

UNDERSTANDING MEDIA STUDIES

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Whom to Contact for What: For the sake of efficiency, we ask that you consider your TA's your first points of contact; they can address all issues regarding attendance and other class expectations, assignments, research skills, project development, and general course-related concerns. Shannon will assist the TA's with any especially complicated issues, and is happy to speak with you about general academic issues and any discussion section-related concerns that you do not feel comfortable addressing with the TA's. If you're having problems with Blackboard, please contact New School Online; call 1.212.229.5880, or use the 'help' link within Blackboard.

Course Description: Understanding Media Studies is a required colloquium for all Media Studies students in their first semester of study. Students must register for the Monday night lecture and an online discussion section; online students register only for the online discussion section and access recorded lectures and lecture materials through Blackboard. Recordings will be posted within 24 hours of the class meeting.

Every week, members of the Media Studies Principal Faculty and other invited guests from the University and the wider field of media studies and practice will share their own work and methods, thereby exposing students to the varied dimensions of research and practice in the field, and particularly in our Department. Over the course of the semester, students will meet the instructors, support staff, and colleagues with whom they will work throughout their graduate studies; become familiar with useful University resources; and develop skills and practices needed for graduate study.

Students will complete several reflective and exploratory exercises leading incrementally toward the completion of a comprehensive academic plan, which will help students to map their own paths through the program and will serve as an essential advising document. Grading will be pass/fail.

Course Requirements and Grading:

Grading is pass/fail, but, as with all required courses, students must have a 'B' average in order to pass the course.

Attendance and Participation. Attendance at the weekly lectures is expected. On-site students are expected to attend in-person and sign in with their TA's each week, and online students are expected to review all posted recordings and support material. More than three excused absences, any unexcused absences, or excessive tardiness – or, for online students, failure to review the recorded lectures – will negatively impact your grade.

Discussion Section Participation: 20%. *Online students* should first make sure to review the week's recorded lecture and lecture material, which will be posted by 6pm on Tuesday of each week, before joining the discussion. *All students* are then expected to post two or three substantial* comments during each discussion week. Specific requirements are listed under each week on the course schedule; note that for some weeks, particularly those in which assignments are due, there is no online discussion. Comments posted after each week's deadline will not count toward your participation requirement, and failure to post for three discussion weeks may compromise your ability to pass the class.

Professional Website. Must be online by September 29; please share the web address with your TA. You'll be posting all subsequent assignments to this site. (If you have any concerns about sharing your work online, please consult with your TA.)

Intellectual Autobiography: 20%. Described below. Due October 6 @ 6pm.

Abstracts: 10%. Described below. Due October 27 @ 6pm.

Literature/Media Review: 20%. Described below. Due December 1 @ 6pm.

Academic Plan: 30%. Described below.

Our Class Blackboard Sites:

- All general course documents and recordings – e.g., recorded lectures, lecture materials, readings, up-to-date syllabus, etc. – will be available in the *lecture's* Blackboard site (CRN 6760). This site will be used primarily as a repository of material; we won't be using any of its interactive features.
- All discussions and discussion section-specific activities will take place in your *discussion section's* Blackboard site (CRN 6761-6768).

Required Texts:

- Alan Fletcher, *The Art of Looking Sideways* (New York: Phaidon, 2001).
- Richard Sennett, *The Craftsman* (New Haven, CT: Yale University Press, 2008).
- Additional readings and resources will be posted to the RESOURCES area in the lecture's Blackboard site (CRN 6760).

* By "substantial," we mean synthetic (i.e., in that it reflects an attempt on your part to think "collectively" about the week's themes and assigned texts – and, if appropriate, references these texts), critical, analytic, and reasonably lengthy (i.e., at least 100 words). Please read – or, at the very least, *skim* – all of the other posts, and, if you choose, respond to others' comments in *your* post.

Nota Bene: Some online communication formats seem to give us license to speak or write more colloquially or unguardedly than we otherwise would. Remember that the writing style and content you'd use for/in a text message, an email to a close acquaintance, or an anonymous posting to an online discussion group aren't the same as those you'd use for a class posting. Blackboard posts should be collegial and professional – not necessarily hyper-formal, just respectful and well put-together.

SCHEDULE

BLACKBOARD ORIENTATION: September 2-10

- New School Online will be hosting a Blackboard orientation that will help you to familiarize yourself with the online learning environment that we'll be using for our discussion sections. On September 2, please log in to MyNewSchool (<https://my.newschoold.edu>), click on "My Courses," and choose "DL.Orientation.Fa08.A Student Orientation Sessions A and B." Please work through the Orientation before our first class meeting on September 8.

WEEK 1: September 8

Getting Our Bearings: The Lay of the Land

Discussion Section: September 8-15: Post at least twice.

- Now it's time to transfer the skills you've learned in the Blackboard tutorial to your discussion section's Blackboard site. Introduce yourself. Tell everyone where you're from; where you completed your undergraduate degree (and any graduate degrees) and what you studied; where you live, if you're not in New York; what media-related experience you have, if any; what drew you to The New School; what you hope to get out of the Masters program; what you're particularly excited or nervous about; etc.

Reading Assignment: September 8-15

- Read all texts listed under Week 2.

Assignment: Website/Research Journal: Online by September 29.

- If you don't already have your own website, create one. The New School provides web space for all current students – see <http://www.newschoold.edu/at/help/faq/accounts/accounts.html#webspace>. If you want your site to live beyond your years at The New School, you might consider paying for web hosting. If you're new to design, try iWeb, or use a simple blog.

Your site will serve as your academic and professional portfolio. You can use it to chronicle your progress through the program; it'll help you remember what you've learned – and someday, it'll allow you to reflect on your graduate experience. Plus, if you invest some time and energy in it, the site can function in self-promotion; it could help to get you a job, or an acceptance to a PhD program.

At this stage of the game, you needn't worry about aesthetics; you'll learn about that in later courses. For now, we're concerned with site *content*, some of which you'll create in this course.

- For more information about the value of a portfolio website, see Henry Jenkins, "Public Intellectuals in the New-Media Landscape" *The Chronicle of Higher Education* (4 April 2008); Zoe Corbyn, "By the Blog: Academics Tread Carefully" *Times Higher Education* (October 8, 2008); C. Wright Mills on keeping a research file in "On Intellectual Craftsmanship" *The Sociological Imagination*; Carole Gray and Julian Malins, "A Reflective Journal" In *Visualizing Research: A Guide to the Research Process in Art and Design* (Burlington, VT: Ashgate, 2004): 57-63; and other resources posted on Blackboard.

WEEK 2: September 15

Mapping the Field and Plotting Your Course

The Cartography and Archaeology of Media Studies

Locating media studies at the intersection of the humanities, the social sciences, and professional education

Identifying Your Interests, Cultivating Research Ideas

- Alan Fletcher, “Creativity,” “Improvisation,” “Ideas,” “Chance,” “Imagination,” “Visualization” & “Identity” In *The Art of Looking Sideways* (New York: Phaidon, 2001): 29-38, 42-52, 71-79, 149-169, 486-491.
- Shannon Mattern, “Plotting Your Own Course: Identifying Your Interests and Establishing a Research Plan” (available in “Resources” area of lecture Blackboard site: CRN 6760)

Discussion Section: September 15-22: Post at least twice.

- Your TA will choose a few questions from the intellectual autobiography assignment and ask you to share your responses, perhaps inspired by the Fletcher book, with the group.

Reading Assignment: September 15-22

- Read all texts listed under Week 3.

Assignment: Intellectual Autobiography: Due October 6 at 6pm.

- Before you commit yourself to a research or creative project, it’s a good idea to reflect on what brought you here, to graduate school, in order to better understand how your personal history shaped the paradigms and perspectives that you bring to media studies. At the same time, it is important to project yourself into the future, to ask yourself where you want to be five, ten, twenty years from now. In a **four- to five-page double-spaced paper** (into which you’re welcome to integrate graphics, or, when posted online, other media files) consider *some of* the following questions: What are your intellectual and professional histories, and how have those intertwined histories led you to grad school? What intellectual, creative, or professional models have most profoundly impacted your development? Think about favorite authors, media creators, teachers, classes, schools of thought, etc. What are your intellectual and creative interests within the field? What media-related questions and problems excite you? How do you define research questions or problems, or develop project ideas? What do you want to study, what would you like to learn, to enable you to follow those intellectual, creative, and professional interests? What theories, learning models, and modes of presentation (written, auditory, visual, etc.) do you feel most comfortable with? What are your work patterns? What aspects or stages of research or project development come easily to you, and which do you struggle with? Do you commonly reflect on your own thinking processes and creative practices, and if so, how? What contribution – intellectual, political, creative, professional, etc. – do you want to make to the field?

Keep in mind that this is not a *personal* autobiography – that is, it is not intended to be a cathartic exercise, or to provide an opportunity for you to reflect on your emotional development, past relationships, or other similar personal life events. Rather, an intellectual autobiography is the history of your brain, of yourself as a thinking, creative being; as a student of media studies. Please include a complete bibliography (in either MLA or APA style) if appropriate.

- By October 6, submit your autobiography to your TA. After you’ve received his/her feedback and considered – and, ideally, incorporated – the recommended revisions, post it to your website. Keep adding images, videos, audio files, etc., that help to flesh out this “map of [your] imagination.”

WEEK 3: September 22

WE'LL BEGIN AT 6:30 AND END AT APPROXIMATELY 8:15PM

The University as Your Workshop

Intellectual and Physical Spaces for Theory, Production & Management

Advising, Student Services & Groups, Department Events

Guest Presenter: **Gisela Albuquerque**, Academic Technology / Equipment Center (6:45pm)

Guest Presenter: **Melissa Monroe**, Writing Center (7:30pm)

- Richard Sennett, Prologue, “The Troubled Craftsman” & “The Workshop” In *The Craftsman* (New Haven, CT: Yale University Press, 2008): 1-80.
- For more information on the practical topics under discussion this week, see the “supplemental resources” on “research and writing as craft” and “university resources and advising” at the end of the syllabus.

Discussion Section: September 22-29: Post at least three times, in regard to both of the following topics:

- Discuss Sennett. Applying Sennett, discuss The New School and New York as your workshops. Consider how you can make use of the school’s and the city’s resources to support your intellectual, creative, and professional work. Share resources with your classmates.
- Consider which of the interests or projects from your intellectual autobiography you’d like to pursue or develop through this class. Which would make for a good first exploratory research project? This research needn’t be of the traditional scholarly variety, although it can be. You could also decide to do preliminary explorations for a *research-based* production or creative project, like a video documentary, an educational website or educational software, a radio program, a curriculum development project, an after-school media literacy program, etc.

Remember: even if the research you conduct for this class doesn’t ultimately make its way into a larger or long-term MA project, it’s not for naught! This work will likely shape your interests and methods in ways that will become apparent to you years from now; and it may resurface unexpectedly in a future project. For now, follow your immediate interests, and give yourself the freedom to explore.

Assignment: September 22-29

- No reading assignment (although you’re encouraged to read ahead in Sennett). Complete intellectual autobiography.

SEPTEMBER 29: No Class – Rosh Hashonah

WEEK 4: October 6

Your Tools

Research Resources at The New School and Beyond; Information Literacy and Epistemology

Guest Presenter: **Paul Abruzzo**, Instructional Services Librarian, Fogelman Library (6:30)

Guest Presenters: Critical Themes student organizers; Representatives from Immediacy, Student Groups?

- No reading assignment for today (yet you're encouraged to read ahead in Sennett); intellectual autobiographies are due.
- For a review of, and more information on, New School library research, see Shannon Mattern, "Navigating Research" in the "Resources" section of our lecture's Blackboard site.

Discussion Section: October 6-13: Post at least three times.

- Group exercise: *Reading Efficiently and Effectively* (tips for reading theory, close reading, abstracting); discuss abstracts assignment, described below.
- For more helpful tips and guidelines, see the "supplemental resources" on "reading efficiently and effectively" at the end of the syllabus.

Reading Assignment: October 6-13

- Read all texts listed under Week 5.

Assignment: **Abstracts** of one scholarly book and two scholarly articles: Due October 27 @ 6pm.

- You should've extracted one preliminary research goal from your intellectual autobiography. Now, it's time to see what relevant resources are available, what research others have done, what creative work has set the foundation in your field. You'll start by examining relevant resources in the *scholarly* literature (if you have questions about what constitutes "scholarly" publication, ask your TA). Even if you're not pursuing a traditional academic project, there are undoubtedly some scholarly resources out there that will help you to think about the theoretical framework around or intellectual tradition of your proposed project.* Locate some of these resources, and compose **two one-page abstracts for each of two articles and one two-page abstract for a book**. Submit these to your TA. After you've received his/her feedback and considered – and, ideally, incorporated – the recommended revisions, post these abstracts to your website.
- Make a habit of keeping a running annotated bibliography of the texts you read, listen to, or view in your classes or for your own research or enjoyment.

*See Carole Gray and Julian Malins, "Locating and Using Reference Materials for Art and Design Research" In *Visualizing Research: A Guide to the Research Process in Art and Design* (Burlington, VT: Ashgate, 2004): 42-8.

WEEK 5: October 13

Tools, Cont.

Introduction to Tools for Writing and Production

NO LIVE LECTURE THIS WEEK; Shannon is out of town. A recorded lecture will be placed on Blackboard by 6pm on Monday.

- Richard Sennett, “Machines,” “Material Consciousness,” “Expressive Instructions,” & “Arousing Tools” In *The Craftsman* (New Haven, CT: Yale University Press, 2008): 81-146, 179-213.
- Alan Fletcher, “Tools,” “Skill” & “Process” In *The Art of Looking Sideways* (New York: Phaidon, 2001): 19-28, 355-361, 419-428.

Discussion Section: October 13-20: Post at least twice.

- Applying Sennett, discuss the epistemologies, ontologies, and ideologies of different creative tools and modes of expression you use, or plan to use, as a media-maker.

Reading Assignment: October 13-20

- Read all texts listed under Week 6.

WEEK 6: October 20

Your Work & Methods

Guest Presenter: **Richard Sennett – CANCELED**

- Alan Fletcher, “Paradigms,” “Senses,” “Thinking,” “Perception” & “Perfection” In *The Art of Looking Sideways* (New York: Phaidon, 2001): 104-112; 131-145; 192-200, 322-326.
- Richard Sennett, “Resistance and Ambiguity,” “Quality-Driven Work,” “Ability” & Conclusion In *The Craftsman* (New Haven, CT: Yale University Press, 2008): 214-296.

Discussion Section: October 20-27: No discussion this week; abstracts are due.

Assignment: October 20-27

- Abstracts are due to your TA.
- Read the pdf listed under Week 7.
- Complete Kit Laybourne’s Media Chops Inventory in preparation for his 10/27 visit.

WEEK 7: October 27

The Difference Between Art and Design

Integrity & Best Practices: Academic Integrity, Human Subjects Review, Rights Clearance

Guest Presenter: **Kit Laybourne**

- Read “The Design Process” pdf, posted in “Resources” on the lecture’s Blackboard site.
- Complete the Media Chops Inventory --
http://kit.mediapedia.net/index.php?option=com_chronocontact&chronoforname=media_studies_survey -- by Wednesday, October 22.

Discussion Section: October 27-November 3: Post at least three times in response to *both* topics.

- #1: Reflect on the Media Chops Inventory Data. What meaningful insights does this data yield? What potential research questions does it raise? How does, or might, this data help you to reflect more critically on your own media consumption and production habits and experiences, and those of your peers?
- #2: Applying the Sennett reading from last week and the more practical texts from this week, discuss the *values* and *ethics* of scholarship and creative practice. How might this discussion apply to your own work as a graduate student? Discuss some hypothetical fair use cases or ethical dilemmas in research or research-based production.

Reading Assignment: October 27-November 3

- Read all texts listed under Week 8.

WEEK 8: November 3

How to Study a Medium: The Case of Television

Guest Presenter: **Paolo Carpignano**

- Visit Paolo’s *Televisuality* site: <http://homepage.newschool.edu/~decenter/televisuality.htm>
 - Read all texts and watch all videos on Channels 2 through 8. Also, you are welcome, but *not required*, to download and read (or keep for future reference) the readings listed at the beginning of each Channel. For your information, a comprehensive bibliography is located in the Reference section.

Consider:

- What is the role that distance (tele), and space in general, play in the televisual experience?
- What is the significance that concepts such as "monitoring", "flow", and "live" have in describing the specificity of the television medium?
- What is the difference between film genres and television formats?
- How is television changing in the age of the internet?

Discussion Section: November 3-10: Post at least twice.

- TA’s will post discussion questions or activities.

Reading Assignment: November 3-10

- Read all texts listed under Week 9.

Assignment: Literature/Media Review: Due December 1 @ 6pm.

- Review no fewer than 15 sources, in a variety of media (academic journals, scholarly books, popular periodicals, archival resources, multimedia resources, etc.). Now, distill their foci, methodologies, and conclusions in an **eight- to ten-page double-spaced literature review**. Focus on finding patterns and drawing conclusions instead of providing a laundry list of research projects. Your goal is to find the “holes,” the omissions in the literature or shortcomings in previous research, that your work promises to fill.

Additional Resources on Literature Reviews:

- Shannon Mattern, “Literature Review Tips” in “Resources” area of the lecture’s Blackboard site
- Chris Hart, *Doing a Literature Review: Releasing the Social Science Research Imagination* (Thousand Oaks, CA: Sage, 1998).
- Literature reviews for art or design research: Carole Gray and Julian Malins, “Mapping the Terrain: Methods of Contextualizing Research” In *Visualizing Research: A Guide to the Research Process in Art and Design* (Burlington, VT: Ashgate, 2004): 35-57.

WEEK 9: November 10

Translating Media Education Across Cultures: A Look at the U.S. and Vietnam

Guest Presenter: **Carol Wilder**

- Doreen Carvajal, "Government using Filters to Censor Internet" *International Herald Tribune* (May 17, 2005): www.ihf.com/articles/2007/05/17/business/censor.php
- “Among the Audience,” *The Economist* (April 20, 2006): www.economist.com/surveys/displaystory.cfm?story_id=6794156
- Henry Jenkins, "Confronting the Challenges of Participatory Culture: Media Education for the 21st Century," Macarthur Foundation Report (2006): <http://tinyurl.com/3y553d>
- "History of Vietnam," *Wikipedia*. http://en.wikipedia.org/wiki/History_of_Vietnam
- "Media of Vietnam," *Wikipedia*. http://en.wikipedia.org/wiki/Media_of_Vietnam
- OpenNet Initiative, "Internet Filtering in Vietnam 2006-06: A Country Study." <http://opennet.net/studies/vietnam>
- Carol Wilder, "Media Literacy for the 21st Century." Fulbright Lecture Program Presentation at Vung Tau University, Ho Chi Minh City National University of Humanities and Social Sciences, Hanoi Pedagogical University, Hanoi University, Nha Trang University, Can Tho University (2007-08).

Discussion Section: November 10-17: Post at least twice.

- Research the basic usage, politics, content, and/or economics of the media system of any country other than Vietnam or the U.S. and share your findings with your discussion section. Your TA’s will provide more specific instructions in Blackboard.

Reading Assignment: November 10-17

- Read all texts listed under Week 10.

WEEK 10: November 17

Extreme Media Studies

Guest Presenter: **Elizabeth Ellsworth**

- Explore www.ExtremeMediaStudies.org and its blog
- Read the entire "Monitorial Citizen" Media Scan from ExtremeMediaStudies.org closely, including a key popup from that scan:
www.extrememediastudies.org/extreme_media/3_monitorial/popups/smudge_clui.html
- Michael Schudson, "Changing Concepts of Democracy" *MIT Communications Forum*.
<http://web.mit.edu/comm-forum/papers/schudson.html>

Discussion Section: November 17-24: Post at least twice.

- Create a "Re-scan" for the Monitorial Citizen Scan in ExtremeMediaStudies.org. Update the ideas in that scan by identifying an example of how people used media as "monitorial citizens" in the 2008 presidential election or campaign. Does your example cause us to rethink the idea of "monitorial citizenship" in any way? Does it complicate that idea or indicate new developments in how media affect monitorial citizenship? You are invited to submit your re-scan to Professor Ellsworth for consideration toward possible publication in the EMS.org blog's "Re-Scan: Monitorial Citizen" page.

Reading Assignment: November 17-24

- Read all texts listed under Week 11.

WEEK 11: November 24

Sounding Desire

Guest Presenter: **Barry Salmon**

Read: (all available as pdf's in "course documents" in the lecture Blackboard)

- Theodor Adorno, excerpt from *Minima Moralia: Reflections on a Damaged Life (1951)*. Trans. E.F.N. Jephcott (London: Verso, 2005): 49-50, 247.
- Theodor Adorno, excerpt from *Introduction to the Sociology of Music (1962)*. Trans. E.B. Ashton (New York: Continuum, 1988): 21-38.
- Theodor Adorno, excerpt from *Metaphysics: Concepts and Problems (1998)*. Ed. Rolf Tiedemann, Trans. Edmund Jephcott (Stanford, CA: Stanford University Press, 2001): 110-111.
- Simon Critchley, "Sounding Desire: on Tricky" *Angelaki: Journal of the Theoretical Humanities* 4:3 (1999): 121-130.
- Simon Frith, excerpt from *Performing Rites: On the Value of Popular Music*. (Cambridge, MA: Harvard University Press, 1996): 269-78; notes 341-344.
- Max Horkheimer and Theodor Adorno, "Culture Industry: Enlightenment as Mass Deception," In *Dialectic of Enlightenment: Philosophical Fragments (1987)*. Ed. Geunselin Schmid Noerr, Trans. Edmund Jephcott (Stanford, CA: Stanford University Press, 2002): 94-99.
- Richard Middleton, "Musical Belongings: Western Music and Its Low-Other," In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Ed. Georgina Born and David Hesmondhalgh (Berkeley: University of California Press, 2000): 59-62, 73-85.
- Friedrich Nietzsche, excerpt from *The Birth of Tragedy and Other Writings (1999)*. Ed. Raymond Geuss and Ronald Speirs, Trans. Ronald Speirs (Cambridge: Cambridge University Press, 2004): 36-40, 128-130, 134-136.

Discussion Section: November 24-December 1: No discussion this week; Media/Lit Review due.

Assignment: November 24-December 1

- Complete Media/Literature Review and submit to your TA.
- Read all texts listed under Week 12.

WEEK 12: December 1

Presenting Your Work and Yourself: From Fundraising to Distribution

Going Public: Conferences, Festivals, Publishing, Funding

Guest Presenter: **Vlad Nikolic**

Consider: What does it mean to be a Media Professional at a time when anybody can make a video with a cell phone and post it on the web? How have new technologies on one hand, and media mergers into mega-corporations on the other, affected producing, fundraising, content and distribution options for fiction and documentary film- and video-makers?

Read:

- “Distribution in the Digital Age” *Kino-Eye.com* (August 2, 2008): <http://kino-eye.com/2008/08/02/distribution-in-the-digital-age/>
- Lance Weiler, “When the Audience Takes Control” *Filmmaker* (n.d.): <http://www.filmmakermagazine.com/summer2008/audience.php>

Browse:

- The Workbook Project: <http://workbookproject.com/>
- The D-Word: <http://www.d-word.com/>
- Vlad’s company site: <http://surlafilms.com/>
- For additional resources on publicizing your academic and professional work, see the “going public” resources at the end of the syllabus.

Discussion Section: December 1-8: Post at least twice.

- Think about your work, or ideas and plans for the work you want to do: Where do you think it would fit into a larger context, historically and aesthetically? What kind of dialogue do you imagine to have with your perceived audience, in the contemporary context? Why?

Reading Assignment: December 1-8

- Read all texts listed under Week 13.

Assignment: Academic Plan: Due December 15 @ 6pm.

Consider some of the following questions:

- What have you learned from the previous assignments in this course? (hopefully something!) Has your work on the literature review helped you to create a future reading or viewing list? Have any exercises revealed strengths or areas of weakness that you'll need to develop? What resources are available that will assist you in that development?
- What are your existing talents? How will you draw on those talents, or use your time here to cultivate new ones?
- What are you here for? What do you hope to achieve by the time you've completed the MA program, and immediately after? What courses will you need to take in pursuit of those goals?
- What logic(s) will guide the selection of your courses? What pragmatic concerns, or financial or time limitations, will influence your course selection?
- Are there particular faculty with whom you'd like to take a class, from whom you'll seek advising, or who might serve as an independent study/project or thesis advisor? For what kinds of issues, and how often, do you think you'll need advising?
- How do you plan to establish connections within the program – with fellow students, with support staff, with faculty?
- What's your timeline? Will you be taking a full, nine-credit course load every semester? Will you be working, or do you plan to do an internship, volunteer, or get involved in student activities that might require a significant time commitment? How might these activities inform your course selections?
- Examine the course offerings in other graduate programs throughout the university. Do any of these programs offer courses – courses that aren't offered in Media Studies – that speak to your interests?
- Do you plan to complete a thesis? If so, what topics or projects are you considering? What courses would allow you to better explore those topics and/or develop the skills or methods you'll need to employ in the execution of your thesis. How might you use your coursework to advance your work on your thesis? And how will your thesis impact your degree completion timeline?
- Consider which methods seem best suited to your proposed projects, and identify some methodology courses – either within our outside our program – that might serve you well.

Now, consider your responses to these questions in mapping your projected course through the Media Studies MA program. Your academic plan can take a textual or graphic, or multimedia form – but it should, at the very least, include text that addresses: (1) Goals; (2) Strategies: course choice; thesis/non-thesis; etc.; and (3) a tentative Timeline, identifying when you plan to take particular courses, internships, etc.

WEEK 13: December 8

Material Texts & Textual Spaces – **Shannon Mattern**

- Shannon Mattern, “This Didn’t Kill That: Architectural History Through Media Ecology,” College Art Association Conference, Seattle, WA, February 2004.
- Walter Benjamin, “Unpacking My Library: A Talk About Book Collecting” In Harry Zohn, Trans., *Illuminations* (New York: Schocken, 1968/1937): 59-67.
- Check out some of Shannon’s research and course syllabi at www.wordsinspace.net
Recommended:
 - NPR’s On the Media, “Space Odyssey” series (May 30, 2008): <http://www.onthemedial.org/episodes/2008/05/30>
 - Georges Perec, excerpts from “Species of Spaces,” “Notes Concerning the Objects that are on my Work-table,” and “Brief Notes on the Art and Manner of Arranging One’s Books” In John Sturrock, Trans., *Species of Spaces and Other Pieces* (New York: Penguin, 1974/1999): 1-56, 81-92, 144-155.

Discussion Section: December 8-15: No discussion this week; work on Academic Plan.

Reading Assignment: December 8-15

- Read all texts listed under Week 14.

WEEK 14: December 15

History: Teaching and Learning by Examples

Guest Presenter: **Peter Haratonik**

- Michael Confino, “Some Random Thoughts on History’s Recent Past” *History & Memory* 12.2 (Fall/Winter 2000): 29-55. (available through Project Muse)
- John Dewey, “The Influence of Darwinism on Philosophy.” 1909 Columbia University; reprinted: <http://www.cspeirce.com/menu/library/aboutcsp/dewey/darwin.htm>
- Lewis Mumford, “Authoritarian and Democratic Technics”:
<http://www.primitivism.com/mumford.htm>.
- Steven Pinker, “Why Nature & Nurture Won’t Go Away” *Daedalus* (Fall 2004): 1-13. (see pdf)

Discussion Section: November December 15-22: Post at least twice.

- Frame an historical question of personal interest in the areas of media and technology. Describe three methods that would enable you to go about answering your question.

WEEK 15: December 22

Wrap Up

SUPPLEMENTAL RESOURCES

Research, Writing, and Production as Craft

- Malcolm Gladwell, "Late Bloomers" *New Yorker* (October 20, 2008).
- Gerald Graff, "Scholars and Sound Bites: The Myth of Academic Difficulty" *PMLA* 115:5 (October 2000): 1041-1052.
- William L. Howarth, Introduction to *The John McPhee Reader* (New York: Noonday Press, 1976).
- Malcolm McCullough, *Abstracting Craft: The Practiced Digital Hand* (Cambridge, MA: MIT Press, 1998).
- Gavin Melles, "New Pragmatism and the Vocabulary of Metaphors of Scholarly Design Research" *Design Issues* 24:4 (Autumn 2008): 88-101.
- C. Wright Mills, "On Intellectual Craftsmanship" *Appendix to The Sociological Imagination* (Oxford University Press, 1959).
- Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, 1983).
- Rachel Toor, "Visions and Revisions" *Chronicle of Higher Education* (July 15, 2008).

University Resources & Advising:

Your Relationship with Your Advisor

- Building a Community w/ Fellow Students and Faculty: Robert L. Peters, Ph.D., *Getting What You Came For: The Smart Student's Guide to Earning a Master's or Ph.D.*, Rev. Ed. (New York: Farrar, Strauss and Giroux, 1992/1997): Chapter 22.

Other Personal and Social Concerns

- Special Issues for Minority Students: Peters, *Getting What You Came For*: pp. 286-90, 300-7.
- Special Issues for Returning Students: Peters, *Getting What You Came For*: pp. 286-92.
- Special Issues for Women: Peters, *Getting What You Came For*: pp. 286-90, 292-300.
- Special Issues for International Students: Peters, *Getting What You Came For*: pp. 286-90, 307-18.

Considering a Thesis?

- Review the Department's *Thesis Handbook*.
- Attend a Thesis Info Session (typically held at the beginning of each semester).
- Read Peters, *Getting What You Came For*: pp. 115-6, 34-42, Chapters 15-18.
- Read Marie desJardins, "Getting to the Thesis" in *How to Be a Good Graduate Student*: <http://www.cs.indiana.edu/how.2b/how.2b.research.html#thesis>

Internships and Jobs

- Visit Career Services and attend their programs.
- Read Peters, *Getting What You Came For*: Chapter 24.
- Consult with our Graduate Advising Coordinator regarding internships.

Reading Efficiently and Effectively:

- Marie desJardins, "The Daily Grind" *How to Be a Good Graduate Student*: <http://www.cs.indiana.edu/how.2b/how.2b.html>
- "How to Read Theory," James Klumpp, U of MD: <http://www.wam.umd.edu/~jklumpp/comm652/reading.html>
- "Five Skills a Good Theorist Must Master," Klumpp: <http://www.wam.umd.edu/~jklumpp/comm652/skills.html>
- "How to Read Theory," Mick Beltz, GMU: <http://classweb.gmu.edu/mbeltz/theory.html>
- "Theory Heuristics," Vincent B. Leitch, U of OK: <http://faculty-staff.ou.edu/L/Vincent.B.Leitch-1/Heuristics.htm>
- "Hints on How to Read Theory," Michelle Murphy, U of Toronto: <http://www.chass.utoronto.ca/~mmurphy/NEW262/how%20to%20read.htm>
- "Close Reading Tips": http://mason.gmu.edu/~rmatz/close_reading.htm
- "The...Guide to Writing an Abstract," GMU: <http://www.gmu.edu/departments/writingcenter/handouts/abstract.html>
- "How to Write an Abstract," Phil Koopman, Carnegie Mellon: <http://williamstallings.com/Extras/Abstract.html>

Best Practices:

- Association of Independent Video and Filmmakers, Independent Feature project, International Documentary Association, National Alliance for Media Arts and Culture & Women in Film and Video, Washington, D.C., *Documentary Filmmakers' Statement of Best Practices in Fair Use* (2005).
 - Additional Fair Use Resources Here: Center for Social Media, "Copyright & Fair Use in Documentary Film": http://www.centerforsocialmedia.org/resources/fair_use/
- Sheldon W. Halpern, "Copyright Law and the Challenge of Digital Technology" In Larry Gross, John Stuart Katz, Jay Ruby, Eds., *Image Ethics in the Digital Age* (Minneapolis: University of Minnesota Press, 2003): 143-170.
- Stephen E. Weil, "Fair Use and the Visual Arts: Please Leave Some Room for Robin Hood" In Larry Gross, John Stuart Katz, Jay Ruby, Eds., *Image Ethics in the Digital Age* (Minneapolis: University of Minnesota Press, 2003): 171-182.
- John Stuart Katz, "Family Film: Ethical Implications for Consent" In Larry Gross, John Stuart Katz, Jay Ruby, Eds., *Image Ethics in the Digital Age* (Minneapolis: University of Minnesota Press, 2003): 327-342.
- NYU's University Committee on Activities Involving Human Subjects: <http://www.nyu.edu/ucaih/> (especially the Human Subjects Tutorial)
 - NSSR Guidelines for Human Subjects and Informed Consent: http://www.newschool.edu/gf/psy/links_policiesandprocedures.htm
 - Human Subjects Application: www.newschool.edu/gf/psy/APPLICATION_Short-Form.doc

Going Public:

The Conference Circuit

- Read Peters, *Getting What You Came For*. pp. 146-48.
- Review Shannon Mattern's *Conference Tips* on Blackboard
- Join relevant listserv's and review the newsletters for relevant professional organizations to collect calls for proposals (CFP's)
- Review the *Student Travel Grant* application

Publishing

- Thom Brooks, "Publishing Advice for Graduate Students" *Social Science Research Network*: http://papers.ssrn.com/sol3/papers.cfm?abstract_id=1085245

Finding Funding

- See the Foundation Center: foundationcenter.org
- Take our "Grantseeking" methods course.