

# FOUNDATIONS OF MEDIA THEORY

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*And in this instance, you who are the father of letters, from a paternal love of your own children have been led to attribute to them a quality which they cannot have; for this discovery of yours will create forgetfulness in the learners' souls, because they will not use their memories; they will trust to the external written characters and not remember of themselves. The specific which you have discovered is an aid not to memory, but to reminiscence, and you give your disciples not truth, but only the semblance of truth; they will be hearers of many things and will have learned nothing; they will appear to be omniscient and will generally know nothing; they will be tiresome company, having the show of wisdom without the reality. – Plato, Phaedrus*

We tend to assume that ours is an exceptional era – one unprecedented in its mediatization, unique in its digitality, its information- and image-centricity. But even if the conditions of our media environment are unprecedented, these claims of exceptionality are not new – nor are the practices of thinking about and theorizing media and communication. In this course we will focus on the schools of thought that have shaped the study of media throughout the 20<sup>th</sup> century, and the theories that have laid the foundation for media studies in the 21<sup>st</sup> century. We will discover that media studies, as it has come, and continues to come, into its own as an academic discipline, has borrowed from a variety of other fields, including literary theory, art history, anthropology, sociology, and history, to name just a few. And as we appreciate the interdisciplinary nature of media studies, we will also have to consider what distinguishes our field from others: What constitutes a *medium*? What is *communication*? And, furthermore, what is “theory” – and what good is it to theorize the media, or any cultural practice or product, for that matter?

We have time this semester only to survey the field – to see modeled for us the way others have approached the study of media – and, in the process, to acquire a vocabulary of theory and establish a set of questions we can apply to the study of media. Ideally, this course will build the foundation upon which you base your own critical investigations into the role of media in our culture, a foundation that informs your own media production practices.

## Your Contributions to the Class:

**Class Attendance and Participation: 20%.** You are expected to have thoroughly and thoughtfully read the assigned texts and to have prepared yourself to contribute meaningfully to the class discussions. For some people, that preparation requires taking copious notes on or abstracting the assigned readings; for others, it entails supplementing the assigned readings with explanatory texts found in survey textbooks or in online sources; and for others still, it involves reading the texts, ruminating on them afterwards, then discussing those readings with classmates before the class meeting. Whatever method best suits you, I hope you arrive at class *with copies of the assigned readings*, ready and willing to make yourself a valued contributor to the discussion, and eager to share your own relevant media experiences and interests. Your participation will be evaluated in terms of both quantity *and* quality.

You will be permitted **two excused absences** (you must notify me of your inability to attend *before* class, via email or phone). Any subsequent absences – and any unexcused absences – will adversely affect your grade.

**Presentation: 15%.** Either by yourself or in groups of two or three (depending on whether you prefer to work alone or in a group), you will prepare one presentation – no more than 15 minutes per person (we’ll be keeping time!) – scheduled for the beginning of each class, in which you apply the concepts discussed in the *previous* class to **a single media text** (in *any* format; you’re encouraged to think outside “the box” – *literally*) of your choice. This week-long delay in presentation will allow you to ensure that you understand the theories you’ll be discussing; to consult with the instructor or TA to clear up any confusion; to make sure you’ve chosen a text that will allow you to meaningfully illustrate those theories; and, if applicable, to establish a division of labor among the group members. This presentation should include a brief review of the pertinent concepts and theories, a visual and verbal presentation of the media text (clips should be no longer than five minutes), an application of those theories in analyzing that text, and, finally, if time permits, a discussion or question-and-answer period. You’re encouraged to be as creative and entertaining as you like – as long as the content of your presentation is sound and your case is effectively argued. In other words: have fun, but be thorough, accurate, and professional. Please be sure to inform the TA of your selected media text by Friday of the week preceding your scheduled presentation.

**Presentation Paper: 15%.** You will be expected to submit, via email, a five- to seven-page paper related to your or your group’s presentation topic. The paper is due **before the start of class** on your scheduled presentation day. Late work will be penalized, and work submitted more than three days late will not be accepted.

**Mid-Term Review: 25%.** Due **April 3**, before class. Choose one of the following projects:

1. Create a set of paper, web-based, or video **theory flashcards** summarizing at least ten concepts drawn from, or theorists representing, the theoretical approaches we’ve addressed in the first half of the semester. At least one “card” should pertain to each of the following: medium theory, semiotics, genre theory, mythologies, theories of media and society, media effects and audience studies. Choose a target audience – children? graduate students? – tailor your cards appropriately, and use your product packaging to appeal to that population.
2. Write a **10- to 15-page screenplay** for a dramatic scene involving any three of the following characters: a media ecologist; a semiotician; a ‘mythologist’; a ‘victim’ of or devotee to media effects; and a believer in the counter-hegemonic power of negotiated readings. The purpose of this exercise is to creatively demonstrate your familiarity with the basic assumptions of each of these theoretical approaches – so, while you’re encouraged to have fun (and parody to your heart’s content), please also try to “stick to the texts.”
3. Be a schizophrenic film or tv critic. Write **three three- to four-page reviews**, each representing a different theoretical approach we’ve addressed in the first half of the semester, of a current tv show or film. You needn’t cite the assigned readings, but your review should demonstrate that you’re familiar with the basic tenets of each approach. (That said, any references to the readings *do* require a bibliographic citation.)
4. Another project of your design, that allows you to work *across* theoretical approaches, and to *apply* them in the analysis or critique of a media text. Please email me a proposal at least two weeks before the April 3 due date.

## Critical Casebook: 25%.

### Thirteen Ways of Looking at a Blackbird

by Wallace Stevens

Among twenty snowy mountains,  
The only moving thing  
Was the eye of the blackbird.

#### II

I was of three minds,  
Like a tree  
In which there are three blackbirds.

#### III

The blackbird whirled in the autumn  
winds.  
It was a small part of the pantomime.

#### IV

A man and a woman  
Are one.  
A man and a woman and a blackbird  
Are one.

#### V

I do not know which to prefer,  
The beauty of inflections  
Or the beauty of innuendoes,  
The blackbird whistling  
Or just after.

#### VI

Icicles filled the long window  
With barbaric glass.  
The shadow of the blackbird  
Crossed it, to and fro.  
The mood  
Traced in the shadow  
An indecipherable cause.

#### VII

O thin men of Haddam,  
Why do you imagine golden birds?  
Do you not see how the blackbird  
Walks around the feet  
Of the women about you?

#### VIII

I know noble accents  
And lucid, inescapable rhythms;  
But I know, too,  
That the blackbird is involved  
In what I know.

#### IX

When the blackbird flew out of sight,  
It marked the edge  
Of one of many circles.

#### X

At the sight of blackbirds  
Flying in a green light,  
Even the bawds of euphony  
Would cry out sharply.

#### XI

He rode over Connecticut  
In a glass coach.  
Once, a fear pierced him,  
In that he mistook  
The shadow of his equipage  
For blackbirds.

#### XII

The river is moving.  
The blackbird must be flying.

#### XIII

It was evening all afternoon.  
It was snowing  
And it was going to snow.  
The blackbird sat  
In the cedar-limbs.

There are countless ways of looking – or reading, or listening, or watching, or consuming, or experiencing, or interrogating – the words on a page or images on a screen. We might focus on, as Stevens suggests, the inflections and innuendoes, the indecipherable cause, or the edges of vision. We might pay attention to meaning-making, or the *experience* of reception, or the materiality of a medium.

Take any entity within the media world – any film, tv show, magazine, director, author, editor, video artist, movie studio, record label, theater chain, etc. – and consider how that person or thing is constructed, or construed, differently through various discourses – through the words of the scholarly critic, the photos of the paparazzi, even the Amazon user review. Search for and collect academic journal articles and books, reviews in the popular press, “paratextual” commentary in marketing material and on dust jackets, and even public discussion on radio programs or online discussion boards about your chosen topic. Analyze each source: What are the “author’s” assumptions, critical interests (revisit M.H. Abrams), and (even though he or she might deny having one!) “theoretical approach(es)”? You might develop a rudimentary, evolving theoretical taxonomy to aid in classification.

Now, **select at least five sources** that represent a variety of viewpoints, reflecting a myriad of critical approaches. *At least two sources must be scholarly books or journal articles.* In a **15- to 20-page paper**, address how each of these sources typifies, emends, or blends some of the theoretical approaches we’ve discussed throughout the semester. Explain how these various critics’ viewpoints complement or contradict

one another. Discuss how their approaches collectively allow for a multi-faceted analysis of the subject. Identify what perspectives weren't represented in your collected literature, and what issues or dimensions may have been neglected. Weave your own opinion throughout this analysis; assess your own views – your own theoretical framework – in relation to the other critics'. Your casebook should include the final paper, all relevant images, articles, clippings, and notes – categorized, if appropriate – and a complete bibliography.

**Final Grades:** A student who has not submitted all assigned work by the end of the semester does not receive an "Incomplete" by default. "Incompletes" are assigned only in extreme circumstances, and require that the student consult with me *well* before the end of the semester, and sign a contract obligating him or her to complete all outstanding work by a date that I determine. Failure to fulfill those obligations will result in a final grade of "N." If you fail to consult with me in a timely manner about outstanding work, you will receive no credit for those assignments, and these '0's will be factored into your final grade. Finally, late work is always penalized one full letter grade per day, and will not be accepted after three days. See the Student Guidebook for Academic Honesty policies.

#### Texts:

- Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks (Malden, MA: Blackwell, 2006): available @ Barnes and Noble, 5<sup>th</sup> Ave @ 18<sup>th</sup> Street (**KW**)
- PDF's on E-reserve: <http://ereserves.newschool.edu> (search by instructor) (**ER**)
- Course Reader @ East Side Copy, 15 E 13<sup>th</sup> Street: REQUEST COURSE PACK #12 (**CR**)

#### Useful Resources:

- Lawrence Grossberg, Ellen Wartella & D. Charles Whitney, Media Making: Mass Media in Popular Culture (Thousand Oaks, CA: Sage, 1998).
- Vincent B. Leitch, Ed., Norton Anthology of Theory and Criticism (New York: W.W. Norton, 2001).
- W.J.T. Mitchell's U Chicago Media Theory Class's Media Theory Glossary: <http://www.chicagoschoolmediatheory.net/projects/glossary.htm>
- Dominic Strinati, An Introduction to Theories of Popular Culture (New York: Routledge, 1995).
- Media and Communications Site @ University of Wales, Aberystwyth: <http://www.aber.ac.uk/media/index.htm>
- Communication, Cultural and Media Studies Infobase: <http://www.cultsock.ndirect.co.uk/MUHome/cshtml/>
- Kristi Siegel, Introduction to Modern Literary Theory: <http://www.kristisiegel.com/theory.htm>

#### Tips for Reading Theory:

- "How to Read Theory," James Klumpp, University of Maryland: <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, George Mason University: <http://classweb.gmu.edu/mbeltz/theory.html>
- "Heuristics for Studying Theory," Vincent Leitch: <http://www2.kenyon.edu/depts/WMNS/Courses/heuristics.htm>
- "Hints on How to Read Theory," Michelle Murphy, University of Toronto: <http://www.chass.utoronto.ca/~mmurphy/NEW262/how%20to%20read.htm>
- Bloom's Taxonomy: <http://www.coun.uvic.ca/learn/program/hndouts/bloom.html>

## SCHEDULE:

WEEK 1: JAN 23

### **FOUNDATIONS**

- ER: Plato, “The Allegory of the Cave”

WEEK 2: JAN 30

### **THEORY MATTERS**

#### **What is theory – and what good is it?**

- ER: Jonathan Culler, “What Is Theory?” In Literary Theory: A Very Short Introduction (New York: Oxford University Press, 1997): 1 – 17.
- ER: M.H. Abrams, “The Orientation of Critical Theories” In The Mirror and the Lamp: Romantic Theory and the Critical Tradition (Oxford: Oxford University Press, 1953): 3 – 29.  
*Although Culler and Abrams are writing about literary theory and aesthetics, respectively, their arguments are very much pertinent to media theory, in large part because media theory draws so heavily from theory in other fields – these two (literature and art) in particular. If you substitute the word “media” where Abrams uses “art,” the relevance will become apparent.*

#### **How has theory evolved throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries, and why?**

- ER: Vincent B. Leitch, “Preface,” “Assessing Reading Practices: From New Criticism to Poststructuralism to Cultural Studies,” and “Theory Fashion” In Theory Matters (New York: Routledge, 2003): vii – x, 9 – 15, 29 – 33.
- CR: Terry Eagleton, “The Rise and Fall of Theory” and “The Path to Postmodernism” In After Theory (New York: Basic Books, 2003): 23 – 73.

WEEK 3: FEB 6

### **THEORY MATTERS, Cont.**

#### **What about media theory, specifically?**

- CR: Denis McQuail, “First Approaches” In McQuail’s Mass Communication Theory, 4<sup>th</sup> ed. (London: Sage, 2000): 4 – 15.
- CR: Kevin Williams, “Introduction: Unraveling Media Theory” and “Section I: Developing the Field: A History of Media Theory” In Understanding Media Theory (London: Arnold, 2003): 1 – 70.

# THEORIZING THE MEDIUM ITSELF: FORM AND CONTENT

WEEK 4: FEB 13

## MEANING IN THE MEDIUM: MEDIUM THEORY

- ER: Skim Oxford English Dictionary entries for “medium,” “media,” “mediation”  
*What do the etymologies and varied definitions of these terms tell us about our field of study and our own assumptions about what constitutes “the media”?*
- ER: Georg Stanitzek, “Texts and Paratexts in Media” Critical Inquiry 32.1 (Autumn 2005): 27-42.

*What messages are embedded in, embodied in specific media? What do the **forms** of specific media denote and connote? How do the properties of a medium **bias** that medium?*

- Web: Plato, Part V of Phaedrus: <http://ccat.sas.upenn.edu/jod/texts/phaedrus.html> (search for “But there is something yet to be said...,” and read from there through the end)
- ER: Harold Innis, “The Bias of Communication” In The Bias of Communication (Toronto: University of Toronto Press): 33 – 60.
- KW: Marshall McLuhan, “The Medium Is the Message” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 107 – 16.
- ER: Marshall McLuhan, “Media Hot and Cold,” “The Print,” “Television: The Timid Giant” In Understanding Media: The Extensions of Man (Cambridge, MA: MIT Press, 1964): 22 – 32, 157 – 163, 308 – 37.
- ER: Joshua Meyrowitz, “Media and Behavior: A Missing Link” In No Sense of Place: The Impact of Electronic Media on Social Behavior (New York: Oxford University Press, 1985): 13 – 34.

WEEK 5: FEB 20

## MEDIUM THEORY IN AN AGE OF CONVERGENCE

- CR: Jay David Bolter and Richard Grusin, “Introduction: The Double Logic of Remediation,” “Immediacy, Hypermediacy, and Remediation,” “Mediation and Remediation,” and “Networks of Remediation” In Remediation: Understanding New Media (Cambridge, MA: MIT Press, 2001): 2 – 84.  
*What has become of the specificity of media in our multimedia age? How are we to understand the distinctive characteristics of particular media when they all seem to be blending together? What does “media literacy” mean in an age of “hypermediation”?*
- ER: George Baker, “Film Beyond Its Limits” Grey Room 25 (Fall 2006): 92 – 99, 114 – 17.  
ER: Whitney Davis, “How to Make Analogies in a Digital Age” October 117 (Summer 2006): 71 – 98 – esp. 81 – 98.

WEEK 6: FEB 27

## MEANING IN THE TEXT: SEMIOTICS AND MEDIA CODES

*How do we find meaning in the text? What methods enable us to systematically, rigorously identify and examine the multiple levels of meaning in any media text? What deep-level ideology underlies the signs composing a media text?*

- ER: Marc Leverette, “Towards an Ecology of Understanding: Semiotics, Medium Theory, and the Uses of Meaning” Image and Narrative 6:  
<http://www.imageandnarrative.be/mediumtheory/marccleverette.htm>
- CR: Daniel Chandler, excerpt from “Models of the Sign” in Semiotics: The Basics (London: Routledge, 2002): 17 – 42. (cont’d below)

- CR: Ellen Seiter, "Semiotics, Structuralism, and Television" In Robert C. Allen, Ed., Channels of Discourse, Reassembled, 2<sup>nd</sup> ed. (Chapel Hill: The University of North Carolina Press, 1992): 31 – 66.
- ER: Andrew Crissell, "Radio Signs" reprinted in Paul Marris and Sue Thornham, Eds., Media Studies: A Reader, 2<sup>nd</sup> ed. (New York: NYU Press, 1996): 210 – 19.
- ER: John Fiske, "The Codes of Television" reprinted in Paul Marris and Sue Thornham, Eds., Media Studies: A Reader, 2<sup>nd</sup> ed. (New York: NYU Press, 1996): 220 – 30.
- ER: Lisa Pasquariello, "Ed Ruscha and the Language That He Used" October 111 (Winter 2005): 81-106.

WEEK 7: MAR 6

## Semiotics Presentation

### CODES AND GENRES

#### MEDIA MYTHOLOGIES

- CR: Denis McQuail, "Media Genres and Texts" In McQuail's Mass Communication Theory, 4<sup>th</sup> ed. (London: Sage, 2000): 331 – 55.
- CR: Jane Feuer, "Genre Study and Television" In Robert C. Allen, Ed., Channels of Discourse, Reassembled, 2<sup>nd</sup> ed. (Chapel Hill: The University of North Carolina Press, 1992): 138 – 60.
- ER: Niki Strange, "Perform, Educate, Entertain: Ingredients of the Cookery Programme Genre" reprinted in Paul Marris and Sue Thornham, Eds., Media Studies: A Reader, 2<sup>nd</sup> ed. (New York: NYU Press, 1996): 252 – 64.
- ER: Alexander Cockburn, "Gastroporn" The New York Review of Books (December 8, 1977): <http://www.nybooks.com/articles/8309>
- KW: Roland Barthes, "Myth Today" reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 100 – 06.
- ER: Roland Barthes, "Ornamental Cookery" In Mythologies, Annette Lavers, Trans. (New York: Hill and Wang, 1957): 78 – 80.

## THEORIZING THE RELATIONSHIP BETWEEN MEDIA AND THEIR USERS

WEEK 8: MARCH 13

## Genre Presentation

### MEDIA, SOCIETY & POWER

#### MEDIA EFFECTS

- CR: Denis McQuail, "Concepts and Models" In McQuail's Mass Communication Theory, 4<sup>th</sup> ed. (London: Sage, 2000): 35 – 59.
- CR: Kevin Williams, "Effects, What Effects? Power and Influence of the Media" In Understanding Media Theory (London: Arnold, 2003): 168 – 89.
- CR: **Read selectively:** Denis McQuail, "The Effect Research Tradition," "Process of Short-Term Effect" & "Longer-Term and Indirect Effects" In McQuail's Mass Communication Theory, 4<sup>th</sup> ed.: 415 – 474.  
*McQuail, like Williams, chronicles the changes in how scholars understood the audience's relationship to the media – but McQuail's discussion goes into more depth. There is bound to be some repetition between the Williams and McQuail excerpts, so feel free to skim over areas the address concepts with which you feel you're already familiar.*
- Web: David Gauntlett, "The Things Wrong With the Media 'Effects' Model" [theory.org.uk](http://www.theory.org.uk): <http://www.theory.org.uk/david/effects.htm> (con'd, below)

What is a “science,” and a “social science”? Does science work with facts or theories, or both; what kinds of “knowing” does it permit and promote? Is communication studies a “social science”? What can we “know” or think we know through media and communication studies? Much media effects research makes use of scientific methodologies – but what can this research tell us about the “effects” of media on its audiences?

- ER: Neil Postman, “Social Science as Moral Theology” In Conscientious Objections: Stirring Up Trouble About Language, Technology, and Education (New York: Vintage Books, 1988): 3 – 19.

MARCH 20

**NO CLASS: SPRING BREAK**

WEEK 9: MARCH 27

**AUDIENCES USING MEDIA**

**Media Effects Presentation**

*How do “audience scholars” and effects researchers think differently about the relationship between media texts and audiences? How do, or can, audiences “read” media texts – and what are the consequences of these readings? Is reading/watching/listening a political activity – and, if so, how?*

- CR: Kevin Williams, “The Audience Strikes Back: New Audience and Reception Theory” In Understanding Media Theory (London: Arnold, 2003): 190 – 209.
- ER: Janice Radway, “Reading the Romance” reprinted in Paul Marris and Sue Thornham, Eds., Media Studies: A Reader, 2<sup>nd</sup> ed. (New York: NYU Press, 1996): 492 – 502.
- KW: Stuart Hall, “Encoding, Decoding” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 163 – 73.
- KW: Ien Ang, “On the Politics of Empirical Audience Research” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 174 – 94.
- CR: Robert C. Allen, “Audience-Oriented Criticism and Television” In Robert C. Allen, Ed., Channels of Discourse, Reassembled, 2<sup>nd</sup> ed. (Chapel Hill: The University of North Carolina Press, 1992): 101 – 37.

## **THEORIZING THE MEDIA WITHIN THEIR POLITICAL ECONOMIC CONTEXTS**

WEEK 10: APRIL 3

**MID-TERM REVIEW DUE BEFORE CLASS**  
**POLITICAL ECONOMY**

**Audience Studies Presentation**

*Why is it important to look at the social context within which media are produced, distributed, and consumed? What do the media have to do with class, power, and ideology – and what is ideology? How is the “political economic” focus different from that of the other theoretical frameworks we’ve addressed thus far?*

- KW: Karl Marx and Friedrich Engels, “The Ruling Class and the Ruling Ideas” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 9 – 12.
- ER: Antonio Gramsci, excerpts from “The Study of Philosophy” In Quintin Hoare and Geoffrey Nowell Smith, Eds. and Trans., Selections from the Prison Notebooks of Antonio Gramsci (New York: International Publishers, 1971): 323 – 43, 365 – 66, 375 – 77. (cont’d below)

- KW: Max Horkheimer and Theodor W. Adorno, “The Culture Industry: Enlightenment as Mass Deception” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 41 – 72.
- KW: Louis Althusser, “Ideology and Ideological State Apparatuses” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 79 – 87.
- ER: Peter Krapp, “Terror or Play, or What Was Hacktivism?” Grey Room 21 (Fall 2005): 70 – 93.

WEEK 11: APRIL 10

### CRITICAL THEORY

*How have new media changed the way art – or any cultural production, for that matter – is produced, distributed, and consumed? Is the loss of an artwork’s, a text’s, a film’s “aura” or “authenticity” something to be lamented? How might the increased accessibility of cultural productions be politically significant? How have new media forms contributed to or detracted from the development or maintenance of a public sphere, a “place” for democratic debate?*

- KW: Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 18 – 40.
- KW: Jurgen Habermas, “The Public Sphere: An Encyclopedia Article” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 73 – 78.
- ER: Nancy Fraser, “Rethinking the Public Sphere” reprinted in Simon During, Ed., The Cultural Studies Reader, 2<sup>nd</sup> ed. (New York: Routledge, 1993): 518 – 536.
- ER: David Joselit, “The Video Public Sphere” in Nicholas Mirzoeff, Ed., The Visual Culture Reader (New York: Routledge, 1998): 451 – 57.

## A FIELD OF MULTIPLICITY: CULTURAL STUDIES AND POSTMODERNISM

WEEK 12: APRIL 17

### CULTURAL STUDIES

### Political Econ Presentation

*What other theoretical frameworks does cultural studies borrow from, and what methodologies does it employ? What new insights can this “multiperspectival” approach yield?*

- CR: Douglas Kellner, “Theory Wars and Cultural Studies,” “For a Cultural Studies that is Critical, Multicultural, and Multiperspectival” In Media Culture: Cultural Studies, Identity and Politics Between the Modern and the Postmodern (New York: Routledge, 1995): 15 – 54, 93 – 122
- Article from current issue of academic cultural studies journal TBD – *recommendations welcome!*

WEEK 13: APRIL 24

## REPRESENTATION

*Who is, or is not, represented in the media, by whom, how, and why? Why does it matter? What are the political consequences of representation, or the lack thereof?*

- KW: Meenakshi Gigi Durham and Douglas M. Kellner, "Introduction to Part IV" Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 339 – 41.
- KW: Laura Mulvey, "Visual Pleasure and Narrative Cinema," reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 342 – 52.
- KW: Richard Dyer, "Stereotyping" reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 353 – 65.
- KW: bell hooks, "Eating the Other: Desire and Resistance" reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 366 – 80.
- KW: Paul Gilroy, "British Cultural Studies and the Pitfalls of Identity" reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 380 – 95.
- KW: Chandra Talpade Mohanty, "Under Western Eyes: Feminist Scholarship and Colonial Discourses" reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 396 – 421.

*We'll also address, though you needn't read, Todd Gitlin's "The Cant of Identity" in Daphne Patai and Will H. Corral, Eds., Theory's Empire: An Anthology of Dissent (New York: Columbia University Press, 2005): 400 – 410.*

WEEK 14: MAY 1

## CultStud/Rep. Presentation

### SO WHAT? NOW WHAT?

- KW: Meenakshi Gigi Durham and Douglas M. Kellner, "Introduction to Part V" Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 448 – 51.
- KW: Jean Baudrillard, "The Precession of Simulacra" reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 452 – 81.
- KW: Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism" reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 482 – 519.
- KW: Angela McRobbie, "Feminism, Postmodernism and the 'Real Me'" reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 521 – 32.
- KW: Meenakshi Gigi Durham and Douglas M. Kellner, "Introduction to Part VI" Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 580 – 83.
- KW: Arjun Appadurai, "Disjuncture and Difference in the Global Cultural Economy" reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., Media and Cultural Studies: KeyWorks, Rev. Ed. (Malden, MA: Blackwell, 2006): 584 – 603.

WEEK 15: MAY 8

## WRAP UP & CLOSING

### CRITICAL CASEBOOK DUE 5/10 @ 5PM

- ER: Jonathan Culler, "Interpretation: Defending 'Overinterpretation'" In The Literary in Theory (Stanford, Stanford University Press, 2007): 166 – 82.
- CR: Terry Eagleton, "Losses and Gains" In After Theory (New York: Basic Books, 2003): 74 – 102.