



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



Final Coursework

Coursework 1 – (5 Dec)

Group presentation (50%)

As a group, choose two celebrities.
Compare and contrast their
communication strategies.

Coursework 2 – (9 Jan)

2.000 words essay (50%)

Pick one celebrity of your choice. Choose
one of the four theoretical approaches
covered in class. Using these theories,
perform an analysis of your celebrity's
communication strategy.



For next week

1. Work on your final assignment one

As a group, start outlining the structure of
your final presentation. Ask yourselves:
What are the most important things you
want to say?

What type of argument are you putting
forth?

What are you basing the argument on?
How can you support it?

What possible objections to your points can
you envision?

2. Readings

Diamond, L. (2005) " 'I'm Straight, but I Kissed a Girl': The Trouble with American
Media Representations of Female-Female Sexuality" *Feminism & Psychology* 15 (104-
110) - Online

Richardson, N. (2006) "As Kamp as Bree:
The Politics of Camp Reconsidered

By Desperate Housewives" *Feminist Media Studies* 6: 2 (57-174) - Online

Horn, K. (2010) "Camping with the Stars: Queer Performativity, Pop Intertextuality, and
Camp in the Pop Art of Lady Gaga"

<http://copas.uni-regensburg.de/article/view/131/155>



Module Evaluations

Thank you for all taking part in this Module Evaluation.

Please bear in mind that this is an interim review to assess if the module has run well so far. If you have not yet had assessments etc then please consider the new **N/A** option when completing the evaluation.

We hope that you have been enjoying this term and that we can sort out any minor issues you may have.

Score Definitions

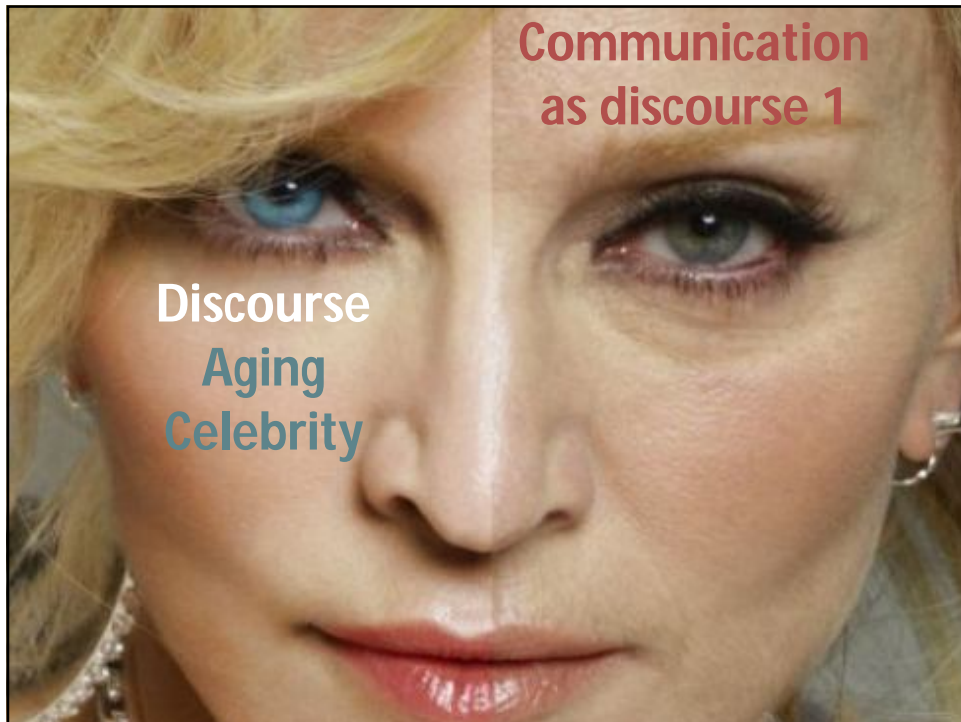
After the evaluations are completed we run reports to identify those areas of good practice that you are particularly happy with and to create appropriate actions responding to those areas that you have expressed concerns about. Please consider the below definitions when filling out your questionnaire-

- **Definitely Agree - Happy with this aspect of the course**
- **Mostly Agree - All is generally okay**
- **Neither Disagree nor Agree - this is regarded as NEGATIVE, and suggests things are not so good and need improving**
- **Mostly Disagree - Things need to be improved**
- **Definitely Disagree - There is a major problem**

Please indicate in the commentary how we can solve any concerns.

There is now a NEW option

- **N/A - Not Applicable to my module** (i.e. where the module does not require the use of specified specialist kit or computer equipment.)



Discourse

- ◉ Discourse is a set of meanings, metaphors, representations, images, stories, statements and so on that in some way together produce a particular version of people, objects, events, etc.
- ◉ Discourses facilitate and limit, enable and constrain what can be said and done, by whom, where and when.

Discursive practices are sets of "anonymous and historical rules, always specific as to time and place, and which, for a given period and within a social, economic, geographic or linguistic zone, define the framework within which the enunciative functions are exercised" (Foucault 1972: 153-4)

- ◉ Discourses produce a specific kind of knowledge by defining what can be conceived and how
- ◉ Discourses shape accepted "truths" and thus delineate what becomes almost impossible to express within that discourse

"In every society the production of discourse is at once controlled, selected, organised and redistributed according to a certain number of procedures, whose role is to avert its powers and its dangers, to cope with chance events [...] We know perfectly well that we are not free to say just anything, that we cannot simply speak of anything, when we like or where we like; not just anyone, finally, may speak of just anything." (*Power/Knowledge* (1980: 197))

Discourse and Control

"The apparatus of sexuality ... 'consists in strategies of relations of forces supporting, and supported by, types of knowledge' ... Apparatuses are motley ensembles made of discourses, institutions, laws, administrative measures, scientific statements, philanthropic initiatives, etc." (Merquior 1985: 123)

- ◉ "In every society the production of discourse is at once controlled, selected, organized and redistributed according to a certain number of procedures." (Foucault 1972: 229)
- ◉ Procedures include:
 - > **Internal rules** ("procedures of discourse-making that foist continuity on discourse" Merquior 1985: 84)
 - > External control (exclusion, prohibition, rejection, will to truth)
 - > Regulations of access to knowledge (education system, professional discourse)



Discourses of Aging

"aging is recognised as a socially constructed concept, encompassing not only chronological years, but also biological, psychological, sociocultural, and spiritual processes, as well as cultural, ethnic, and gender differences" (Cohen 600)



Capitalist framework frames senior identities thru:

- The grey pound
- Burden of costs (pension/health care...)

Neoliberal imperative to be free:

- "freedom from work and from predetermined roles, but also possibilities for new identities"
- The "good" old self: physical and mental activity, looking good, praise of charisma of life experience



Social desirability of the aging body
Representation of youth is a cornerstone of modern neoliberal consumerist discourse (Invention of teenagers)

"Double standards of aging" for women vs men (Sontag 1972)
"old" as the hierarchised Other (Gullette 2004)

Unwatchability of age: invisibility enforced through a "pedagogy of mortification" (Woodward)

products for the aged sold through ads showing younger women



Aging as a performative discourse
age-bending de-naturalises age:
Madonna's 'passing'

Act your Age!

Potential subversion of age categories and discourses

"Successful aging" can be:

Consumerist appropriation of age-bending

Masquerade
Ridicule, grotesque, monstrous, abject, decay, scandal, spectacle women at risk of scandal when not acting their age (Russo)

"Act naturally"



The discourse of "natural aging"
flaunting one's age
feminist rejection of the discourses
of invisibility, mortification, decline
denunciation of the tyranny of
commodified "successful aging"
(Chambers)

"Authentic/fake" double bind

Can invalidate subversive
potential of masquerade
Can still make aging women
invisible (age gracefully = retire
and disappear)
Can sell 'natural beauty' products



Activity

As a group, discuss discourses
of aging in relation to your
chosen celebrities.

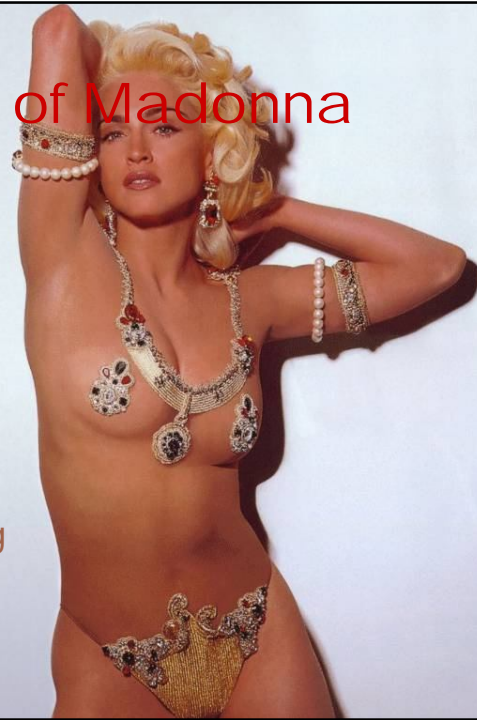
Be prepared to discuss your
findings.

The Three Ages of Madonna

defying dominant
attitudes to aging in
youth-fetishised music
industry

negotiating
"Californication" culture
through "conscious
sculpting and resculpting
of her body"

Maiden/Mother/Crone



Maiden

Sexual experimentation
Early use of videos
Sexual agency
Inclusive sexuality



Mother

Maturity and critical respect
(first Grammy award for *Ray of Light* album)

Domesticity
the maternal
Motherhood
Mysticism
Naturehood
Introspection
Britishness

Mother Nature



Crone

Political lyrics
Performance art tours
Celebration of
postmenopausal
sexuality
Dominance on
younger stars
Powerful Passing





Oh, Madge! The bottom line is no woman over 50 should really be wearing fishnets

By LIZ JONES

PUBLISHED: 02:46, 27 March 2012 | UPDATED: 12:11, 27 March 2012

Of course you can look fabulous over 50, but there is a crucial difference between being well groomed, a la Anne Robinson, and looking like a superannuated Barbie, a la Carol Vorderman, whose body-conscious Roland Mouret dress worn for a lunch with girlfriends was so tight we could see her kidneys, while a red-carpet gown worn at the National TV awards showed off way too much cleavage.

It doesn't matter if you are as toned and honed as Madonna: it's simply not dignified to pull on an Herve Leger bandage mini dress just because you can.

For a 53-year-old woman to play the fashionable sex kitten is a bit sad, to be honest... I'm embarrassed for Madonna

The Hands of Time

Mainstream media disapproval: aging female body offensive, undignified



Online brutal and offensive critique of Madonna's ageing body and femininity



A good essay: content

Don't wait until the last minute. Allow time to think, review, rewrite

Address the essay question

Make your argument, demonstrating a critical understanding of the topic

Support your argument with appropriate references from the reading materials suggested in the module

Make sure all references are properly attributed



A good essay: form

At the top, include your name, the module's name/code, and the title of your essay

Type neatly (12 point Times New Roman recommended)

double-space

include page numbers

Spell-check

Format your bibliography according to the CU Harvard reference style



Presentation checklist

Keep in mind your key points: what do you want to say?
What is most important? How can you say it best?

Provide useful support material (slides, handouts...)

Keep graphics readable

A slide set is not a Word document in chunks

Speak clearly, audibly and slowly

Time yourself, and allow for some slack. E.g. for a 15' slot,
limit yourself to no more than 10'

If more than one speaker, make sure each of you has one
key point to make; rehearse together

Leave some space for questions



For next week

1. Work on your final assignment

2. Readings

Featherstone, M. and Wernick, A. (2005)
Images of Aging: Cultural Representations of Later Life.
London: Routledge.
(Read intro plus one chapter of your choice)
In the library