

SCRIPPS COLLEGE— Art Department
Introduction to Media Studies (MS 49)--Fall 2018
Moss, Ceci

Course Information

This course presents a comprehensive view of the issues important to media studies, including the development of new technologies, visual literacy, ideological analysis and the construction of content. Drawing from texts, a variety of sources (contemporary art, film, video, new media) and other theoretically informed models, the course seeks to provide students with a critical understanding of popular culture and mass media productions.

Course Goals

Introduce students to key elements of the Media Studies field through introductory readings, screenings, and discussions surveying different media forms and issues.

Enable students to produce critical and visual analysis of a variety of media texts and modes of practice.

Empower student awareness of the role and function of media in society.

Provide opportunities for students to develop writing, research and presentation skills.

Offer opportunities for students to work together.

Course Requirements

ATTENDANCE

You are expected to attend each class on time, prepared, and alert. You are allowed two absences for the semester. **Each subsequent absence will reduce your final grade by one (1) point.**

PARTICIPATION

You are expected to fully engage in discussions and critiques during class with questions and comments for your classmates as well as be prepared to defend your choices in your work and pose questions for your readers.

ASSIGNMENTS

Format: All papers should use Chicago Style citation and be double-spaced in 12pt Times New Roman. For questions concerning Chicago Style, consult:

<https://www.chicagomanualofstyle.org/>

No late writing assignments will be accepted.

Assignment 1: Select one primary source, which can be an artwork, film, meme, advertisement, etc. and one theoretical text we've read in the class so far. Present a simple, clear argument and analyze this primary source, while engaging the central ideas of the chosen text. (500 Words)

Assignment 2: Brainstorm one or two ideas for your final essay. For each idea, you must identify a primary source. (500 Words)

Assignment 3: Provide a preliminary bibliography for your final paper, with a minimum of eight sources.

Final Essay (1500-2000 words)

Conduct independent research on a topic of your choice in the form of a critical essay. The final essay must address a key theme from class, and engage at least one of the assigned readings.

Final Presentation

Summarize main themes and argument of the final essay into a concise 5-minute presentation.

ACADEMIC INTEGRITY

Students are expected to abide by the Scripps College academic integrity code. You must submit work that is your own and which is original work for this class. Also, all sources must be documented. Omission of sources is considered plagiarism, even if it is an oversight and/or unintentional. All plagiarism will be reported to the department and Dean's office for further action.

READINGS & DISCUSSIONS

Monday class will be comprised of a lecture and a presentation of artworks or select clips. You need to complete all of your assigned readings before class. Wednesday class sessions will typically be reserved for discussion of the readings and works. **You are required to lead at least one Wednesday discussion on assigned readings and are expected to fully engage in discussions during class with questions and comments.** Attendance is required at all sessions every week.

ACADEMIC ACCOMMODATIONS

Scripps students seeking to register to receive academic accommodations must contact Academic Resources and Services (ARS) at ars@scrippscollege.edu to formalize accommodations. Students will be required to submit documentation and meet with a staff member before being approved for accommodations. Once ARS has authorized academic accommodations, a formal notification will be sent out.

A student's home campus is responsible for establishing and providing accommodations. If you are not a Scripps student, you must contact your home institution to establish accommodations. Below is a list of coordinators on the other campuses:

- CMC – Kari Rood, Kari.Rood@ClaremontMcKenna.edu
- Harvey Mudd – Brandon Ice, bice@g.hmc.edu
- Pitzer- Gabriella Tempestoso, gabriella_tempestoso@pitzer.edu
- Pomona - Jan Collins-Eaglin, Jan.Collins-Eaglin@pomona.edu

Required Texts

Media and Cultural Studies Keywords, 2nd Edition by Meenakshi Gigi Durham & Douglas Kellner, eds.

Additional essays available on Sakai

Grading Policy

40%: Participation (including lead of one discussion session) and attendance.

30%: Short Writing Assignments (3)

20%: Final Essay

10%: Final Essay 5 minute Presentation

Grading Rubric

95 – 100% = A

90 – 94.99 = A-

87 – 89.99 = B+

83 – 86.99 = B

80 – 82.99 = B-

77 – 79.99 = C+

73 – 76.99 = C

70 – 72.99 = C-

67 – 69.99 = D+

63 – 66.99 = D

60 – 63.99 = D-

Below 60 = Fail

CLASS SCHEDULE Fall 2018 (subject to change)

9. 5 INTRODUCTION: SYLLABUS & READINGS

DEFINING MEDIA

9.10

- Marshall McLuhan, "The Medium is the Message" (MCSK)
- Ben Kafka, "Medium/Media," Apter, et al., eds., *Dictionary of Untranslatables: A Philosophical Lexicon* (Princeton: Princeton University Press, 2014) (Sakai)

9.12

- Mark B. N. Hansen "Media Theory" in *Theory, Culture & Society* 23 (2–3) May 1, 2006 (Sakai)

IDEOLOGY AND HEGEMONY

9.17

- Karl Marx and Friedrich Engels "The Ruling Class and the Ruling Ideas" (MCSK)
- Antonio Gramsci, "(i) History of the Subaltern Classes; (ii) The Concept of "Ideology"; (iii) Cultural Themes: Ideological Material" (MCSK)

9.19

- Louis Althusser, "Ideology and Ideological State Apparatuses (Notes Towards an Investigation)" (MCSK)

MASS SOCIETY AND MANIPULATION

9.24

- Max Horkheimer and Theodor Adorno, "The Culture Industry: Enlightenment as Mass Deception" (MCSK)
- Guy Debord, "The Commodity as Spectacle" (MCSK)

9.26

- Edward S. Herman and Noam Chomsky, "A Propaganda Model" (MCSK)
- Andrew Mullen, "The Propaganda Model after 20 Years: Interview with Edward S. Herman and Noam Chomsky" in *Westminster Papers in Communication and Culture* (London: University of Westminster, 2009), Vol. 6(2): 12-22 (Sakai)

Assignment 1 DUE

SEMIOTICS

10.1

- Roland Barthes, "(i) Operation Margarine; (ii) Myth Today" (MCSK)

10.3

- Stuart Hall, "Encoding/Decoding" (MCSK)

IMAGE

10.8

- W.J.T. Mitchell "Image" in *Critical Terms for Media Studies* (Chicago: University of Chicago Press, 2010) (Sakai)
- Vilem Flusser "A New Imagination" in *Writings* Andreas Strohl, ed. (Minneapolis: University of Minnesota, 2002) (Sakai)

10.10

- Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (MCSK)

DIGITAL IMAGES

10.15

- Hito Steyerl, "In Defense of the Poor Image" in *e-flux journal* issue 9, November 2009 (Sakai)
- Boris Groys, "From the Image to the Image File – and Back: Art in the Age of Digitalization" in *Art Power* (Cambridge: MIT Press, 2008) (Sakai)

10.17

- Jacob Gaboury "Hidden Surface Problems: On the Digital Image as Material Object," *Journal of Visual Culture* 14, no. 1 pp. 40-60. (Sakai)

BIOPOLITICS

10.22

NO CLASS – FALL BREAK

10.24

- Michel Foucault "17 March 1976" in *Society Must Be Defended: Lectures at the College de France, 1975-1976* trans. David Macey (New York: Picador 2003) (Sakai)

TECHNOLOGIES OF THE SUBJECT

10.29

- Wendy Hui Kyong Chun “Race and/as Technology, or How to Do Things to Race” in *Race After the Internet* (New York: Routledge, 2011) (Sakai)

10.31

- Judith Butler, “Preface 1999” “Bodily Inscriptions, Performative Subversions” and “Conclusion: From Parody to Politics” *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1999) (Sakai)

ASSIGNMENT 2 DUE

THE PRODUCTION OF VISION

11.5

- Jonathan Crary “Modernity and the Problem of the Observer” in *Techniques of the Observer: Modernity in the Nineteenth Century* (New York: MIT Press, 1992) (Sakai)

11.7

- Branden Hookway *Pandemonium: The Rise of Predatory Locales in the Postwar World* (Princeton: Princeton Architectural Press, 1999) (Sakai)

POSTMODERNISM

11.12

- Jean Baudrillard, “Precession of the Simulacra” (MCSK)
- Frederic Jameson, “Postmodernism, or the Cultural Logic of Late Capitalism” (MCSK)

11.14

- bell hooks, “Postmodern Blackness” in *Postmodern Culture* (1:1) September 1990 (Sakai)

CONTROL SOCIETY

11.19

- Gilles Deleuze, “Postscript on the Societies of Control,” *Negotiations* (New York: Columbia University Press, 1995), 169-182. (Sakai)

ASSIGNMENT 3 DUE

11.21

NO CLASS – THANKSGIVING RECESS

EMPIRE

11.26

- Michael Hardt and Antonio Negri, "Preface" and "Part 1: The Political Constitution of the Present," *Empire* (Cambridge: Harvard University Press, 2000) (Sakai)

11.28

- Judith Butler "Introduction" *Notes Towards a Performative Theory of Assembly* (Cambridge: Harvard University Press, 2015) (Sakai)

NETWORKS AND SURVEILLANCE

12.3

- Alexander Galloway, "Chapter 1: How Control Exists After Decentralization" in *Protocol* (Cambridge: MIT Press, 2004) (Sakai)

12.5

- Simone Browne, "Introduction, or other Dark Matters" in *Dark Matters: On the Surveillance of Blackness* (Durham: Duke University Press, 2015) (Sakai)

RE-ENGINEERING THE FUTURE

12.10

- Laboria Cuboniks "Xenofeminism: A Politics for Alienation" (Sakai)

12.12

FINAL CLASS

Final Paper Due / Final Paper Presentations