

University of Calgary
Department of Communication, Media and Film

Communications Studies COMS 371 L01
Critical Media Studies

Fall 2015

Thurs., Sept. 10 – Thurs., Dec. 3 (excluding Nov. 12 and 13)

Lectures: Thurs. 12:30-14:20
Seminars: Fridays

Instructor: Dr. Joanna Redden
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Web Page: D2L available through MyUofC portal
Office Hours: Thurs. 10:00-12:00 (or by appointment)

Course Description

This course emphasizes major critical approaches in Communication Studies with the intent of introducing students to the theoretical foundations of media and mass communication related research. The course explores the contexts in which these theories arose, identifies their major strengths and weaknesses, and provides an appreciation of how critical theory engages the social world through research on communication and media. Furthermore, the course considers how critical theory is being used by contemporary scholars to consider the structures and power relations associated with digital media tools, platforms, and applications. Areas to be covered include: the problem of communication (Durham, Mattelart, etc.), the culture industry (Adorno, the Frankfurt School), the Canadian school (McLuhan), structuralism and semiotics (Barthes), Cultural Studies (Hall, Williams), power and governmentality (Foucault), Political Economy (Mosco), the public sphere, media, and democracy (Habermas), digitization, social media, big data and surveillance, and hacktivism and resistance.

Additional Information

This is a reading and writing intensive course that requires basic familiarity with communication theories (COMS 201).

Objectives of the Course

By the end of the course students will be able to:

- Critically evaluate and discuss different theoretical and empirical approaches to media.
- Place theoretical approaches within their wider context and within the trajectory of media studies.

- Articulate the relevance of issues of power, agency, representation, stratification, and digitization to media, communications, and culture.
- Critically discuss different theoretical approaches to media in relation to specific contemporary examples and case studies.
- Deploy critical theory to analyze specific media and cultural phenomena in an original fashion.
- Develop a reflexive and self-critical perspective on their research.

Textbooks and Readings

Readings are posted on the Desire2Learn course website.

Internet and electronic communication device information

Phones, laptops, and tablets should only be used for class related activities. All devices should be silent. I may ask you to turn off a device if it becomes a distraction to other students.

Assignments and Evaluation

Participation	10%		
Reading Response	15%	1-2 pgs.,	Sept. 24
Media Analysis	20%	2-3 pgs.,	Oct. 8
Essay Proposal	20%	2-3 pgs.,	Oct. 29
Final Essay	35%	10-12 pgs.,	Dec. 3

Reading Response, Due Sept. 24

Each student is expected to submit a response to one of the course readings. The aim of this assignment is to further develop your ability to read closely, critically, and reflexively. Select one of the readings we cover this term. In your response summarize the main arguments being presented in the essay, and discuss and respond to the arguments raised. The goal is to demonstrate your ability to read closely, assess complex arguments, summarize ideas, and respond to them critically. The assignment should be 1 to 2 pages in length.

Media Analysis, Due Oct. 8

Use one of the theoretical concepts covered this term to assess a contemporary media example. For example, draw on Marx’s concept of commodity fetishism to discuss a particular ad or campaign. Or use Stuart Hall’s essay “Encoding, Decoding,” to discuss your response to a television program. The analysis should be 2 to 3 pages.

Essay Proposal, Due Oct. 29

The essay proposal should be a maximum of 3 pages, double-spaced, including bibliography. Proposals should include a tentative thesis statement, an outline of planned arguments, and a list of at least three sources. The essay must draw on ideas presented in at least one of the theoretical texts read this term. The essay must use a theoretical concept or idea to assess a contemporary media example. The proposal provides an opportunity for students to receive feedback on their thesis statement, the planned structure of the essay, and their choice of sources.

Final Essay, Due Dec. 3

The final essay will build on the essay proposal. The essay should be 10-12 pages, double-spaced, typed, and must include a bibliography. This should be an argumentative essay and demonstrate critical thinking and writing skills.

All assignments and exams must be completed or a course grade of F may be assigned at the discretion of the instructor.

Registrar-scheduled Final Examination: No

Submission of Assignments: Please hand in your assignments directly to me if possible, at the beginning of the class. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments in SS 320 after classes have ended. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/secretariat/privacy>

Note: It is the student's responsibility to keep a copy of each submitted assignment. For courses in which assignments are submitted electronically, it is the student's responsibility to ensure that the correct copy of the assignment is submitted. (Including the version date or version number in your file name may help you avoid submitting the wrong version of your written assignments.)

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

Students with Disabilities

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Student Accessibility Services (220-8237, <http://www.ucalgary.ca/access/>) and discuss your needs with your instructor no later than 14 days after the start of the course.

Writing Skills Statement

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see <http://comcul.ucalgary.ca/needtoknow>. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Sources used in research papers must be properly documented. If you need help with your writing, you may use the Writing Centre. Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

Grading & Grade Scale of the Department of Communication, Media and Film

Final grades are reported as letter grades. However, assignments, exams, and other work in this course will be graded using:

- ✓ raw scores (e.g., a score out of 15 for an assignment worth 15 /100 of the final grade)

The following grade scale percentage equivalents are used in the Department. If letter grades are used for an assignment or other course component, the percentage equivalent in the final column will be used for calculating the final grade:

Grade Point Value	Description	Grade	Department grade scale equivalents	Letter grade % equivalent for calculations
4.00	Outstanding	A+	96 - 100%	98.0%
4.00	Excellent—superior performance, showing comprehensive understanding of subject matter.	A	90 - 95.99%	93.0%
3.70		A -	85 - 89.99%	87.5%
3.30		B+	80 - 84.99%	82.5%
3.00	Good--clearly above average performance with knowledge of subject matter generally complete.	B	75 - 79.99%	77.5%
2.70		B-	70 - 74.99%	72.5%
2.30		C+	65 - 69.99%	67.5%
2.00	Satisfactory—basic understanding of the subject matter.	C	60 - 64.99%	62.5%
1.70		C-	55 - 59.99%	57.5%
1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00		D	50 - 52.99%	51.5%
0.00	Fail – unsatisfactory performance or failure to meet course requirements.	F	00 - 49.99%	0%

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <http://www.ucalgary.ca/ssc/node/208> . If you have questions about how to document sources, please consult your instructor or the Writing Centre (3rd Floor TFDL, <http://www.ucalgary.ca/ssc/writing-support>).

Academic Misconduct

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/research/research-ethics>

Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
ARTS PROGRAM ADVISING (PIC)	SS 102 403-220-3580 artsads@ucalgary.ca
CAMPUS SECURITY <ul style="list-style-type: none"> • Calgary Police Service • Emergency Text Messaging • Emergency Evacuation & Assembly • Safewalk Program 	http://www.ucalgary.ca/security/ 403-220-5333 403-266-1234 Emergency: call 911 http://www.ucalgary.ca/emergencyplan/textmessage http://www.ucalgary.ca/emergencyplan/assemblypoints If you feel uncomfortable walking alone at any time, call Campus Security for an escort (220-5333). For more information, see http://www.ucalgary.ca/security/
DESIRE2LEARN (D2L) Support	http://elearn.ucalgary.ca/desire2learn/home/students

<ul style="list-style-type: none"> • IT help line 	403-220-5555 or itsupport@ucalgary.ca
STUDENT SUCCESS CENTRE <ul style="list-style-type: none"> • Writing Support Services • Student Services Mobile App 	http://ucalgary.ca/ssc http://www.ucalgary.ca/ssc/writing-support http://ucalgary.ca/currentstudents
STUDENTS' UNION CONTACTS <ul style="list-style-type: none"> • Faculty of Arts Reps • Student Ombudsman 	https://www.su.ucalgary.ca/about/who-we-are/elected-officials/ http://www.ucalgary.ca/provost/students/ombuds
SU WELLNESS CENTRE <ul style="list-style-type: none"> • Counselling Services • Health Services • Distress centre 24/7 CRISIS LINE • Online resources and tips 	403-210-9355 (MSC 370), M-F, 9:00–4:30 pm http://ucalgary.ca/wellnesscentre/counselling http://ucalgary.ca/wellnesscentre/health 403-266-HELP (4357) http://ucalgary.ca/wellnesscentre/healthycampus <p>If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.</p>

Schedule of Lectures and Readings

Sept. 10 **Media, Power, Critique**

In this introductory class we will consider: What is critical media studies? What is critical theory and why is it useful in assessing the relationships between media, technology, society, politics, and culture? What is the relevance of critical theory today? We will also discuss the course outline and course expectations.

No required readings.

Further reading:

Taylor, Paul A. and Harris, Jan Li (2008) "Introduction," *Critical Theories of Mass Media: Then and Now*, Buckingham: McGraw-Hill Education, 17- 38.

Fuchs, Christian (2014) "What is a Critical Introduction to Social Media," *Social Media: A Critical Introduction*, Sage: New York, 1-24

Silverstone, Roger (1999) "The Texture of Experience," *Why Study the Media?*, London: Sage, 1-13.

Silverstone, Roger (1999) "Mediation," *Why Study the Media?*, London: Sage, 14-18.

Carey, James W. (2009 , orig. 1975) "A Cultural Approach to Communication." In *Communication as Culture: Essays on Media and Society* (revised edition). Boston: Unwin Hyman, 11-28.
Peters, John Durham (2000) "The Problem of Communication," *Speaking into the Air*," Chicago: University of Chicago Press, 1-32.

Sept. 17

Marx and Media Studies: Key Ideas.

This class identifies some of Marx's insights into the characteristics of capitalist society. We will discuss Marx's contributions to critical theory. We will look at Marx's ideas on class, ideology, alienation, commodity fetishism and consider the relevance of these concepts to media studies.

Required Readings:

Marx, Karl and Engels, Friedrich (1970, 1998) "The Ruling Class and Ruling Ideas," *The German Ideology*. Electric Book Company, 1970, 92-94.

Marx, Karl (1904) *A Contribution to the Critique of Political Economy*, Chicago: Charles H. Kerr & Company, 11-12.

Engels, Frederick (1895, 1999) "Letter to Joseph Bloch," *Historical Materialism (Marx, Engels, Lenin)*, marxists.org, http://www.marxists.org/archive/marx/works/1890/letters/90_09_21.htm.

Marx, Karl (1844) Estranged Labour, Economic and Philosophical Manuscripts of 1844, <https://www.marxists.org/archive/marx/works/1844/manuscripts/labour.htm>.

Further reading:

Joseph, J. (2004) "Marx and Engels: Conflict and Consent," *Social Theory: An Introduction*, New York: New York University Press, 6-36.

Morrison, Ken (2006) "Karl Marx," *Marx, Durkheim, Weber: Formations of Modern Social Thought*, New York: Sage, 35-75.

Hall, Stuart (2001) "The Problem of Ideology: Marxism Without Guarantees," in *Critical Dialogues in Cultural Studies*, David Morley and Kuan-Hsing Chen (eds.) New York: Routledge, 25-46.

Callinicos, Alex (2012) *The Revolutionary Ideas of Karl Marx*, Chicago: Haymarket Books.

Further background:

BBC Radio special on Karl Marx providing an introduction to his ideas: <http://www.bbc.co.uk/programmes/p003k9jg>

Sept. 24

Mass culture debates and the Frankfurt School

In this class we will look at some of the founding thinkers of the Frankfurt School. We will place these thinkers within their social and political context and consider how this context influenced their ideas. We

will identify some of the central ideas to emerge from the Frankfurt School and discuss how these ideas continue to influence media studies today.

Required Reading:

Adorno, Theodor and Horkheimer, Max (2001) "The Culture Industry Enlightenment as Mass Deception," *The Cultural Studies Reader*, Simon During (ed.), New York: Routledge, 31-41.

Further Reading:

Taylor, Paul A. and Harris, Jan Li (2008) "Theodor Adorno and the Culture Industry," *Critical Theories of Mass Media: Then and Now*, Buckingham: McGraw-Hill Educaiton, 17-38.

Kellner, Douglas "Entry on the Frankfurt School," *Douglas Kellner Essays*, [online] available: <http://pages.gseis.ucla.edu/faculty/kellner/essays/frankfurtschool2.pdf>.

Held, David (1980) *Introduction to Critical Theory*, Berkeley, CA: University of California Press.

Wiggershaus, Rolf (1995) *The Frankfurt School: Its History, Theories and Political Significance*, Cambridge MA: MIT Press.

Further background:

In 2013 the *Guardian* ran an 8 part series on the Frankfurt School. You can access that series here: <http://www.theguardian.com/commentisfree/2013/mar/25/anders-breivik-frankfurt-school>

Oct. 1

Semiotics

A great deal of work in media studies is devoted to the analysis of media texts and understanding the political, social, and cultural significance of media messages. In this class we will discuss some of the key terms and ideas associated with semiology, and consider the influence of founding thinkers. Through examples, we will examine how semiology can aid in analysis and discuss some of the limitations of this approach.

Required Reading:

Barthes, Roland (2009) "Myth Today," In *Cultural Theory and Popular Culture: A Reader*, John Storey (ed.) London: Pearson Education, 261-269.

Barthes, R. (1973) "Toys," and "The Face of Garbo," in *Mythologies*, London: Granada, 53-57.

Further Reading:

Hall, Stuart (2013) "The Work of Representation," in *Representation*, Stuart Hall, Jessica Evans and Sean Nixon (eds.), Sage: New York, 1-25.

- Marcel Danesi (2002) "An Outline of Semiotic Theory." In *Understanding Media Semiotics*. London: Bloomsbury, pp. 28-53.
- Theo van Leeuwen (2005) "Semiotic Resources." In *Introducing Social Semiotics*. New York: Routledge, pp. 3-25.
- Hartley, John (2005) "Reading the News," *Understanding News*, New York: Routledge, 11-37.
- Phillips, Louise and Jorgensen, Marianne W. "The Field of Discourse Analysis," *Discourse Analysis as Theory and Method*, London: Sage, 2- 22.
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Oct.8

Cultural Studies – The Birmingham School

This class provides an overview of the history and development of Cultural Studies and the forms of analyses associated with the discipline.

Required Readings:

- Hall, Stuart (2007) "Encoding, Decoding," In *Culture, Media, Language: Working Papers in Cultural Studies, 1972-1979*, Florence, KY: Routledge, 117-127.
- Gramsci, Antonio (1971) *Selections From the Prison Notebooks*, New York: International Publishers.

Further reading:

- Storey, John (2006) "Introduction: The Study of Popular Culture and Cultural Studies," In *Cultural Theory and Popular Culture: A Reader*, London: Pearson Education, 1-30.
- Grossberg, Lawrence "Cultural Studies: What's in a Name (One More Time)," in *Media / Cultural Studies: Critical Approaches*, Rhonda Hammer and Douglas Kellner (eds.), New York: Peter Lang, 25-48.
- Hall, Stuart (1997) "The Work of Representation," in Stuart Hall (ed.), *Representation: Cultural Representations and Signifying Practices*, London: Sage, 13-64.
- Hall, Stuart (1986) "Gramsci's Relevance for the Study of Race and Ethnicity," *Journal of Communication Inquiry*, 10, 5-27.
- Hall, Stuart (1992) "Cultural Studies and its Theoretical Legacies," *Cultural Studies*, Lawrence Grossberg, Cary Nelson, and Paula Treichler (eds.), New York: Routledge, 277-294.
- Jones, Steve "Why Gramsci?" *Antonio Gramsci*, Routledge Critical Thinkers, New York: Routledge, 1-10.
- Joseph, J. (2004) "Antonio Gramsci: Theorist of Hegemony," *Social Theory: An Introduction*, New York: New York University press, 36-65.

Further background:

- Video - Race: The Floating Signifier, Sut Jhally, Media Education Foundation, 2002, c1996
Available in TFDL 3rd floor - VP Arts - Media Reserve - Ask at desk,

HT1521.R334, 2002

Film - The Stuart Hall Project by John Akomfrah, 2013, Smoking Dogs Film

Oct. 15 **Power, Governmentality, and Media Studies**

Critical theory focuses largely on questions of power. In this class we look at the development of concepts of power. We consider Foucault's contributions to our understanding of power and how his ideas have been, and continue to be, used by media studies scholars.

Required Reading:

Foucault, Michel (1995) "The Body of the Condemned," *Discipline and Punish*, New York: Random House, 3-31.

Further Reading:

Joseph, J. (2004) "Michel Foucault: Discourse, Power and Regulation," *Social Theory: An Introduction*, 162-193.

Ouellette, Laurie and Hay, James (2008) "Makeover Television, Governmentality and the Good Citizen," *Continuum*, 22(4), 471-484.

McNay, Lois (1994) "From Discipline to Government," *Foucault: A Critical Introduction*, London: Polity, 85-132.

Bratich, Jack Z., Packer, Jeremy and McCarthy, Cameron (2003) "Governing the Present," *Foucault, Cultural Studies, and Governmentality*, Albany, NY: State University of New York Press.

McCoy, Thomas S. (1988) "Hegemony, Power, Media: Foucault and Cultural Studies," *Communications*, 14(3), 71-90.

Foucault, Michel (1980) "Truth and Power," in *Power/Knowledge*, New York: Harvester Press, 109-133.

Oct. 22 **Political Economy of Communication**

In this class we will define a political economy approach to communication and identify major schools of thought. We will also consider recent trends in the political economy of communication by looking at work on new media and labour and exploitation, globalization, resistance, and media reform.

Required Readings:

Wasko, Janet, Murdock, Graham, and Sousa, Helena (2011) "Introduction: The Political Economy of Communications," *The Handbook of Political Economy of Communications*, 1-12.

Mosco, Vincent (2009) "The Political Economy of Communication Today," *The Political Economy of Communication*, New York: Sage, 104-126.

Further Reading:

Garnham, Nicholas (1979) "Contribution to a Political Economy of Mass-Communication," *Media Culture Society*, 1, 123-146.

Murdock, Graham and Golding, Peter (1973) "For a Political Economy of Mass Communications," *Socialist Register*, 10, 205-234.
McChesney, Robert W. (2008) *The Political Economy of Media: Enduring Issues, Emerging Dilemmas*, New York: Monthly Review Press.
Hope, Wayne (2011) "Global Capitalism, Temporality, and the Political Economy of Communication," in *The Handbook of Political Economy of Communications*, Janet Wasko, Graham Murdock, Helena Sousa (eds.), Malden MA: Blackwell Publishing, 521-540.

Video:
No Logo, Brands, Globalization and Resistance

Oct. 29 **The Public Sphere, Media, and Democracy**

Habermas's theory of the media as providing a public sphere, a space for public debate and potential public will formation, has been the basis for much debate and research in media studies. We will detail this concept, discuss its critical value to considerations and discussions of what role the media should serve, and consider the limitations of this concept.

Required Readings:

Habermas, Jurgen "The Public Sphere: An Encyclopedia Article," in *Media and Culture Studies: Introducing the Key Works*, Douglas M. Kellner and Meenakshi Gigi Durham (eds.), Wiley-Blackwell, 73-78.
Garnham N (1992) The Media and the Public Sphere. In Calhoun C (ed.) *Habermas and the Public Sphere*. Cambridge, MA: MIT Press, 359-376.

Further Reading:

Calhoun, Craig (1992) *Habermas and the Public Sphere*, Cambridge MA: MIT Press.
Downey, John and Fenton, Natalie (2003) "New Media, Counter Publicity and the Public Sphere," *New Media Society*, 5(2), 185-202.
Lunt, Peter and Livingstone, Sonia (2013) "Media Studies' Fascination with the Concept of the Public Sphere: Critical Reflections and Emerging Debates," *Media Culture & Society*, 35(1), 87-96.

Nov. 5 **Media Technology and Media Ecology**

In this class we consider work by McLuhan and others that stress a need for structural analysis of the media. We also discuss the relationships between media, knowledge, and subjectivity.

Required Reading:

Marshall McLuhan (1994, orig. 1964) "The Medium is the Message." In *Understanding Media: The Extensions of Man*. Cambridge, MA: MIT

Press, pp. 7-21.

Further reading:

Harold Innis (1991, orig. 1949) "The Bias of Communication." In *The Bias of Communication*. Toronto: University of Toronto Press, 33-60.

Buxton, William J. (2012) "The Rise of McLuhanism, The Loss of Innis-sense: Rethinking the Origins of the Toronto School of Communication," *Canadian Journal of Communication*, 37(4), 577-593.

Carey, James W. (1998) "Marshall McLuhan: Genealogy and Legacy," *Canadian Journal of Communication*, 23(3), [online] available: <http://www.cjc-online.ca/index.php/journal/article/view/1045>.

Taylor, Paul A. and Harris, Jan Li (2008) "Marshall McLuhan's Understanding of the Media," *Critical Theories of Mass Media: Then and Now*, Buckingham: McGraw-Hill Educaiton, 85-106.

Kroker, Arthur. (1984). *Technology and the Canadian Mind: Innis/McLuhan/Grant*. Montreal: New World Perspectives.

Carey, J W (1999) "Interpreting McLuhan," *Journal of Communication*, 49(3), 187-193.

Nov. 12 No Class

Nov. 19 **Digitization, Technology, and Society**

This class provides an overview of recent work questioning the social, political, and cultural implications of digitization. We discuss how contemporary media scholars draw on critical theory foundations. We focus in particular on digital technology and contemporary tensions between structure and agency, and control and resistance.

Required Reading:

Fuller, Matthew and Goffey, Andrew (2012) "Introduction," *Evil Media*, Cambridge: MIT Press, 1-23.

Further Reading:

Gillespie, Tarleton, Boczkowski, Pablo J., Foot, Kirsten A.(2014) *Media Technologies: Essays on Communication, Materiality, and Society*, Cambridge MA: MIT Press.

Nov. 26 **Social Media, Data, Surveillance, and Power**

In this class we discuss the wide range of data being generated through our use of digital technologies. We consider how data is being

linked to new discoveries, modes of governance, decision-making, targeted advertising, profiling, and surveillance. We will highlight how scholars are drawing on critical theory to assess the social and political implications of the collection and use of social data.

Required Readings:

- Andrejevic, Mark (2014) "Alienation's Returns," *Critique, Social Media and the Information Society*, New York: Routledge, 179-190.
- Deibert, Ronald (2013) "Spy agencies have turned our digital lives inside out. We need to watch them," *Globe and Mail*, 10 June, online: <http://www.theglobeandmail.com/globe-debate/spy-agencies-have-turned-our-digital-lives-inside-out-we-need-to-watch-them/article12455029/>

Further Reading:

- boyd, danah and Crawford, Kate (2012) "Critical Questions for Big Data," *Information, Communication & Society*, 15(5), 662-679.
- Diebert, R. (2008) "Black Code Redux: Censorship, Surveillance, and the Militarization of Cyberspace," *Digital Media and Democracy: Tactics in Hard Times*, Megan Boler (ed), Cambridge: MIT Press, 137–164.
- Mayer-Schönberger, Viktor and Cukier, Kenneth (2013) "Now," *Big Data: A Revolution that will Transform How We Live, Work, and Think*, New York: Eamon Dolan, 1-18.
- Zittrain, J. and Palfrey, J. (2008) "Internet Filtering: The Politics and Mechanisms of Control," in Deibert, R., Palfrey, J., Rohozinski, R. and Zittrain, J., eds., *Access Denied: The Practice and Policy of Global Internet Filtering*, Cambridge MA: MIT Press, 29–56.

Further Background:

The Open Net Initiative <http://opennet.net/> (Browse and consider how new media facilitates response and reactions to control).

Video:

Christopher Soghoian: Government Surveillance – this is just the beginning

<https://www.youtube.com/watch?v=FrXDrpi1XNU>

Dec. 3

Agency, Protest, Hacktivism, and Theorizing Resistance

In this class we return to questions of power by focusing on how activists are using digital technologies to resist, protest, and attempt to change economic, social, and political injustice. We will consider examples of how critical media studies has engaged with questions of resistance in the past, and consider the relationships between past and present theories of resistance.

Required Reading:

Coleman, Gabriela (2013) "The Life of a Free Software Hacker," In *Coding Freedom: The Ethics and Aesthetics of Hacking*, New Jersey: Princeton University Press, 25-60.

Further reading:

Penny, L. (2011) "Rise of the Digital Natives: How the Battle for the Internet Politicized Prankster Cybercollectives like Anonymous," *The Nation*, 31 October, 20–22.

Bree, Pettis (2011) *HackerSpaces: The Beginning!* <http://www.brepettis.com/blog/2011/8/31/hackerspaces-the-beginning-the-book.html>

Aeurbach, David (2012) "Anonymity as Culture: Treatise," http://canopycanopycanopy.com/contents/anonymity_as_culture__treatise

Saukko, Paula (2003) "Studying Lived Resistance," *Doing Research in Cultural Studies: An Introduction to Classical and New Methodological Approaches*, London: Sage, 39-54.

Hebdige, Dick (2007, 1979) "Subculture and Style," *The Cultural Studies Reader*, Simon During (ed.), New York: Routledge.

Jordan, Tim and Taylor, Paul (2004) *Hactivism and Cyberwars: Rebels With a Cause*, New York: Routledge.

Dyer-Witheford, Nick (2014) "The Global Worker and the Digital Front," *Critique, Social Media and the Information Society*, New York: Routledge.

Atton, Chris (2004) *An Alternate Internet: Radical Media, Politics and Creativity*, Edinburgh: Edinburgh University Press.

Video:

Anonymous in Context: The Politics and Power Behind the Mask
<http://www.youtube.com/watch?v=ee51-Z0qFIM#t=101>