



Syllabus

Week	Date	
1	3 Oct	Introduction
2	10 Oct	Communication as structure
3	17 Oct	
4	24 Oct	Communication as ritual
5	31 Oct	
6	7 Nov	Communication as performance
7	14 Nov	
8	21 Nov	Communication as discourse
9	28 Nov	
10	5 Dec	Student presentations
11	12 Dec	Individual tutorials





Activity

1. Assignment

Think of your favourite ad. How do you position yourself vis-à-vis it? Do you like because it is convincing? Do you like it despite what it's trying to say, or how it's saying it? How easily persuaded are you?

Post it as a comment to the blog.

2. Readings

Choi and Rifon (2007) – excerpts (online)

Communication
as ritual 1

Formalised
social
interaction





Face

"cultural
imperatives
that join self
to self and
selves to
society."
(Brown 2005:
79)



Goffman's Face

"as a sociological construct of
interaction, [face] is neither
inherent in nor permanent
aspect of the person"
(Trevino 2003: 37)

Impression management -
Public re/presentation of self -
Normativity and total institutions -
Stigma -

public/private sphere dichotomy
Ventriloquism (→ Bakhtin)



Activity

In pairs, describe an occasion where a famous person lost face. What did they do? Did they recover face? What was the general response?

Each of you will be asked to report to the group what the other person said.

Shocking and liberating
Utopian/dystopian

Joining of opposites
Birth and death
Laughter and pain/fear
Satire, parody

Mocking the system
Role reversal
Religious dogma
Social norms

Grotesque
Bodily functions
Abjection
Derision

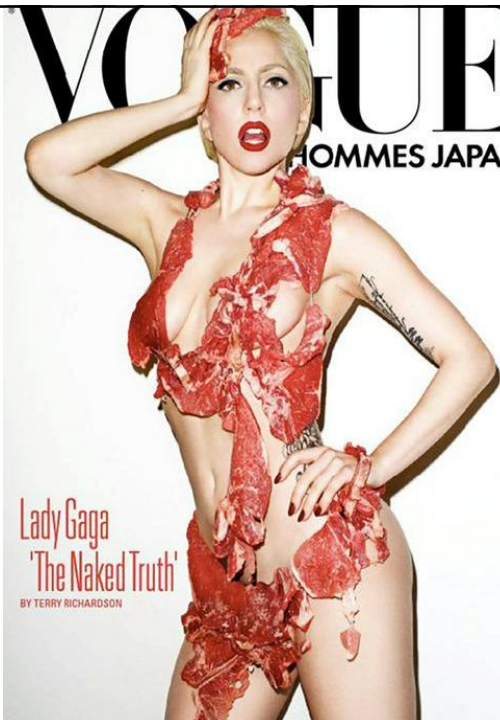



**Ambiguities, contradictions,
topsy-turvy reversals, masks**

**Subverts AND reproduces social
order**

Dialogical approach, ventriloquism

Bakhtin's Carnavalesque

<p>Shocking and liberating Utopian/dystopian</p> <p>Joining of opposites Birth and death Laughter and pain/fear Satire, parody</p> <p>Mocking the system Role reversal Religious dogma Social norms</p> <p>Grotesque Bodily functions Abjection Derision</p>	 <p>The image shows the cover of Vogue Hommes Japan featuring Lady Gaga. She is wearing a red, meat-like outfit that covers her body. The text on the cover includes 'VOGUE HOMMES JAPAN', 'Lady Gaga', and 'The Naked Truth' by Terry Richardson.</p>
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<p>Shocking and liberating Utopian/dystopian</p> <p>Joining of opposites Birth and death Laughter and pain/fear Satire, parody</p> <p>Mocking the system Role reversal Religious dogma Social norms</p> <p>Grotesque Bodily functions Abjection Derision</p>	<p>Sacrilege: subverting religious dogma</p>  <p>The image shows Lady Gaga in a white veil and red, meat-like outfit. In the background, there is a small image of her on a cross, which is part of the 'Sacrilege' theme.</p>
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Over-exaggerated femininity is a masquerade to hide the threat of a woman's masculine power

All femininity is culturally constructed and involves a masquerade

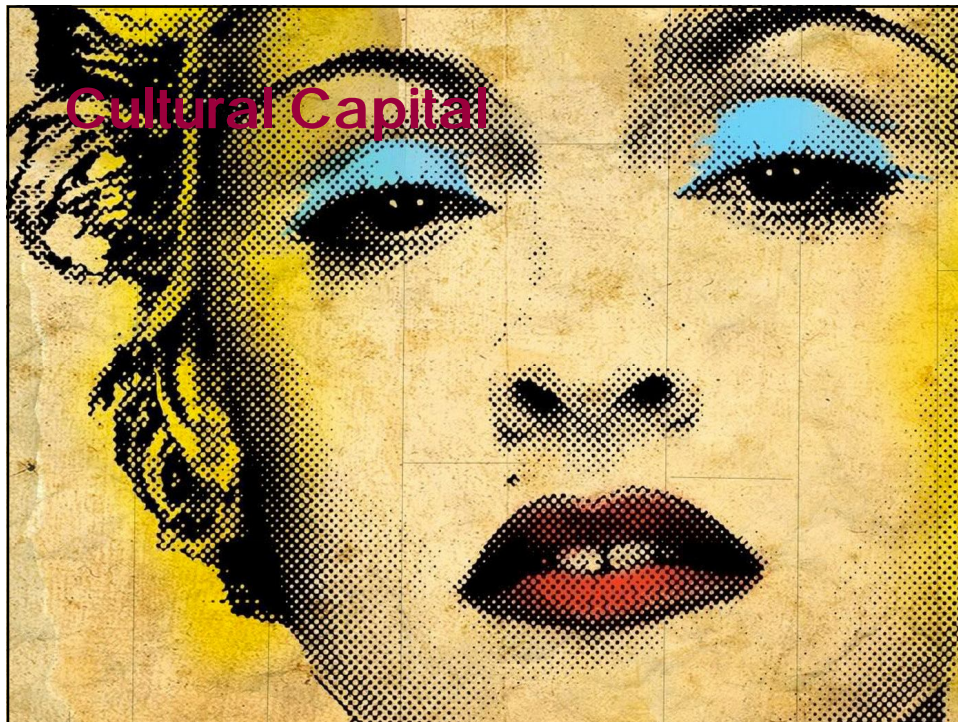
Masquerading icons remain at risk of reprisal for their being phallic

"The reader may now ask how I define womanliness or where I draw the line between genuine womanliness and the 'masquerade'. My suggestion is . . . they are the same thing" (Riviere 1986: 38).

Riviere's Masquerade







Bourdieu expands on Marx's idea of "capital" to describe the scaffolding of social class

Economic Capital

money, goods

Cultural Capital

- Embodied
attentive family, habits
- Objectified
books, paintings
- Institutionalised
university degree

Social Capital

Professional bodies

Symbolic Capital

honour, prestige, recognition

Madonna's Capital

A portrait of Frida Kahlo, a Mexican artist, wearing a red shawl and a blue headscarf. She has her arms crossed and is looking slightly to the side.

Can you think of examples of Madonna's capitals?

- Economic Capital**
- Cultural Capital**
- Social Capital**
- Symbolic Capital**


Taste

What are our personal criteria of good and bad taste?

What do we hate, what do we love?

What does it say about us?

pair discussion, then collective debrief

A photograph of Madonna sitting on a light-colored floor, wearing a bright pink long-sleeved top and a matching pink skirt. She is wearing red high-heeled shoes and has her legs crossed. She is looking down at the camera.

Taste is formed by and dependent upon a set of historical socio-cultural economic classifications

Taste classifications are hierarchical. Dominant groups determine what is valued and what is not

"Popular cultural arguments... are not about likes and dislikes as such, but about ways of listening, about ways of hearing, about ways of being"
(Frith, 1996 :8)

Taste is socially constructed



Individual taste, cultural capital, ideology, behaviour, prejudices

Developed and internalised through social habituation but expressed/interpreted individually

Both conscious and unconscious

Habitus

"Individuals as carriers of class culture express their tastes, not only in big political issues, but also in the details of food preferences, clothing, arts and popular culture, and habits of thought and language. Habitus includes embodied knowledge such as the knowledge needed to box, knit, drive a car, ride a horse, and play football ... Actions are constrained, but not determined by these cultural structures." (Garner 2010, 426-7)



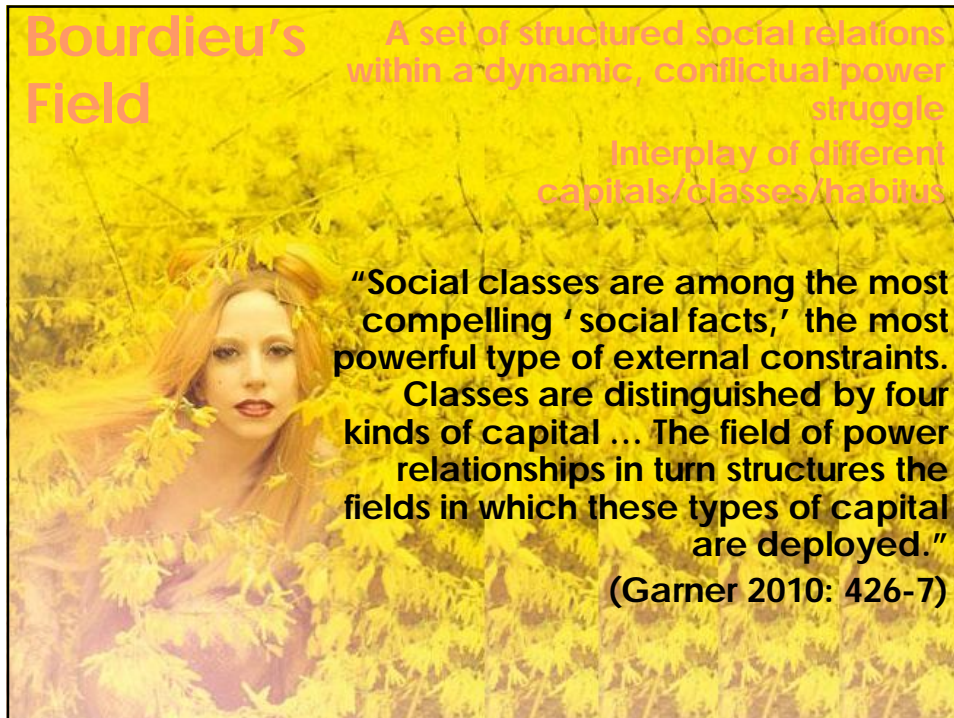
Bourdieu's Field

A set of structured social relations within a dynamic, conflictual power struggle


Interplay of different capitals/classes/habitus

"Social classes are among the most compelling 'social facts,' the most powerful type of external constraints. Classes are distinguished by four kinds of capital ... The field of power relationships in turn structures the fields in which these types of capital are deployed."

(Garner 2010: 426-7)



For next week



1. Assignment

Organise yourselves in groups of 4 to 5 people.

Meet at least once to brainstorm your assignment one.

Assignment one: as a group, choose two celebrities. Compare and contrast their communication strategies.

2. Readings

Tyler, I. and B. Bennett (2010) "Celebrity Chav: Fame, Femininity and Social Class" *European Journal of Cultural Studies* 13

[Online](#)