MCC – UE 9014 - 001

Instructor Details
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Faculty od Social sciences, Smetanovo nábřeží 6, Office 101

Class Details
Media and Cultural Analyses
Monday, Wednesday 9.00 am
Location to be confirmed.

Prerequisites
[Click here and enter information]

Class Description
This course is an introduction to the theoretical approaches and practice used to analyze the content, structure, and context of media in society. We will explore factors shaping modern media texts, including: politics, economics, technology, and cultural traditions. The dominant critical perspectives that contribute to our understanding of media will be read, discussed, and employed. The course has three broad objectives: 1. Develop a critical awareness of media environments, 2. develop a familiarity with concepts, themes and theoretical approaches of media criticism, and the terms associated with these approaches, and 3. develop an ability to adopt and adapt these frameworks in your own analyses of mediated communication. This is a combination lecture-discussion course, which means your completion of the readings, and viewing of media objects prior to class is vital, and class participation is part of your grade. Please bring texts with you to class, and be prepared to discuss them with your classmates. The required readings for this course are, for the most part, primary theoretical texts, which we will discuss and apply to media objects, which (in most instances) you are required to view prior to class.

Desired Outcomes
1. Attendance: You are allowed two unexcused absences, any further absences and tardiness will negatively impact your grade. Students who observe special religious holidays that may interfere with the class schedule need to speak to me at the beginning of the semester about these absences.

2. In-Class Participation: You are expected to participate in class discussions, offering clear, informed, and insightful comments on the readings and constructive feedback to your fellow students.

3. Papers: There will be two short papers (2-4 pages), and one final paper (10-12) through the course of this semester. To prepare for these papers, you will first propose a media object of your choice, that you will analyze throughout the semester. This object should be something that can hold your interest throughout the semester, and that furthers your studies in media, or your chosen field of study. Once approved, you will apply various theoretical tools (again of your choice) to analyze your object. This will be done in short 2-4 page papers. For the final paper you will work to revise, integrate, and expand these short papers into one multi-pronged analysis, that puts forward one thesis (10-12 pages).

4. Final test: Final test will be composed of open questions focused on key concepts introduced within the readings for the class.

Assessment Components
Attendance & In-class participation 10%
Short papers (2-4 pages) 15% each
Final paper (10 to 12 pages) 30%
Final test 30%
Failure to submit or fulfill any required course component results in failure of the class.
**Assessment Expectations**

**Grade A:** Excellent knowledge of concepts and issues presented within the semester. Ability to apply theoretical critical frameworks in practical analyses of media outcome. Excellent paper, midterm exam and final exam. Ability to develop own critical ideas on the base of existing critical theories. Exceptional level of accurate, clear and analytical writing.

**Grade B:** Very good knowledge of concepts and issues presented within the semester. Understanding and ability to explain basic critical theories and approaches learnt during semester. Ability to apply methodology for critical analyses of media outcome. Very good level of written work but falling short of the highest level.

**Grade C:** Good knowledge of concepts and issues presented within the semester. Ability to reproduce basic methodology for analyses of media contents. Satisfactory and sufficiently accurate written work.

**Grade D:** Adequate knowledge of concepts and critical approaches. Adequate level of written work but weakly analytical.

**Grade F:** No understanding of concepts and approaches taught. Poorly presented written work.

**Grade conversion**

A=94-100
A-=90-93
B+=87-89
B=84-86
B-=80-83
C+=77-79
C=74-76
C-=70-73
D+=67-69
D=65-66
F=below 65

**Attendance Policy**

Each unexcused absences will result in your final grade being reduced by 3%. Absences only for medical reasons will be excused. To obtain an excused absence, you are obliged to supply either a doctor’s note or corroboration of your illness by a member of the housing staff (either an RA or a Building Manager). Absences due to travel will not be excused.

**Late Submission of Work**

Work submitted with the delay will not be accepted.

**Plagiarism Policy**

According to the Liberal Studies Program Student Handbook, plagiarism is defined as follows:

Plagiarism is presenting someone else’s work as though it were one’s own. More specifically plagiarism is to present as one’s own a sequence of words quoted without quotation marks from another writer, a paraphrased passage from another writer’s work; facts or ideas gathered, organized and reported by someone else, orally and/or in writing. Since plagiarism is a matter of fact, not of the student’s intention, it is crucial that acknowledgment of the sources be accurate and complete. Even where there is no conscious intention to deceive, the failure to make appropriate acknowledgment constitutes plagiarism.

The College of Arts and Science’s Academic Handbook defines plagiarism similarly and also specifies the following:

“presenting an oral report drawn without attribution from other sources (oral or written), writing a paragraph which, despite being in different words, expresses someone else’s idea without a reference to the source of the idea, or submitting essentially the same paper in two different courses (unless both teachers have given their permission in advance).

Receiving help on a take-home examination or quiz is also cheating – and so is giving that help – unless expressly permitted by the teacher (as in collaborative projects). While all this looks like a lot to remember, all you need to do is give credit where it is due, take credit only for original ideas, and ask your teacher or advisor when in doubt.”

“Penalties for plagiarism range from failure for a paper, failure for the course or dismissal from the university.” (Liberal Studies Program Student Handbook)

**Required Text(s)**

[Click here and enter information, including ISBN]
2. Raymond Williams, “Base and Superstructure in Marxist Cultural Theory”, pp. 3-16
5. Robert McChesney, “Welcome to Havana, Mr. Corleone…”, pp. 20-31
7. Roland Barthes, selections from Mythologies, 82 p.
8. Michel Foucault, selection from Archaeology of Knowledge, pp. 21-39
12. Laura Mulvey, “Visual Pleasure”, pp. 6-18
17. DuBois, selections from The Souls of Black Folk, pp. 7-34
19. Fredric Jameson, selection from Postmodernism, pp. 53-92
20. Lev Manovich, “What Is New Media?”, pp. 5-10
21. Andrew Keen, selection from The Culture of the Amateur, pp. 11-96

[Click here and enter guidelines on Internet Research, if appropriate]

[Click here and enter information (e.g. camera and film, sketch book)]

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Session 1
Monday, Feb 3
Introduction

Session 2
Wednesday, Feb 5
Defining Media
W.J.T. Mitchell & Mark N.B. Hansen,
Introduction to Critical Terms for Media Studies

Session 3
Monday, Feb 10
Marxism
Raymond Williams, “Base and Superstructure in Marxist Cultural Theory”

Session 4
Wednesday, Feb 12
The Culture Industry
Theodore Adorno & Max Horkheimer, “The
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<th>Session</th>
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<th>Reading Material</th>
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<td>Session 5</td>
<td>Monday, Feb 17</td>
<td>Ideology &amp; Informatization</td>
<td>Louis Althusser, “Ideology &amp; Ideological State Apparatuses”</td>
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<td>Session 6</td>
<td>Wednesday, Feb 19</td>
<td>Political Economy of Mass Media</td>
<td>Robert McChesney, “Welcome to Havana, Mr. Corleone…”</td>
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<td>Session 7</td>
<td>Friday, Feb 21</td>
<td>Semiotics: Introduction</td>
<td>Charles Sanders Peirce, “What is a Sign?”</td>
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<td>Ferdinand de Saussure, selections from <em>Course in General Linguistics</em></td>
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<td>Session 8</td>
<td>Monday, Feb 24</td>
<td>Semiotics: 1960s</td>
<td>Roland Barthes, selections from <em>Mythologies</em></td>
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<td>Session 9</td>
<td>Wednesday, Feb 26</td>
<td>Discourse Analysis</td>
<td>Michel Foucault, selection from <em>Archaeology of Knowledge</em></td>
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<td>Session 10</td>
<td>Monday, March 3</td>
<td>Genre Studies</td>
<td>Daniel Chandler, “An Introduction to Genre Theory”</td>
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<td>Session 11</td>
<td>Wednesday, March 5</td>
<td>Codes</td>
<td>Stuart Hall, “Encoding/ Decoding”</td>
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<td>Session 12</td>
<td>Monday, March 10</td>
<td>Industrial Analysis</td>
<td>Vicki Mayer, “Bringing the Social Back In: Studies of Production Cultures &amp; Social Theory”</td>
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<td>Session 13</td>
<td>Wednesday, March 12</td>
<td>The Gaze</td>
<td>Laura Mulvey, “Visual Pleasure”</td>
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<td>Session 14</td>
<td>Monday, March 17</td>
<td>Phenomenology</td>
<td>Dermot Moran, <em>Intro. to Phenomenology</em></td>
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<td>Session 15</td>
<td>Wednesday, March 19</td>
<td>Psychoanalysis: Freud and the Unconscious</td>
<td>Sigmund Freud, “The Unconscious” &amp; “Fetishism”</td>
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<td>Session 16</td>
<td>Monday, March 24</td>
<td>Psychoanalysis: Lacan and the Self</td>
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<td>Session 17</td>
<td>Wednesday, March 26</td>
<td>Gender &amp; Identity Categories</td>
<td>Judith Butler, “Imitation and Gender Insubordination”</td>
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<td>Session 18</td>
<td>Monday, March 31</td>
<td>Sexuality</td>
<td>Adrianne Rich, “Compulsory Heterosexuality”</td>
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<td>Session 19</td>
<td>Wednesday, April 2</td>
<td>Race W.E.B.</td>
<td>DuBois, selections from <em>The Souls of Black Folk</em></td>
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<td>Spring Break</td>
<td>April 7-11</td>
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| Session 20 | Postcolonial Theory  
Monday, April 14  
Ella Shohat & Robert Stam, “The Imperial Imaginary” |
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| Session 21 | Modernism  
Wednesday, April 16 |
| Easter Monday | No classes  
April 21 |
| Session 22 | Postmodernism  
Wednesday, April 23  
Fredric Jameson, selection from *Postmodernism* |
| Session 23 | New Media  
Monday, April 28  
Lev Manovich, “What Is New Media?” |
| Session 24 | New Media  
Wednesday, April 30  
Andrew Keen, selection from *The Culture of the Amateur* |
| Session 25 | The Everyday  
Monday, May 5  
Jennifer Schuessler, “Noting the History of the Paper Trail” |
| Session 26 | Media Archaeology  
Wednesday, May 7  
Erkki Huhtamo & Jussi Parikka, introduction from *Media Archaeology* |
| Session 27 | Adaptation Analysis  
Monday, May 12  
Christopher Isherwood, *A Single Man* |
| Session 28 | Overview of the class  
Wednesday, May 14 (last day of classes) |
| Session 29 | Final Exam  
Monday, May 19 |

**Classroom Etiquette**

Mobile phones should be set on silent and should not be used in class except for emergencies.

**Required Co-curricular Activities**

[Click here and enter information about required activities, whether organised by NYU or not.]

**Suggested Co-curricular Activities**

[Click here and enter information about suggested activities, societies, lectures, etc.]