

An introduction to the key forms that constitute media in modern culture: photography, film, recorded sound, print, television, video, and new media. This course will expose students to a range of critical accounts of different media – considering media as representational forms as well as aesthetic, social, and/or political practices. We will examine both the material components that define various media and the historical and social functions that they serve. Lectures, screenings, and discussions will be structured by major theoretical concepts and approaches drawn from the disciplines of film and media studies, critical theory, and cultural studies. This course will provide a solid theoretical foundation for all forms of media study – including both production and analysis.

Professor

Dr. Paige Sarlin

Office Hours: Tuesdays 1:00 to 3:00pm and by appointment

Office Location: CFA 243

paigesar@buffalo.edu

Teaching Assistants

James Pollard

Office Hours: Thursday 1pm-3pm

Office location: CFA 271

jamespol@buffalo.edu

Togzhan Seilkhanova

Office Hours: Monday 11am - 1pm

Office Location: CFA 276

togzhans@buffalo.edu

Coordinates:

Lectures: Mondays and Wednesdays 2:00 pm to 3:50 p.m.

CFA Room 112

EDUCATIONAL OUTCOMES

- A. To understand the major theoretical arguments and conceptual frameworks for the study of media forms in historical and cultural context.
- B. To develop a critical vocabulary for analyzing different forms of media as well as the convergences which exist across various media forms.
- C. To engage with, use, refine and critique the concepts and arguments regarding media encountered in the readings in a coherent and compelling way, in both oral and written form.

ASSESSMENT

- Weekly Blog Posts, Presentation and Related Short Paper
- Paper #1, #2, Presentation and Related Short Paper
- Daily Questions, Weekly Blog Posts, Paper #1, #2, Presentation and Related Short Paper

COURSE SCHEDULE

Date	Topic / In-CLASS	Required Readings / Response
1/29	WEEK ONE: Introduction Media vs The Media	IN CLASS SCREENING: (1) <i>Manufacturing Consent: Noam Chomsky and the Media</i> (1993) https://archive.org/details/manufacturing_consent 40 minutes
1/31	What Is A Medium? What Is The Media? What Is Mediation?	READ (Before Class): (1) Smith “What Difference Does a Medium Make?” (2) Ilana Gershon “Email My Heart” (3) John Durham Peters “Mass Media” in <i>Critical Terms for Media Studies</i> POST: DAILY QUESTION BY NOON
2/2		POST: WEEKLY RESPONSE by 5pm
2/5	WEEK TWO: Media and Modernity	READ (Before Class): (1) Walter Benjamin, “The Work of Art in the Age of its Reproducibility” pp. 101-122. WATCH (before class): (1) Episode One of John Berger’s <i>Ways of Seeing</i> http://www.youtube.com/watch?v=0pDE4VX_9Kk POST: DAILY QUESTION BY NOON
2/7	IN CLASS SCREENING: Scenes from <i>Why We Fight</i> (dir. Eugene Jarecki, USA, 2005, 154 minutes)	READ (Before Class): (1) Kevin Passmore “Is This Fascism?” http://www.slate.com/articles/life/fascism/2017/01/define_fascism_why_nailing_down_a_comprehensive_theory_of_fascism_has_been.html (2) Recommended: Noam Chomsky - The Propaganda Model https://chomsky.info/consent01/ POST: DAILY QUESTION BY NOON
2/9		POST: WEEKLY RESPONSE by 5pm
2/12	WEEK THREE: Capitalist Modernity IN CLASS SCREENING: Scenes from <i>October</i> (dir.Sergei Eisenstein, USSR, 1928, 147 mins. <i>Modern Times</i> (dir. Charles Chaplin, USA, 1936, 87 minutes)	READ (Before Class): (1) Karl Marx & Friedrich Engels (1848) “The Communist Manifesto” POST: DAILY QUESTION BY NOON

2/14	IN CLASS SCREENING: <i>Page One: Inside the NYTimes</i> (Andrew Rossi, 2011, 96 minutes)	READ (Before Class): (1) Benedict Anderson, Ch. 2, "Cultural Roots" and Ch. 3, "The Origins of National Consciousness" from <i>Imagined Communities: Reflections on the Origins and Spread of Nationalism</i> , (New York: Verso, rev. 1991): pp. 9-46. POST: DAILY QUESTION BY NOON
2/16		POST: WEEKLY RESPONSE by 5pm
2/19	WEEK FOUR: Cinema & the Transformation of Time and Space	READ (Before Class): (1) Wolfgang Schivelbusch, <i>The Railway Journey: The Industrialization and Perception of Time and Space</i> (Berkeley: University of California Press, 1987): 33-44; 52-69; 129-149. POST: DAILY QUESTION BY NOON
2/21	IN CLASS SCREENING: <i>The Flicker</i> (dir. Tony Conrad, USA, 1965, 30 minutes)	READ (Before Class): (1) Tom Gunning "The Cinema of Attractions" (2) Maxim Gorky "In the Kingdom of Shadows" POST: DAILY QUESTION BY NOON
2/23		POST: WEEKLY RESPONSE by 5pm
2/26	WEEK FIVE: Dreams Of Technology IN CLASS SCREENING: <i>Dreams Rewired</i> (dir. Luksch, Reinhart & Tode, Austria/Germany/UK, 2015, 85 minutes)	READ (Before Class): (1) Miriam Hansen "Early Cinema Late Cinema: Permutations of the Public Sphere" (2) Roland Barthes "Leaving the Movie Theatre" Post: DAILY QUESTION BY NOON
2/28		READ (Before Class): (1) Virilio "The Vision Machine" (2) Junger "War and Photography" POST: DAILY QUESTION BY NOON
3/2		POST: WEEKLY RESPONSE by 5pm

3/5	<p>WEEK SIX: Photography/Memory/ History</p> <p>IN CLASS SCREENING: <i>(nostalgia)</i> (dir. Hollis Frampton, 1971, 38 mins) <i>La Jetee</i> (dir. Chris Marker, 1962, 28 mins)</p>	<p>READ (Before Class): (1) Roland Barthes Selections from <i>Camera Lucida</i></p> <p>POST: DAILY QUESTION BY NOON</p>
3/7	<p>IN CLASS SCREENING: <i>Grizzly Man</i> (dir. Werner Herzog, GER, 2005, 100 mins.)</p>	<p>READ (Before Class): (1) Ariella Azoulay “On Her Book: The Civil Contract of Photography” January 23, 2009 http://rorotoko.com/interview/20090123_azoulay_ariella_book_civil_contract_photography/?page=5</p> <p>POST: DAILY QUESTION BY NOON</p>
3/9	<p>***** PAPER #1 DUE 5pm *****</p>	
3/12	<p>WEEK SEVEN: Representation & Ideology</p>	<p>READ (Before Class): (1) Roland Barthes <i>Mythologies</i> (London: Farrar, Strauss, and Giroux, 1972), 109-159; and choose any four from: pp. 26-28, 34-5, 41-43, 50-52, 84-87[P1]</p> <p>POST: DAILY QUESTION BY NOON</p>
3/14		<p>READ (Before Class): (1) Stuart Hall “Encoding and Decoding” (2) Paul Gil “What is a Meme?” https://www.lifewire.com/what-is-a-meme-2483702 (3) Abdul Aziz Turhan Kariko “Analysis On Internet Memes Using Semiotics” (2013) http://english.binus.ac.id/2013/06/24/analysis-on-internet-memes-using-semiotics/</p> <p>POST: DAILY QUESTION BY NOON</p>
3/16		<p>POST: WEEKLY RESPONSE by 5pm</p>
3/19- 3/24	SPRING BREAK:	NO CLASSES
3/26	<p>WEEK EIGHT: The Culture Industry & Spectacle IN CLASS SCREENING: Adam Curtis <i>Century of the Self: Episode 1</i> (2002) 58 minutes</p>	<p>READ (Before Class): (1) Adorno/Horkheimer “The Culture Industry: Enlightenment as Mass Deception ”</p> <p>POST: DAILY QUESTION BY NOON</p>

3/28	<p>IN CLASS SCREENINGS: <i>Furtado Isle of Flowers</i> (1989) 14 mins. Vice Media: "Look" https://video.vice.com/en_us/video/sarah-huckabee-sanders-really-wants-you-to-look/5a611949177dd461752516d3</p>	<p>READ (Before Class):</p> <ol style="list-style-type: none"> (1) Guy Debord Selections from <i>The Society of the Spectacle</i> (2) Lynne Joyrich "Reality TV Trumps Politics" <p>POST: DAILY QUESTION BY NOON</p>
3/30		<p>POST: WEEKLY RESPONSE by 5pm</p>
4/2	<p>WEEK NINE: Audiences, Spectators & Subjects</p>	<p>READ (Before Class):</p> <ol style="list-style-type: none"> (1) Louis Althusser, "Ideology and Ideological State Apparatuses" <p>POST: DAILY QUESTION BY NOON</p>
4/4	<p>IN CLASS SCREENINGS: <i>Fade to Black</i> (dir. Tony Cokes, USA, 1991, 33 minutes) Scenes from Jordan Peele <i>Get Out</i> (dir. Jordan Peele, USA, 2016)</p>	<p>READ (Before Class):</p> <ol style="list-style-type: none"> (1) Frantz Fanon, "The Fact of Blackness" from <i>Black Skin, White Masks</i> (Tr. Charles Lam Markmann. New York: Grove Press, 1967), pp. 109-140. <p>POST: DAILY QUESTION BY NOON</p>
4/6		<p>POST: WEEKLY RESPONSE by 5pm</p>
4/9	<p>WEEK TEN: Opposition/Resistance</p> <p>IN CLASS SCREENING: <i>Illusions</i> (dir. Julie Dash, USA, 1984, 34 minutes)</p>	<p>READ (Before Class):</p> <ol style="list-style-type: none"> (1) bell hooks "The Oppositional Gaze Black Female Spectators" (2) Stuart Hall, "New Ethnicities," from David Morley and Chen Kuan-hsing, eds., <i>Stuart Hall: Critical Dialogues in Cultural Studies</i> (New York: Routledge, 1996), pp. 442-451. <p>POST: DAILY QUESTION BY NOON</p>
4/11	<p>IN CLASS SCREENING: <i>Born in Flames</i> (dir. Lizzie Borden, USA, 1983, 90 minutes)</p>	<p>READ (Before Class):</p> <ol style="list-style-type: none"> (1) Hito Steyerl, "In Defense of the Poor Image," in <i>The Wretched of the Screen</i> (Berlin: Sternberg Press, 2012), 31-45. (2) Aria Dean, "Poor Meme, Rich Meme," <i>RealLifeMag</i> http://reallifemag.com/poor-meme-rich-meme/ (4) Doreen St. Felix, "Black Teens are Breaking the Internet and Seeing None of the Profits," <i>The Fader</i> <p>POST: DAILY QUESTION BY NOON</p>

4/13	*****PAPER #2 DUE 5pm*****	
4/16	WEEK ELEVEN: Television & Global Flows	READ (Before Class): (1) Raymond Williams “Programming: Sequence and Flow” (2) Rick Altman “Television/Sound” (3) Christian Sandvig “The Internet as the Anti-Television” POST: DAILY QUESTION BY NOON
4/18	IN CLASS SCREENING: <i>Paper Tiger Reads Paper Tiger</i> http://vimeo.com/20304999 (45 minutes)	READ (Before Class): (1) Arjun Appadurai, "Disjuncture and Difference in the Global Cultural Economy" (2) Susan Douglas “The Turn Within” 11-26 (3) Recommended: Anna McCarthy “From Screen to Site” POST: DAILY QUESTION BY NOON
4/20		POST: WEEKLY RESPONSE by 5pm
4/23	WEEK TWELVE: Liveness & Mediation IN CLASS SCREENING: <i>Videograms of a Revolution</i> (dir. Farocki and Ujica)	READ (Before Class): (1) Mary Ann Doane "Information, Crisis, Catastrophe" POST: DAILY QUESTION BY NOON
4/25		READ (Before Class): (1) Wendy Chun “Introduction” from <i>Updating to Remain the Same</i> (2) Jeffrey P. Jones “A Cultural Approach to the Study of Mediated Citizenship” 550-562 in <i>The Media Studies Reader</i> (3) Couldry “Liveness, “Reality,” and the Mediated Habitus from Television to the Mobile Phone” in <i>New Media Studies Reader</i> POST: DAILY QUESTION BY NOON
4/27	*****FINAL GROUP PROJECT PROPOSAL DUE 5pm*****	
4/30	WEEK THIRTEEN: Surveillance, Control & Capture IN CLASS SCREENINGS: <i>Stranger Comes to Town</i> (Jacqueline Goss dir., USA, 2007, 28:30 minutes) <i>I Thought I was Seeing</i>	READ (Before Class): (1) Gilles Deleuze, "Postscript on Societies of Control" <i>October</i> 59 (Winter 1992), pp. 3-7. (2) Mark Andrejevic “The Work of Being Watched” in <i>The Media Studies Reader</i>

	<i>Convicts</i> (dir. Farocki, 2000, 20 minutes)	POST: DAILY QUESTION BY NOON
5/2		READ (Before Class): (1) P. David Marshall “The Promotion and Presentation of the Self: Celebrity as Marker of Presentational Media” (2) Neta Alexander, “Catered to your Future Self: Netflix’s ‘Predictive Personalization’ and the Mathematization of Taste,” in <i>The Netflix Effect: Technology and Entertainment in the 21st Century</i> , edited by Kevin McDonald and Daniel Smith-Rowsey (New York: Bloomsbury Academic), 2016, 81-98. POST: DAILY QUESTION BY NOON
5/4		POST: WEEKLY RESPONSE by 5pm
5/7	WEEK FOURTEEN: Serious Games	READ (Before Class): (1) Dyer-Whitford “Immaterial Labor: A Worker’s History of Video Gaming” (2) Ian Bogost “The Rhetoric of Games” POST: DAILY QUESTION BY NOON
5/9		READ (Before Class): (1) Anna Everett “The Power of Play” (2) Lisa Nakamura “Racism, Sexism, and Gaming’s Cruel Optimism” (3) Nancy Fraser “The End of Progressive Neoliberalism” in <i>US Politics in an Age of Uncertainty</i> , ed. Lance Selfa (4) Richard L. Edwards and Chuck Tryon, “Political Video Mashups as Allegories of Citizen Empowerment” <i>First Monday</i> , Volume 14, Number 10 - 5 October 2009 http://firstmonday.org/article/view/2617/2305 POST: DAILY QUESTION BY NOON
5/11		POST: WEEKLY RESPONSE by 5pm
5/16	*****FINAL GROUP PROJECT DUE WEDNESDAY by 5pm*****	
5/18	***INDIVIDUAL PAPER DUE FRIDAY by NOON***	

COURSE POLICIES

1. Attendance in class is required. Roll will be taken everyday.

****Four unexcused absences will result in an NC for the class.*

*ALL unexcused absences will be taken into account calculating the final grade.****

Generally speaking, excused absences are only those accompanied by a note from health services, a physician, an academic advisor, or family member. If you are absent for a sanctioned and acceptable reason (such as an illness requiring a visit to a physician, a family emergency, or observance of a religious holiday), the absence will only be excused if accompanied by documentation from your academic advisor or doctor. Whenever possible, I expect you to inform me of such absences in advance.

All routine absences (feeling ill, feeling off, buses running late, sleeping late) that cannot be verified by a note count as unexcused absences. Sending an email to me with an explanation does **NOT** excuse the absence. Each unexcused absence will incrementally affect your grade. If you are failing the course due to attendance, I recommend consulting with the Academic Advising office to discuss your options.

Regardless of the reason for your absence, I need to see evidence that you've read and digested the course material, and obtained lecture notes from a peer, in the form of a 1 page single-spaced response to the reading and media materials for each missed lecture (printed and handed in at the next lecture). If your grade is in jeopardy due to too many unexcused absences, the quality of these responses can mitigate the effect on your grade.

2. Be on time. Class begins promptly at 2:00 pm.

Latecomers are disruptive and will not be tolerated.

Three latenesses is the equivalent of an absence.

****EVERY LATENESS will count against your participation grade. ****

In addition, I expect you, as adults, to be able to sit through class without leaving the room. Plan accordingly.

3. PRINT out the readings and BRING THEM to class. When you come to class, you are expected to be ready to discuss all class materials (screenings and readings) assigned for that day. In order to do this, you will need to print the readings and bring your printed copy to class.

4. NO CELLPHONE USE DURING CLASS. Laptops can be used for note-taking only – internet connectivity must be turned off during class.

THERE IS NO EATING or DRINKING BEVERAGES (except water) in 112.

5. REQUIRED ASSIGNMENTS:

a) **DAILY QUESTIONS:** For each reading/screening, you will post a question for discussion to our UBLearns DAILY QUESTIONS Discussion Board. To post a question, click on DAILY QUESTIONS in the toolbar within UBLearns, then click on the Forum for the appropriate day. Lastly, click on Create Thread under the Forum to post your question. *We recommended writing the question outside of UBLearns first.* This will allow you to save a copy of your blog in the rare event that the site does not save your post. Your question must be submitted **by NOON before each class, EVERY MONDAY AND WEDNESDAY.** Your question should address some issue in the reading assignment for that day. It should be the result of your thinking about the reading. At completely random and unpredictable times, you will be asked to present your question to the class and lead a discussion on this topic.

b) **WEEKLY RESPONSES:** You will write a 250-word blog post in response to a prompt each week. These need to be posted in the folder with the appropriate date under the WEEKLY RESPONSES tab on UBLearns. To post a blog, click on WEEKLY RESPONSES and then click on the appropriate week. Lastly, click Create New Blog to post your entry. *We recommended writing the blog post outside of UBLearns first.* This will allow you to save a copy of your blog in the rare event that the site does not save your post. **These posts are due by 5:00pm every FRIDAY.** Prompts will be posted on Wednesdays. (N.B. When a paper is due, no weekly response will be required).

c) **TWO SHORT PAPERS** (3-4 page double-spaced papers, minimum font 11/maximum 12).

The papers will be your responses to questions handed out in class. More than one question will be distributed, and you will choose which to answer. The questions will cover one or more readings, concepts from lectures, and screenings. More details on these and the grading will be provided when the first paper is assigned. NOTE: You will have approximately one week to write these papers.

PAPERS WILL BE DUE:

FRIDAY March 9th and FRIDAY April 13th by 5pm.

There will be penalties for late papers.

d) FINAL GROUP PROJECT – SLIDE SHARE

You will produce a group slide share presentation. This presentation will offer a multi-faceted analysis of a media object that builds on readings from the course. More details will be forthcoming. Groups will be assigned in the third week of class. In addition to your final presentation, groups will need to submit a final project proposal and individuals will be required to produce a 2-page paper that describes their contribution to the analysis.

GROUP PROPOSAL DUE: FRIDAY APRIL 27th by 5pm.

FINAL SLIDE SHARE PRESENTATION DUE:

WEDNESDAY MAY 16th by 5pm.

SHORT PAPER DUE: FRIDAY MAY 18th by 5pm.

6. FINAL GRADE

a)	Attendance (.5 point per class)	14%
b)	Daily Questions (1 point per question)	28%
c)	Weekly Blog Posts (2 points per post)	20%
d)	2 Short Papers (12.5 points per paper)	25%
e)	Group Presentation + Individual Paper (13 points)	13%

You **MUST** submit **ALL** assignments to pass the course. (That is, you cannot decide to take a zero in one of them and let the others carry your grade.)

All students begin the class with a grade of an A.

7. ELECTRONIC READINGS

All readings will be available on Ublearns under the READINGS Tab. These will be arranged in folders by week.

IMPORTANT: As readings may change over the course of the semester, consult the folder for each week’s reading and follow instructions there. It will have the most up to date reading schedule because the syllabus is subject to change.

Department of Media Study Academic Policies

Students are entitled to a course syllabus with course content, meeting times, course requirements, grading criteria, statements on academic integrity, disabilities, sexual harassment

Criteria for grading of projects and papers should be made explicit before the work is due; formats for examinations should be made explicit prior to their administration.

All students must meet the academic requirements stated in the course syllabus. This includes papers, projects, class participation, and laboratory assignments that count toward the final grade.

Late work is accepted only at the discretion of the instructor.

Students who fail to adhere to punctuality or miss classes will see their grade impacted accordingly.

Incomplete grades can be requested but remain at the discretion of the instructor. If request is approved, faculty member and student must complete and sign the "Departmental Request for Grade of Incomplete" form

<http://registrar.buffalo.edu/pdfs/requestIncompleteGrade.pdf>

Students must adhere to DMS equipment access and usage rules as outlined in the Equipment Room Policy - <http://mediastudy.buffalo.edu/equipmentpolicy.php>

Weapons are not allowed on campus. If students are planning a production that involves using anything which could be interpreted as a weapon they must obtain written permission from the University Police or the equivalent authority beforehand.

No student can be required to view or respond to materials he/she deems offensive. Substitute materials will be made available, where possible.

Classes are to meet at the time and location listed in the schedule, unless changed with the consent of the entire class, and approved by the Department Chair.

Instructors are to be available for consultation during office hours and, at the discretion of the instructor, by appointment.

Instructors are required to justify a grade, if a student asks for this information.

Instructors should retain academic records for one year after the end of the course.

If you have a disability (physical, learning, or psychological) which may make it difficult for you to carry out the course work as outlined, and/or requires accommodations such as recruiting note takers, readers, or extended time on exams and assignments, please contact the Office of Accessibility Resources, 25 Capen Hall, 716-645-2608, <http://www.student-affairs.buffalo.edu/ods/>, and also your instructor during the first two weeks of class. ODS will provide you with information and will review appropriate arrangements for reasonable accommodations.

WARNING!!! CONCERNING WEAPONS AS PROPS

IF you are planning a student production that involves using any prop which could be interpreted to be a weapon [toy gun, BB gun, knife, etc.] AND you are planning to shoot on the UB campus or any other public place, you **MUST** obtain WRITTEN permission from the University Police or the equivalent authority before you shoot.

If you do not, you will face serious problems, including possible expulsion from the University.

Sexual harassment of employees and students, as defined at <http://affirmativeaction.buffalo.edu/SHpolicies/sexharassmentpolicy.pdf> is contrary to university policy.

From the Department:

Collaboration is encouraged where appropriate and in accordance with the instructor's consent. However, plagiarism is never acceptable. Students must understand that they may under no circumstances knowingly represent as their own any idea or expression of an idea or work of another in any academic examination or term test, or in connection with any other form of academic work. **Plagiarism is literary theft and a betrayal of trust.** The term is derived from the Latin word for kidnapper and refers to the act of signing one's own name to words, phrases, or ideas that are the literary property of another. Plagiarism comes in many forms, all to be avoided: outright copying, or paraphrase, or a mosaic or disguised use of words and phrases from an unacknowledged source. To avoid plagiarism, make it your habit to put quotation marks around words and phrases, or to isolate and indent longer passages that you are using from someone else's writing. And be sure to cite the source, in a footnote or endnote or within parentheses in your text. The penalties for plagiarism can be severe: from an F for the particular assignment, to an F for the course, to referral of the case to the Dean of Education for administrative judgment. If you are unsure about how to use and document sources, please consult with your instructor.

