

# **Introduction to Media Studies**

## **Media Studies W10**

### **Summer 2020\***

#### **Course Description**

This class enhances your knowledge of media's industrial and cultural functions by introducing you to key perspectives and methods of study that stress the impact of media systems and practices at both the societal and individual levels--and vice versa. To consider media's social, economic, and political significance, we'll investigate a number of ways of understanding its production, form, reception, and influence, being careful to recognize how these approaches relate to each other and to a wide array of diverse case studies.

#### **Prerequisites**

There are no prior course requirements.

#### **Course Objectives**

After successfully completing this course, you will be able to

- describe the roles of media in persuading, informing, entertaining, and socializing individuals and groups;
- explain how we use and make meaning with media as part of our everyday lived experiences;
- analyze the structure of media institutions/industries and differing systems of organization, funding, and regulation;
- evaluate the implications of technological change and the interactions between humans and technologies.

#### **Instructor Information, Contact, Office Hours, & Communication**

##### **Course Instructor**

Josh David Jackson, Ph.D

## **Graduate Student Instructors (GSIs)**

While the instructor will interact with the whole class and will oversee all activities and grading, as well as being available to resolve any issues that may arise, the GSIs will be your main point of contact. Your GSIs are responsible for assisting you directly with your questions about assignments and course requirements, as outlined in the Assignments and Calendar. The GSIs will also facilitate ongoing discussion and interaction with you on major topics in each module.

- Name of GSI
- Name of GSI

## **Office Hours**

The course instructor and GSIs will offer virtual office hours via Zoom, a video conferencing program. These office hours allow for synchronous interaction with the instructor and GSIs and are a good opportunity to discuss your questions relevant to the course.

**Day: TBD**

**Hours (PDT): TBD**

Links to the appropriate Zoom room will be available in bCourses.

## **Course Mail**

You can also contact your GSI and instructor using bCourses emailing system, accessed via your Inbox. Make sure to check the Inbox for messages from the instructor and GSIs. You can also choose to have your bCourses mail forwarded to your personal email account or your cell phone.

## **Question & Answer Discussion**

Please use this discussion to post questions relevant to the entire class. This can include questions about the course materials and topics or mechanics around assignments. The instructor and GSIs will monitor this discussion, but you should also feel free to answer questions posted by other students. This helps to create a general FAQ so that all students in the course may benefit from the exchange.

## Course Materials and Technical Requirements

### Required Materials

Each week you will find the assigned reading materials posted in bCourses.

### Technical Requirements

This course is built on a Learning Management System (LMS) called Canvas and UC Berkeley's version is called bCourses. You will need to meet these [computer specifications to participate within this online platform](#).

### Optional

bCourses allows you to record audio or video files of yourself and upload them in the course. Although doing so is not required for any of the activities, using these features will enhance your engagement in the course. If you would like to use these features, you will need to have a webcam and a microphone installed on your computer.

### Technical Support

If you are having technical difficulties please alert one of the GSIs immediately. However, understand that neither the GSIs, nor the instructor can assist you with technical problems. You must call or email tech support and make sure you resolve any issues immediately.

*In your course, click on the "Help" button on the bottom left of the global navigation menu. Be sure to document (save emails and transaction numbers) for all interactions with tech support.*

**Extensions and late submissions will not be accepted due to "technical difficulties."**

## Learning Activities

### VERY IMPORTANT

**You won't be able to access your course material until you read and make your pledge to Academic Integrity in the bCourses site.**

You are expected to fully participate in all the course activities described here.

1. Read the weekly reading assignments
2. Watch, listen to, and read the weekly instructor lectures
3. Watch and listen to any additional media provided for the week
4. Fully participate in the weekly discussions by responding to the provided prompts and engaging with other students' posts
5. Complete weekly quizzes
6. Complete two research essays
7. Take the Final Exam in-person on campus or with an approved proctor

## **Sections**

For grading purposes, each of you has been assigned to one of the course GSIs and placed within their section. Your particular GSI will grade all of your work, as well as that of your section-mates, and engage with you in the course discussions. You can see whose section you've been placed in by exploring the "Section" column within the "People" page or by examining your discussion group's title, which includes your GSI's name.

## **Reading Assignments**

Each week includes assigned readings relevant to the topics covered. You can access all of the assigned readings via bCourses and they are listed by week in the course schedule at the end of the syllabus.

## **Lectures**

Each week you'll find multimedia lectures that provide important information and insights on the week's topics. You are required to engage with all lecture materials and will be responsible for addressing the concepts in your course assignments. In addition to the lectures, there will be examples of media discussed provided in the course. You should consider viewing and engaging with these media pieces an essential component to the course and contributes to your engagement with the lectures.

## **Weekly Quizzes**

After completing the lectures and reading assignments for the week, take the weekly ten-minute quiz. The quizzes will be multiple choice questions and cover specific information from the readings and overall comprehension of the week's topics.

## **Discussions**

Each week contains two discussion assignments.

In the first, you will write reflectively and critically in response to a provided prompt. Your initial post should be at least 250 words, directly respond to the prompt, and support your views with cited sources. You will then read what your other group-mates have posted and respond to at least two with a thorough, well-articulated response that pushes the conversation further. Go beyond simple agreement/disagreement. You will find the specific weekly prompts and instructions in bCourses.

In addition to these weekly discussions, you will also alternate posting your own media examples drawn from class and analyze them through the lens of that week's topics. During the week, if you are not assigned to post a piece of media, you will ask questions of the posters' analyses, again furthering the conversation and providing opportunities for further discovery.

Discussion groups have been pre-assigned and include other members of your GSI section. When you navigate to a discussion, you will automatically be taken to your group's instance of that discussion and to your group's space within the course. When finished with the discussion, you will need to navigate from your group space back to the main course space in order to continue participating in other aspects of the course.

While the discussion assignments are asynchronous, you will be expected to make an initial posting by 11:59pm Wednesday (PDT) and to respond to at least two students' postings by 11:59pm Friday (PDT); continued participation throughout the week is highly encouraged. See the instructions within each discussion for specific guidelines.

## **Essays**

You will be responsible for preparing two well-supported, well-reasoned five-page essays. These must be double-spaced with 12-

point font and 1" margins. You must address the prompt and include a bibliography. Specific details are provided in bCourses.

## Final Exam

You will take a three-hour, closed-book Final Exam on bCourses. There will be no make-up exam. Students must take the Final Exam in person on campus or off-site with an approved proctor.

If taking the exam on campus, you will need to plan on bringing a laptop on which you can access bCourses. Contact your GSI immediately if you do not have a laptop or will need other assistance to meet this requirement. If you are taking the exam off-site with a proctor, you will need to work with a proctoring site that provides a computer to use. Review the Proctor Info on the left navigation menu of the course for more information about the necessary steps to take the exam with a proctor. Off-site proctor applications must be submitted prior to **XXXXX**.

This year's Final Exam will be held on **TBD** for all students. If you miss taking the Final Exam or try to take it in a manner for which you have not received permission, you will fail this class automatically.

## Grading and Course Policies

**Your final course grade will be calculated as follows:**

**Table 1: Final Grade Percentages**

Category	Percentage of Grade
Discussions (15)	10%
Weekly Quizzes (8)	20%
Research Essay #1	20%
Research Essay #2	20%
Final Exam*	30%

**\*You must pass the Final Exam with 60% or higher to pass the course.**

## **Late Work Policy**

There will be no make-up quizzes or Final Exam. Any essay submitted after the deadline will be penalized at the rate of 10% of the total assignment grade per day.

## **Course Policies**

### **Promptness**

All assignments have specific due dates listed in the course site and the Calendar on bCourses. You are expected to meet those listed due dates. All assignments will be submitted via bCourses.

### **Honor Code**

The student community at UC Berkeley has adopted the following Honor Code: "As a member of the UC Berkeley community, I act with honesty, integrity, and respect for others." The expectation is that you will adhere to this code. Read the entire [Berkeley Honor Code](#) for more information.

### **Collaboration and Independence**

Reviewing lecture and reading materials and studying for exams can be enjoyable and enriching things to do with fellow students. This is recommended. However, all assignments are to be completed independently and should be the result of one's own independent work.

### **Cheating**

A good lifetime strategy is always to act in such a way that no one would ever imagine that you would even consider cheating. Anyone caught cheating on a quiz or the Final Exam will receive a failing grade in the course and will also be reported to the University Center for Student Conduct. The expectation is that you will be honest in the taking of quizzes and exams.

## **Plagiarism**

To copy text or ideas from another source without appropriate reference is plagiarism and will result in a failing grade for your assignment and usually further disciplinary action. For additional information on plagiarism and how to avoid it, read the UC Berkeley Library Citation Page, Plagiarism Section.

## **Academic Integrity and Ethics**

Cheating on exams and plagiarism are two common examples of dishonest, unethical behavior. Honesty and integrity are of great importance in all facets of life. They help to build a sense of self-confidence, and are key to building trust within relationships, whether personal or professional. There is no tolerance for dishonesty in the academic world, for it undermines what we are dedicated to doing - furthering knowledge for the benefit of humanity.

## **Incomplete Course Grade**

Students who have substantially completed the course but for serious extenuating circumstances, are unable to complete the Final Exam, may request an Incomplete grade. This request must be submitted in writing to the GSI and instructor. You must provide verifiable documentation for the seriousness of the extenuating circumstances. According to the policy of the university, Incomplete grades must be made up within the first three weeks of the next semester.

## **Students with Disabilities**

If you require course accommodations due to a physical, emotional, or learning disability, contact [UC Berkeley's Disabled Students' Program \(DSP\)](#). Notify the instructor and GSI through course email of the accommodations you would like to use. You must have a Letter of Accommodation on file with UC Berkeley to have accommodations made in the course.

UC Berkeley is committed to providing robust educational experiences for all learners. With this goal in mind, we have activated the ALLY tool for this course. You will now be able to download content in a format that best fits your learning preference. PDF, HTML, EPUB, and MP3 are now available for most content items. For more information visit the



alternative formats link or watch the video entitled, "[Ally First Steps Guide](#)."

## End of Course Evaluation

Before your course ends, please take a few minutes to participate in the course evaluation to share your opinions about the course. The evaluation does not request any personal information, and your responses will remain strictly confidential. A link to the evaluation (in the left-hand navigation menu) will be made available via bCourses.

## Course Outline

Below is a weekly course schedule. Each week we'll focus on a topic that is divided into further subtopics. Listed below you'll see the reading assignments for each week organized by subtopic. In addition to the reading assignments, each subtopic will include lectures and additional relevant media. You will also find a list of assignments due that week. All readings, lectures, additional media, and assignments are provided in the week assigned in bCourses. Check bCourses for specific assignment due dates.

### Week 1: Media Literacy

#### Why Should We Study Media?

- Campbell, Richard, et al., "Cultural Approaches to Media Research." *Media and Culture 2016 Update: Mass Communication in a Digital Age*. 10th ed., Bedford St. Martins, 2016, pp. 526-528, 530.

#### Convergence

- Mikos, Lothar. "Television Drama and Transmedia Storytelling in an Era of Convergence." *Northern Lights: Film and Media Studies Yearbook*, no. 14, 2016, pp. 47-64.

#### Encoding/Decoding

- Hall, Stuart. "Encoding/decoding." *Media Studies: A Reader*, edited by Paul Marris and Sue Thornham, Edinburgh University Press, 2000, pp. 128-138.

- Schirato, Tony, et al., "Reception Theory." *Understanding Media Studies*. Oxford University Press, 2010, pp. 98-101

### **Assignments**

- Week 1 Quiz
- Week 1 Discussion
- Read Essay #1 assignment details

## **Week 2: Storytelling**

### **Narratives**

- VanArendonk, Kathryn. "Theorizing the Television Episode." *Narrative*, vol. 21 no. 1, 2019, pp. 65-82.
- Martin, Adrian. "The Challenge of Narrative: Storytelling Mutations Between Television and Cinema." *Cineaste*, Summer 2019, pp. 22-27.

### **Realities**

- Croteau, David and William Hoynes, excerpts from "Media Organizations and Professionals." *Media/Society*. 6th ed., Sage, 2019, pp. 162-166, 170-174.
- Kraszewski, Jon. "Country Hicks and Urban Cliques: Mediating Race, Reality, and Liberalism in MTV's *The Real World*." *Reality TV: Remaking Television Culture*, edited by Susan Murray and Laurie Ouelette, New York University Press, 2004, pp. 176-196.

### **Representation**

- Croteau, David and William Hoynes, excerpts from "Social Media Inequality and Media Representation." *Media/Society*. 6th ed., Sage, 2019, pp. 225-228, 231-251, 262-266.
- Hall, Stuart. "The Spectacle of the Other" *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, Sage, 1997, pp. 223-234, 257-259.

### **Assignments**

- Week 2 Quiz
- Week 2 Discussion
- Week 2 Media Analysis Discussion

## **Week 3: Labels**

### **Genre**

- Turner, Graeme. "Genre." *Film as Social Practice*. 4<sup>th</sup> ed., Routledge, 2006, pp. 119-124.
- Grossberg, Lawrence, et al. "Genre Theory." *MediaMaking: Mass Media in a Popular Culture*. 2<sup>nd</sup> ed., Sage, 2006, pp. 178-180.
- Mittell, Jason. "A Cultural Approach to Television Genre Theory." *Cinema Journal*, vol. 40 no. 3, 2001, pp. 3-24.

### **Celebrity**

- McGowan, David. "Nicolas Cage – Good or Bad? Stardom, Performance, and Memes in the Age of the Internet." *Celebrity Studies*, vol. 8 no. 2, 2017, pp. 209-227.
- Fiske, John. "Madonna." *Reading the Popular*. Routledge, 1989, pp. 95-113.

### **Writing Workshop**

- Answer student questions and outline specific criteria in grading and assessing student essay submissions. This will be a recorded synchronous session. Check bCourses for exact date.

### **Assignments**

- Week 3 Quiz
- Week 3 Discussion
- Week 3 Media Analysis Discussion
- Essay #1 Due

## **Week 4: Audiences**

### **Constructing the Audience**

- Potter, W. James. "Audience: Industry Perspective." *Media Literacy*. 8<sup>th</sup> ed., Sage, 2016, pp. 9-73.
- Einstein, Mara. "The Digital Sell: Big Data, Programmatic Advertising, and Living by the Numbers." *Black Ops Advertising*. OR Books, 2016, 141-169.

### **Children**

- Mittell, Jason. "The Cultural Power of an Anti-Television Metaphor." *Television and New Media*, vol. 1, no. 2, 2000, pp. 215-223, 230-237.
- Burroughs, Benjamin. "YouTube Kids: The App Economy and Mobile Parenting." *Social Media + Society*, Apr-Jun 2017, pp. 1-8.
- Kim, Ada S. and Katie Davis. "Tweens' Perspectives on Their Parents' Media-Related Attitudes and Rules: An Exploratory Study in the US." *Journal of Children and Media*, vol. 11, no. 3, 2017, pp. 358-366.

### **Fans**

- Martin, Alfred. "Fandom While Black: Misty Copeland, Black Panther, Tyler Perry and the Contours of US Black Fandoms." *International Journal of Cultural Studies*, vol. 22, no. 6, 2019. pp. 737-753.
- Gwenllian Jones, Sara. "Web Wars: Resistance, Online Fandom and Studio Censorship." *Quality Popular Television: Cult TV, the Industry and Fans*, edited by Mark Jancovich and James Lyons, BFI, 2003, pp. 163-177.

### **Assignments**

- Week 4 Quiz
- Week 4 Discussion
- Week 4 Media Analysis Discussion
- Read Essay #2 assignment details

## **Week 5: Impact**

### **Money**

- Potter, W. James. "Economic Perspective." *Media Literacy*. 8<sup>th</sup> ed., Sage, 2016, pp. 130-153.

### **Mass Culture**

- Adorno, Theodore W. "On Popular Music." *Cultural Theory and Popular Culture*. 2<sup>nd</sup> ed., edited by John Storey, University of Georgia Press, 1998, pp. 197-209.
- Hodgkinson, Paul. "Media as Manipulation?" *Media, Culture and Society: An Introduction*. Sage, 2010, pp. 106-112.

### **Pop Culture**

- Fiske, John. "Popular Culture." *Critical Terms for Literary Study*. 2<sup>nd</sup> ed., edited by Frank Lentricchia and Thomas McLaughlin, University of Chicago Press, 1995, pp. 321-335.
- Fiske, John. "Understanding Popular Culture." *The Audience Studies Reader*, edited Will Brooker and Deborah Jermyn. Routledge, 2003, pp. 113-116.

### **Assignments**

- Week 5 Quiz
- Week 5 Discussion
- Week 5 Media Analysis Discussion

## **Week 6: Globalization**

### **Conglomeration**

- Campbell, Richard, et al. "Media Economics in the Global Marketplace." *Media and Culture 2016 Update: Mass Communication in a Digital Age*. 10<sup>th</sup> ed., Bedford St. Martins, 2016, pp. 443-460, 463, 465-470.

### **Globalization & Economics**

- Song, Xu. "Hollywood Movies and China: Analysis of Hollywood Globalization and Relationship Management in China's Cinema Market." *Global Media and China*, vol. 3. No. 3., 2018, pp. 177-194.
- Torre, Paul. "Television Formats and the United States: New Developments in Production and Distribution." *International Journal of Digital Television*, vol. 8, no. 1., 2017, pp. 117-141.

### **Globalization & Identity**

- Jin, Dal Yong. "Critical Discourse of K-Pop within Globalization." *New Korean Wave: Transnational Cultural Power in the Age of Social Media*, University of Illinois Press, 2016, pp. 111-130.
- Keane, Michael and Joy Danjing Zhang, "Formats, Cultural Security, and China's Going Out Policy." *International Journal of Digital Television*, vol. 8, no. 1., 2017, pp. 65-80.

### **Assignments**

- Week 6 Quiz
- Week 6 Discussion
- Week 6 Media Analysis Discussion

- Essay #2 due

## **Week 7: Mobile Media**

### **Technology**

- McLuhan, Marshall. "The Medium is the Message." *Media Studies: A Reader*. 3<sup>rd</sup> ed. edited by Sue Thornham, et al., New York University Press, 2010, pp. 38-43.
- Grossberg, Lawrence, et al. "Narratives of Media History." *MediaMaking: Mass Media in a Popular Culture*. 2<sup>nd</sup> ed., Sage, 2006, pp. 35-51.

### **Spatial Convergence**

- de Souza e Silva, Adriana. "Location-Aware Mobile Technologies: Historical, Social and Spatial Approaches." *Mobile Media and Communication*, vol. 1, no. 1, 2013, pp. 116-120.
- Ito, Mizuko, et al. "Portable Objects in Three Global Cities: The Personalization of Urban Places." *The Reconstruction of Space and Time: Mobile Communication Practices*, edited by Richard Ling and Scott W. Campbell, Transaction Publishers, 2010, pp. 67-87.

### **Video Games**

- Juul, Jesper. "A Casual Revolution." *A Casual Revolution: Reinventing Video Games and Their Players*. The MIT Press, 2009, pp. 1-20.
- Serrano Vázquez, Irene and Mia Consalvo. "Cheating in Social Network Games." *New Media & Society*, vol. 17, no. 6, 2015, pp. 829-844.

### **Assignments**

- Week 7 Quiz
- Week 7 Discussion
- Week 7 Media Analysis Discussion
- Review Final Exam Study Guide

## **Week 8: User-Generated Content**

### **Producers**

- Burgess, Jean. "All Your Chocolate Rain Are Belong to Us? Viral Video, YouTube, and the Dynamics of Participatory Culture." *The Video Vortex Reader*, edited by Geert Lovink, Institute of Network Cultures, 2008, pp. 101-109.
- Bruns, Axel. "The Art of Prodosage: Distributed Creativity." *Blogs, Wikipedia, Second Life, and Beyond: From Production and Prodosage*. Peter Lang, 2008, pp. 227-257.
- Lobato, Ramon. "The Cultural Logic of Digital Intermediaries: YouTube Multichannel Networks." *Convergence: The International Journal of Research into New Media Technologies*, vol. 22, no. 4, 2016, pp. 348-360.

### **Surveillance**

- Andrejevic, Mark and Mark Burdon. "Defining the Sensor Society." *Television and New Media*, vol. 16, no. 1, 2014, pp. 19-36.
- Vaidhyathan, Siva. "The Surveillance Machine." *Antisocial Media: How Facebook Disconnects Us and Undermines Democracy*. Oxford University Press, 2018, pp. 52-76.

### **Final Exam Review**

- Provide tips on how to best prepare for the Final Exam and answer student questions. This will be a recorded synchronous session. Check bCourses for exact date.

### **Assignments**

- Week 8 Quiz
- Week 8 Discussion
- Week 8 Media Analysis Discussion
- Final Exam – must be taken in person on campus or off-site with a proctor on TBD

*\*Subject to Change*