

Department of Communication and Culture
COMS 603 Seminar 01
Media & Film Studies
Fall 2010
Thursday 13:00 – 15:50
SS 307

Instructor: Richard Sutherland
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Office Hours: Monday 12:30-13:30; Tuesday 14:00-15:00; or by appointment

Course Description

This seminar explores theories and perspectives in the study of media production, industries, genres, and reception.

Media present a complex area of study and analyzing them incorporates a wide array of methods and theories. The course will present a variety of these with an emphasis on the ways in which they can be used together to understand the nature of media, their relations to other fields of study and aspects of society.

Objectives of the Course

The course objectives are:

- 1) To provide students with an overview the field of media studies, its theoretical contexts and modes of analysis.
- 2) To guide students in researching and writing on their particular areas of interest within media studies.
- 3) To allow students to develop skills in evaluating and applying theoretical approaches to their own particular areas of interest.

Textbooks and Readings:

Readings available online. See Schedule below.

Assignments and Evaluation

Participation 10% - ongoing.

Seminar Presentation on assigned readings (45 minutes to 1 hour) 30% - September 23 – November 25.

Term Paper Proposal (2-3 pages double-spaced) 10% - October 21.

Research Presentation (20 minutes) 5% - December 2 and 9.

Term Paper (20 pages double-spaced) 45% - December 13.

More Information About Assignments

Participation

Student participation is absolutely central to a seminar. For each student this requires regular attendance, reading all of the assigned material and taking an active role in discussion of this material with your classmates and the instructor.

Seminar Presentation

Each student will be expected present on and lead class discussion on one of the assigned readings during the term. In addition to providing a close reading of the article, the presenter should thoroughly research the reading and be able to present at least some of its scholarly and theoretical context. The use of specific media examples for analysis and illustration is encouraged but the presentation will be substantially oral.

Term Paper: Proposal, Research Presentation and Final Paper

Each student will develop a research topic relating to media studies as the focus of their term work in the course. The proposal should articulate a provisional research question, include a brief overview of the topic and a brief preliminary bibliography of five to ten sources. The research presentations will take place over the last two classes. Each student will have 20 minutes to present orally on their research over the term and to answer questions on the topic from the rest of the class. Final papers are due the Monday after the end of classes. Papers must follow the *Canadian Journal of Communication* style guide <http://www.cjc-online.ca/index.php/journal/about/submissions#authorGuidelines>.

It is the student's responsibility to keep a copy of each submitted assignment.

Note: Please hand in your essays directly to your tutor or instructor if possible. If it is not possible to do so, a daytime drop box is available in SS110; 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.

Registrar-scheduled Final Examination: No

Please note: If your class is held in the evening, the Registrar's Office will make every attempt to schedule the final exam during the evening; however, there is NO guarantee that the exam will NOT be scheduled during the day.

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.

Freedom of Information and Protection of Privacy Act

This course is conducted in accordance with the Freedom of Information and Protection of Privacy Act (FOIP). As one consequence, **students should identify themselves on all written work by placing their name on the front page and their ID number. Also you will be required to provide a piece of picture identification in order to pick up an assignment or look at a final exam from SS320 after classes have ended.**

For more information see also <http://www.ucalgary.ca/secretariat/privacy>.

Writing Skills Statement

Department policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see <http://www.comcul.ucalgary.ca/needtoknow>. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. 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: www.efwr.ucalgary.ca

Grading System - The following grading system is used in the Faculty of Graduate Studies.

Grade	Grade Point Value	Graduate Description
A+	4	Outstanding
A	4	Excellent – superior performance showing comprehensive understanding of the subject matter
A-	3.7	Very good performance
B+	3.3	Good performance
B	3	Satisfactory performance
		Note: The grade point value (3.0) associated with this grade is the minimum acceptable average that a graduate student must maintain throughout the program as computed at the end of each registration anniversary year of the program.
B-	2.7	Minimum pass for students in the Faculty of Graduate Studies
		Note: A student who receives a B- or lower in two or more courses will be required to withdraw regardless of their grade point average unless the program recommends otherwise. Individual programs may require a higher minimum passing grade.
C+	2.3	
C	2.0	All grades below B- are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate
C-	1.7	Studies course requirements. A student who receives a grade
D+	1.3	of F will normally be required to withdraw unless the program
D	1.0	recommends otherwise.
F	0.0	

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. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources.

Please consult your instructor or the Writing Centre (MacEwan Student Centre 4th floor, efwr.ucalgary.ca) if you have any questions regarding how to document sources.

Academic Misconduct

For information on academic misconduct and the consequences thereof please see the current University of Calgary Calendar at the following link;

<http://www.ucalgary.ca/pubs/calendar/current/k.html>

Students with Disabilities

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Disability Resource Centre (220-8237) and discuss

your needs with your instructor no later than fourteen (14) days after the start of the course.

Students' Union

For details about the current Students' Union contacts for the Faculty of Arts, see www.comcul.ucalgary.ca/su

Graduate Students' Association

For details on the Graduate Students' Association, please see <http://www.ucalgary.ca/GSA/>

Student Ombudsman

For details on the Student Ombudsman, please see <http://www.ucalgary.ca/GSA/services/ombudsperson.html>

Emergency Evacuation and Assembly Points

For information on the emergency evacuation procedures and assembly points, please see <http://www.ucalgary.ca/emergencyplan/assemblypoints>

"SAFEWALK" Program -- 220-5333

Campus Security will escort individuals day or night -- call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot booths.

Ethics

Whenever you perform research with human participants (ie. Surveys, interviews, observation) as a 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

Conjoint Faculties Research Ethics Board (CFREB)

<http://www.ucalgary.ca/research/cfreb>

Schedule of Lectures and Readings

September 16 Introduction: Media Studies

Miller, Toby (2010) *Television Studies: The Basics*. London: Routledge, 2010.

Chapter 1 “Television Theory: TV Studies 1.0 and 2.0” p. 22-49. **PDF available on Blackboard;**

Chapter 5 “How to Do TV Studies 3.0” p. 145-174. **PDF available on Blackboard.**

September 23 Audiences

Napoli, Philip M. (2003) *Audience Economics*. New York: Columbia University Press.

Chapter 1 “The Audience Marketplace” p. 15-35. **Ebook available online through University of Calgary library.**

Meehan, Eileen R. (1990) “Why We Don’t Count: The Commodity Audience” in Patricia Mellencamp (ed.) *Logics of Television*. Bloomington: Indiana University Press. p. 117-137. **PDF available on Blackboard.**

Ang, Ien (1991/2006) “On the Politics of Empirical Audience Research” in Meenaksh Gigi Durham & Douglas Kellner (eds.) *Media and Cultural Studies Keywords*, Revised Edition. Oxford: Blackwell Publishing. p. 174-194. **PDF available on Blackboard.**

September 30 Genres & Taste

Bourdieu, Pierre (1983) "The Field of Cultural Production, or: the Economic Field Reversed." *Poetics* 12: 311-356. **Journal available online through University of Calgary library.**

Peterson, Richard A. (1997) *Creating Country Music: Fabricating Authenticity*. Chicago: Chicago University Press. Chapter 12 "Creating a Field Called "Country" p. 185-201. **PDF available on Blackboard.**

Polan, Dana (2007) "Cable Watching: HBO, *The Sopranos*, and Discourses of Distinction" in Sarah Banet-Weiser, Cynthia Chris and Anthony Freitas (eds.) *Cable Visions: Television Beyond Broadcasting*. New York: New York University Press. p. 261-281. **PDF available on Blackboard.**

October 7 Commodity & Labour

Miège, Bernard (1989) *The Capitalization of Cultural Production*. New York: International General. "The Cultural Commodity" p. 20-37. **PDF available on Blackboard.**

Williams, Raymond (1981) *Culture*. London: Fontana Press.

Chapter 2 "3: Artists and Markets" p. 44-54. **PDF available on Blackboard.**

Frow, John (2000) "Public Domain and the New World Order in Knowledge" *Social Semiotics* 10, 2: 173-185. **Journal available online through University of Calgary library.**

Hesmondhalgh, David & Sarah Baker (2010) "'A very complicated version of freedom': Conditions and experiences of creative labour in three cultural industries" *Poetics* 38: 4-20. **Journal available online through University of Calgary library.**

October 14 Policy

Habermas, Jürgen (1964/1974) "The Public Sphere: An Encyclopedia Article" *New German Critique* 3: 49-55. **Journal available online through University of Calgary library.**

Foucault, Michel (198/2000) "Governmentality" in *Power*, James D. Faubion (ed.). New York: The New Press. p. 201-222. **PDF available on Blackboard.**

Lentz, Becky (2009) "Regulation is Boring" *FlowTV* 11. **Available online at <http://flowtv.org/2009/10/regulation-is-boringbecky-lentz-mcgill-university/>**

Beaty, Bart & Rebecca Sullivan (2006) *Canadian Television Today*. Calgary: University of Calgary Press. Chapter 1 "Regulation." p. 21-66. **Ebook available online through University of Calgary library.**

Breen, Marcus (2008) "Popular music policy making and the Instrumental Policy Behaviour Process" *Popular Music* 27, 2: 193-208. **Journal available online through University of Calgary library.**

October 21 Signs and Interpretation

Wollen, Peter (1972) *Signs and Meaning in the Cinema*. Bloomington: Indiana University Press. Chapter 3 “The semiology of the cinema” p. 116- 154. **PDF available on Blackboard.**

Marks, Laura U. (2006) “Immigrant Semiosis” in Janine Marchessault and Susan Lord (eds.) *Fluid Screens, Expanded Cinema*. Toronto: University of Toronto Press. p. 284-303. **Available online at**
<http://www.sfu.ca/~lmarks/writings/files/Immigrant%20Semiosis.pdf>

Weise, Matthew & Henry Jenkins (2009) “Short Controlled Bursts: Affect and Aliens” *Cinema Journal* 48, 3: 111-116. **Journal available online through University of Calgary library.**

October 28 Representation

Gramsci, Antonio (1971/1985/2006) “(i) History of the Subaltern Classes; (ii) The Concept of “Ideology”; (iii) Cultural Themes: Ideological Material” in Meenaksh Gigi Durham and Douglas Kellner (eds.) *Media and Cultural Studies Keywords, Revised Edition*. Oxford: Blackwell Publishing. p. 13-. **PDF available on Blackboard.**

Hall Stuart (1980/2006) “Encoding/Decoding” in Meenaksh Gigi Durham and Douglas Kellner (eds.) *Media and Cultural Studies Keywords, Revised Edition*. Oxford: Blackwell Publishing. p. 163-173. **PDF available on Blackboard.**

Spigel, Lynn (2004) “Theorizing the Bachelorette: Waves of Feminist Media Studies” *Signs* 30, 1: 1209-1221. **Journal available online through University of Calgary library.**

November 4 Performance

Butler, Judith (1990) *Gender Trouble*. London: Routledge.
Chapter 3 “IV Bodily inscriptions, performative subversions” p. 175-193. **Ebook available through University of Calgary library.**

Auslander, Philip (2006) *Performing Glam Rock: Gender & Theatricality in Popular Music*. Ann Arbor: University of Michigan Press. Chapter 4 “Who Can I Be Now: David Bowie and the Theatricalization of Rock” p. 106-149. **PDF available on Blackboard.**

Turkle, Sherry (1999) “Cyberspace and Identity” *Contemporary Sociology* 28, 6: 643-648. **Journal available online through University of Calgary library.**

November 18 Materialities

Benjamin, Walter (1969) “Paris, the Capital of the Nineteenth Century” *Perspecta* 12: 163-172. **Journal available online through University of Calgary library.**

Sterne, Jonathan (2006) “The mp3 as cultural artifact” *New Media & Society* 8, 5: 825-842. **Journal available online through University of Calgary library.**

Straw, Will (2007) "Embedded Memories" in Charles R. Acland (ed.) *Residual Media*. Minneapolis: University of Minnesota Press. p. 3-15. **PDF available on Blackboard.**

November 25 The Postmodern Turn

Jameson, Fredric (1984) "Postmodernism, or, the cultural logic of late capitalism" *New Left Review* 146 (July/August) 53-92. **Journal available online through University of Calgary library.**

Grossberg, Lawrence (1987) "The Indifference of Television, or, Mapping TV's Popular (Affective) Economy" *Screen* 28, 2: 28-45. **Journal available online through University of Calgary library.**

Rushton, Philip (2002) "What Can a Face Do? On Deleuze and Faces" *Cultural Critique* 51 (Spring): 219-237. **Journal available online through University of Calgary library.**

December 2 Research Presentations

December 9 Research Presentations