

The background is a blurred photograph of a professional film set. In the foreground, a large blue camera bag is visible, with a hand holding a black video camera. The camera has a 'VIDEO 16 S7' label. In the background, other cameras and crew members are visible, though out of focus. The overall scene suggests a busy, professional production environment.

CMNS 2140 Media, Representation and Society

October 20, 2026

News and events

**Every Monday 9:30-10:15 Every
Wednesday 2:00-2:45**

1522 Old Main

Yoga for Self Regulation

Wednesday, October 21 10:00

TRUSU Building

First-Aid Kit Giveaway

Thursday, October 22 noon

TRUSU Building

Community Meal

Friday, October 29 6:00-8:00

Clocktower Theatre

*Beyond the Labels: Understanding
Neurodiversity*



Territorial Acknowledgeme nt



Where we're going today...

AI guidelines

Final read, then we lock it

Class + representation

Who's shown having, who's
shown working

Class + erasure

Who's invisible, who's the joke,
who's the problem

AI guidelines: lock it in

10

minutes

Whole class.

Open the class AI guidelines draft.

1. Read the final draft once.
2. Flag anything you can't live with.
3. Show of hands: lock it.

[Class AI guidelines draft](#)



Final version goes on the
course site today

Picking up from Thursday

The question for today

Who is your ad's "you" assumed to be able to afford?

Thursday: gender

Who is shown, how, and who is missing?



Today: class

Same questions, new category

Warm-up: Who's
doing the work?

Who in it has money? How can you tell?

Who is doing work? Whose work is happening off-screen?



Class: The norm nobody names

Class as a category

Media treat one way of living as “normal life”: the nice kitchen, the car, the time off. Everyone else gets marked.

Like race and gender, class is constructed in representation

The sitcom dad

For decades, sitcoms cast the working-class father as the lovable buffoon, while middle-class fathers got to be competent. (Butsch, 2021)

How to spot it

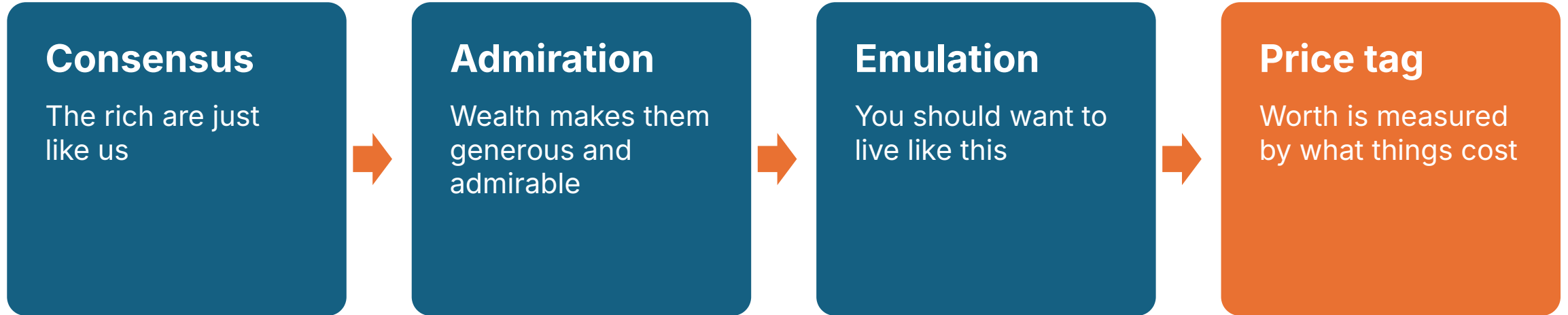
Look at homes, cars, clothes, kitchens

Ask whose job is never shown

Notice who is the joke

Notice who is the problem

How media frame the wealthy



Kendall (2011) names these four frames for the upper class. Which one does your feed run on?

Erasure + class: who drops out?

1

Omission

Poverty barely shows up, except at holidays or after a disaster.



2

Trivialization

Working-class people as comic relief: the buffoon dad.



3

Condemnation

Poverty framed as a personal failing or a threat.

Same lens, new category

Whose labour makes the picture possible? Is it in the frame?



Tuchman (1978); Kendall (2011); Butsch (2021)

Try it: Add a class annotation

15

minutes

Your own object. Pair up to check.

Use your annotated media analysis object.

1. What is the "you" assumed to afford?
2. Whose labour is visible? Whose is off-screen?
3. Which frame or erasure mode is at work?
4. Write it as one annotation: the choice, what it connotes, the concept.

Share out: A first sentence if you were analysing the Superstore clip

This piece of media hails viewers as _____ by _____, which makes _____ seem normal.

This is the required first sentence of Part B. Try it with class in mind.

Before Friday: is it complete?

What “complete” needs	Check yourself	Where
Specific, observable choices	Could someone find each choice in the object?	Part A
A named ideology tied to a category	Have you named the “common sense” and race, gender, or class?	Part B
Three Unit 2 concepts, used accurately	Ideology, interpellation, othering, stereotyping, erasure	Parts A + B
What an absence does	At least one annotation addresses absence	Part A
Your own voice; AI use disclosed	Your words, except quotations. Any AI use follows the class guidelines.	All

From the Unit 2 assignment page. One PDF on Moodle, Fri Oct 23, 9:00 a.m.

Next class

- Thursday: Indigeneity as a category
- Annotated media analysis due Fri Oct 23, 9:00 a.m.
- AI guidelines are locked; final version is on the course site