and gender*, pp. 230-255. London: Routledge.

Mackenny, V. (2001). Post-apartheid performance art as a site of gender resistance. *Agenda*, No. 49, pp. 15-24.

Marcus, S. (2010). *Girls to the front: The true story of the riot grrrl revolution*. New York: Harper.

McCarthy, K. (2006). Not pretty girls?: Sexuality, spirituality, and gender construction in women's rock music. *The Journal of Popular Culture*, Vol. 39 (1), pp. 69-94.

McNally, J. (2016). Azealia Bank's '212': Black female identity and the white gaze in contemporary hip-hop. *Journal of the Society of American music*, Vol. 10 (1), pp. 54-81.

Raphael, A. (1994). *Grrrls: Viva rock divas*, Introduction. New York: St. Martin's Griffin.

Schilt, K. (2003). 'A little too ironic': the appropriation and packaging of riot grrrl politics by mainstream female musicians. *Popular Music and Society*, Vol. 26 (1), pp. 5-16.

Wald, G. (1998). Just a girl? Rock music, feminism, and the cultural construction of female youth. *Signs: Journal of Women and Culture in Society*, Vol. 23 (3), pp. 585-610.

Woldu, G. (2006). Gender as anomaly: women in rap. In: I. Peddie (ed.) *The resisting muse: Popular music and social protest*, pp. 89-102. London: Ashgate.

Theme Five: Reinforcing Militarized Masculinity through Popular Culture

Arkin, W. and Dolsfsky, L. (1978). Militarization, socialization and masculinity. *Journal of Social Issues*, Vol. 34 (1), pp. 151-168.

Cock, J. (1991). *Colonels and cadres: War and gender in South Africa*, Chapters 3 and 6. Cape Town: Oxford University Press.

Cohn, C. (1993). War, wimps and women: talking gender and thinking war. In: M. Cooke and A. Woollacott (eds.) *Gendering war talk*, pp. 227-248. Princeton: Princeton University Press.

Cooke, M. (1993). Wo-man, retelling the war myth. In: M. Cooke and A. Woollacott (eds.) *Gendering war talk*, pp. 177-204. Princeton: Princeton University Press.

Cooke, M. and Woollacott, A. (1993). Introduction In: M. Cooke and A. Woollacott (eds.) *Gendering war talk*, pp. i-ix. Princeton: Princeton University Press.

Drewett, M. (2003). Battling over borders: Narratives of resistance to the South African border war voiced through popular music. *Social Dynamics*, Vol. 29 (1), pp. 78-98.

Drewett, M. (2007). The construction and subversion of gender stereotypes in popular cultural representations of the border war. In: G. Baines and P. Vale (eds.) *Beyond the Border War*, pp. 94-119. Pretoria: UNISA Press.

Enloe, C. (1983). *Does khaki become you? The militarization of women's lives*, Chapter 8. Boston: South End Press.

Foucault, M. (1977). *Discipline and punish*. London: Penguin.

Hopkins, P. (1992). Gender treachery: Homophobia, masculinity and threatened identities. In: L. May & R. Strikwerda (eds.) *Rethinking masculinity*, pp. 95-115. Maryland: Littlefield.

Jacobson, R., Jacobs, S. and Marchbank, J. (2000). Introduction: States of conflict. In: S. Jacobs, R. Jacobson and J. Marchbank (eds.) *States of conflict: Gender, violence and resistance*, pp. 2-23. London: Zed Books.

LaFollette, H. (1992). Real men. In: L. May and R. Strikwerda (eds.) *Rethinking masculinity*, pp. 59-74. Maryland: Littlefield Adams.

Maitse, T. (2000). Revealing silences: Voices from South Africa. In: S. Jacobs, R. Jacobson and J. Marchbank (eds.) *States of conflict: Gender, violence and resistance*, pp. 119-214. London: Zed Books.

Morgan, D. (1993). You too can have a body like mine: reflections on the male body and masculinities. In: S. Scott and D. Morgan (eds.) *Body matters: Essays on the sociology of the body*, pp. 69-88. London: Falmer Press.

Morgan, D. (1994). Theatre of war: Combat, the military and masculinities. In: H. Brod and M. Kaufman (eds.) *Theorizing masculinities*, pp. 165-182. London: Sage.

Morrell, R. (ed.) (2001). *Changing men in Southern Africa*, Introduction. New York: Zed Books.

Myrttinen, H. (2003). Disarming masculinities. *Disarmament Forum: Women, Men, Peace and Security,* Number 4, pp. 37-46.

Zurbriggen, E. (2010). Rape, war and the socialization of masculinity = why our refusal to give up war ensures that rape cannot be eradicated. *Psychology of Women Quarterly*, Vol. 34 (4), pp.538-549.

D: TERM ESSAY ASSIGNMENT

There will be two formal assignments which will each constitute 50% of your class mark. Both assignments must be between 1500 and 2000 words (excluding appendixes and lyrics if applicable). Assignments must be typed. You must submit assignments from the topics below on the listed due dates listed. All assignments must be well-referenced, theoretically informed and based on wide reading. At least eight references should be consulted for each assignment.

Essay topics for Submission 1 must be submitted by 08h30 on Tuesday 3rd March.
Dialogue topics for Submission 2 must be submitted by 08h30 on Tuesday 24th March.

For the essay you need to check the essay guidelines in the Department of Sociology Handout Number 1 and especially take note of the regulations concerning plagiarism and attach a signed copy of the stipulated form regarding plagiarism to the front of your essay. All assignments MUST be placed in the General Sociology III essay box prior to the above deadlines. Also take note of the department's rules regarding formatting, referencing and late submission of assignments. In the case of your dialogue assignment, in text referencing takes on a different format to that outlined for essays in Handout Number 1.

Essay Topics

Submission 1

1. Douglas Kellner observes that society is a field of struggle, much of which is played out on the screens and within the texts of media culture. Show how this observation applies to South Africa, using examples to support your answer (What are the struggles in South Africa and how are they carried out through media or popular culture? You can consider several examples to substantiate your argument or you can focus on one example in much greater depth).
2. Provide a critical appraisal of the contribution of a cross-section of South African (and other African) scholars to our understanding of popular culture struggles in Africa.
3. Critically apply Dick Hebdige's concept of bricolage to the South African context. Use relevant examples.
4. Mike Featherstone argues that consumer goods become communicators, valued as signifiers of taste and lifestyle. Critically assess his theory in relation to cultural assimilation in colonial and neo-colonial Africa.

Submission 2

Critical dialogues

What are they?
Dialogue writing is most probably new to you. The main purpose for setting an assignment in this style of writing is to encourage you to consider in a practical manner different sides of a debate, disagreement or discussion. The dialogue you write can take any number of forms, for example a play, a comic strip, a court case, a short story, simply a straight forward dialogue or any other appropriate format which you can think of (creativity is one of the key criteria, so allow yourself to entertain a broad spectrum of possibilities). The topics are worded in an academic form but how you respond to them can be as innovative and creative as you like. Just make sure that in the end you have answered the question. Given that you most likely have not written dialogues before, and probably feel unsure about what to do, there will be time in the fourth week of the course dedicated to introducing you to dialogues with some examples.

Research and referencing
As in an essay, your dialogue needs to be informed by reading around whichever topic you choose to do. However, **at no point may you quote directly** from a source you use (not even a short phrase can be quoted). All ideas must be put in your own words in whatever dialogue format suits your chosen context. However, even in your own words, ideas from sources need to be referenced. In the interests of flow, a footnote system will be used for in-text referencing with a full reference list at the end of your dialogue.

Criteria used for marking your dialogue:

1. Your theoretical understanding of the topic you deal with;
2. An awareness of the main issues in the literature;
3. Your ability to translate theoretical ideas into everyday language without quoting directly;
4. The extent to which you have presented and integrated different views in your dialogue (for this reason a simple question-answer interview would not be a good idea);
5. Your ability to develop a coherently structured argument with well substantiated evidence and explanations clearly leading to a conclusion (i.e. you need to provide evidence along the way which leads to your conclusion and discounts the evidence against it). How you go about doing this will vary according to the direction of the question;
6. The extent to which you come to grips with the issue you deal with (i.e. your ability to demonstrate a convincing grasp of the issues and material at hand);
7. The interest you create in your piece of writing;
8. Your creativity (your style of writing, the dialogue you come up with, your way of expressing ideas);
9. The presentation of your essay (well edited, formatted and proof-read);
10. Evidence of research and application of that research in your dialogue (including your reference list). At least three academic references need to be consulted. However, you are encouraged to read as widely as possible.

Topics:

1. Michel Foucault argues that visibility is a trap and yet Judy Greenway argues that visibility is crucial in disrupting the spectacle of normality. How do these two perspectives inform our appraisal of the strategic value of naked protest? Provide a critical discussion.
2. Provide a critical reflection of the Rhodes University *My Body My Choice* campaign.
3. Critically apply a postcolonial reading to the representation of women in mainstream hip hop videos.
4. With reference to relevant feminist theories, critically analyse Karina Eileraas' contention that "contemporary girl bands deploy 'ugliness' as a resistant practice that challenges cultural representations

of 'pretty' femininity." Incorporate relevant examples from performance and lyrics to substantiate your answer.

5. Provide a critical consideration of attempts to subvert heteronormative male gazes within film, television and streaming networks.

6. Using a cross-section of popular culture examples globally, critically explore Cynthia's Enloe's claim that the processes of gendering and militarisation are inseparable.

Final mark component

The two assignments (above) constitute 40% of your final mark for this course (20% each) and the June examination constituters the remaining 60% of your final mark for this course.