

# ANT 342 Media and Culture

## Spring 2006

### Dr. Spitulnik

#### Description

This course takes an anthropological perspective on media production and reception in a wide range of cross-cultural contexts. We will take a close look at media here in our own context, asking how they affect our perceptions and our senses of identity. We will also investigate how different cultures use and respond to modern media such as radio, television, audiocassettes, and movies.

We will focus on questions such as: How do we theorize the power of media? What is the place of media in contemporary culture? How are media producers and media audiences both very similar and very different in different corners of the world? Do media lead to the corruption of indigenous cultures or do they also have liberating effects? Does the global flow of media products lead to a greater homogenization of culture? What role do media play in the formation of national, regional, and ethnic identities? Do some media travel and translate across cultures more readily than others? How is media discourse an important part of everyday culture?

This is a writing intensive course which involves frequent writing assignments focusing on close readings of texts, argumentation, and integrative thinking. Students will be required to revise one paper, based on an individual conference with the instructor about an earlier draft. In addition, students will develop a team term paper over the course of the semester, based on consultation with the instructor and feedback from classmates.

#### Texts

Rayner, Philip, Peter Wall and Stephen Kruger. 2001. *Media Studies: The Essential Introduction*.

McLuhan, Marshall and Quentin Fiore. *The Medium is the Massage*.

Additional readings will be available on e-reserve or via web links

#### Course Requirements and Grading

Students are expected to do the readings before the class, and to come prepared to discuss them. Grades will be based on class participation/attendance (10%), 4 short papers (60%), and an original research paper (30%).

#### About Assignment Due Dates

Assignment due dates will be strictly enforced. This is especially important since assignments are often discussed in class on the day that they are due. If you show up for class discussion without having completed your assignment (a) it will be hard for you to contribute to the class discussion and (b) it will be unfair to other classmates if you are able to draw on their insights when you write your paper after the due date. Assignments will be marked down one letter grade for each day late. This includes weekends.

## PART I INTRODUCTION

Week 1	<p><b>INTRODUCTION</b></p> <p><b>Media in your lives</b></p> <p>How do you use media?          How do you define media?          What do you think about the effects and functions of media?          Do media create environments?          What is an environment?          Are media part of your identity?          What do you think our media and our media environments will be like in the future?</p> <p><b>Introduction to the course</b></p> <p>Course structure and expectations          Definitions of media and anthropology          Definition of critical media literacy</p> <p>Rayner, Philip, Peter Wall and Stephen Kruger. 2001. <i>Media Studies: The Essential Introduction</i>. Excerpts.</p>
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## PART II MEDIA AS ENVIRONMENTS

<b>Weeks 2-4</b>	<b>MEDIA AS PHYSICAL ENVIRONMENTS</b>
Week 2	<p><b>Relations between Technology, Culture, and the Person          Understanding and Applying McLuhan</b></p> <p>McLuhan &amp; Fiore 1989 [1967] <i>The Medium is the Message</i> (read whole book)          McLuhan 1994 [1964] <i>Understanding Media: The Extensions of Man</i> (excerpts)</p>

Weeks 2-4	<p><b>Ethnographic Examples</b>  <b>Mediascapes</b>  <b>The Material Nature of Media Technologies</b>  <b>Media as Extensions of the Self</b></p> <p>Lee, Tong Soon. 1999. "Technology and the Production of Islamic Space: The Islamic Call to Prayer in Singapore," <i>Ethnomusicology</i>.</p> <p>Spitulnik, Debra. 2002 "Mobile Machines and Fluid Audiences: Rethinking Reception through Zambian Radio Culture." In <i>Media Worlds: Anthropology on New Terrain</i>. F. Ginsburg, L. Abu-Lughod, and B. Larkin, eds. Pp. 337-354. Berkeley and Los Angeles: University of California Press.</p> <p>Spitulnik, Debra. 1999/98 "Mediated Modernities: Encounters with the Electronic in Zambia." <i>Visual Anthropology Review</i> 14(2):63-84.</p> <p>Tacchi, Jo. 1998 "Radio Texture: Between Self and Other" *In Miller, ed.</p> <p>Turkle, Sherry. <i>Life on the Screen</i>. (excerpts)</p> <p>Brown, John Seely and Paul Duguid. 2000. <i>The Social Life of Information</i>. Boston: Harvard School of Business Press. (excerpts)</p> <p><b>Student Projects: Ethnographic documentation of a mediascape.</b>  Students select location and conduct participant-observation research into the way that different media create environments. Students use the readings of Weeks 1-4 to define project and analyze findings. Students produce presentations to report findings in class on last day of Week 4. Paper 1 is due at first class of Week 5.</p>
Weeks 5-8	<b>MEDIA AS IDEOLOGICAL ENVIRONMENTS</b>

Weeks 5-6	<p><b>Media Power, Politics, and the Culture Industry - 1</b></p> <p><b>Democracy and the 4<sup>th</sup> Estate</b> <b>Capitalism and Consumption</b></p> <p><b>Critical Media Literacy</b></p> <p><i>Rich Media, Poor Democracy</i> (30 minutes) In-class video Robert W. McChesney. 1999. "U.S. Media at the Dawn of the Twenty-first Century." Chapter 1. <i>Rich Media, Poor Democracy</i>. Pp. 15-77.</p> <p>Adorno &amp; Horkheimer [1947] "The Culture Industry: Enlightenment as Mass Deception" Marx &amp; Engels "The Ruling Class and the Ruling Ideas"</p> <p>Hall, Stuart, Chas Critcher, Tony Jefferson, John Clarke, and Brian Roberts. 1978. "The Social Production of News." In <i>Policing the Crisis: Mugging, the State, and Law and Order</i>. London: Macmillan. Pp. 53-77.</p> <p>Rayner, Philip, Peter Wall and Stephen Kruger. 2001. <i>Media Studies: The Essential Introduction</i>. Excerpts.</p> <p>Center for Media Literacy. <i>CML's MediaLit Kit: A Framework for Learning and Teaching in a Media Age</i>. <a href="http://www.medialit.org/">http://www.medialit.org/</a> Excerpts.</p> <p><b>In-Class Case Study Analysis: Reporting on the Environment</b> <i>Melting Point: Tracking the Global Warming Debate</i> (50 minutes). In-class video. CNN Presents. <a href="http://www.cnn.com/CNN/Programs/presents/index.html">http://www.cnn.com/CNN/Programs/presents/index.html</a> Kick off: Where do you get info about the environment? Follow up: Is this accurate coverage? Media bias yes or no? Any activist response? What other info would you like or need? Are there ways that you might take a more active role in this and in information-seeking behavior?</p> <p>FAIR. 2005. Journalistic Balance as Global Warming Bias: Creating Controversy Where Science Finds Consensus." <a href="http://www.fair.org/index.php?page=1978">http://www.fair.org/index.php?page=1978</a></p> <p><b>Student Projects: Media message analysis</b> Students select one news story from a radio or television newscast or from a newspaper and apply media literacy toolkit to analyze the message. Students use the readings of Weeks 5-6 to define project and analyze findings. Students produce presentations to report findings in class on last day of Week 6. Paper 2 is due at first class of Week 7.</p>
Weeks 7-8	<p><b>Media Power, Politics, and the Culture Industry - 2</b></p> <p><b>The Information Society</b> <b>Identity, Individualism, and Indifference</b> <b>Embedded Messages</b> <b>Branding</b> <b>Mental Environmentalism</b></p>

	<p><i>No Logo</i> (42 minutes) In-class video Klein, Naomi. <i>No Logo</i> (excerpts)</p> <p>Baudrillard 1980 [1978] "The Implosion of Meaning in the Media and the Implosion of the Social in the Masses"</p> <p>"Movie Marketers Turn to Subtle, Sophisticated Tactics" (9 minutes) In-class audio. Kim Masters, National Public Radio <i>Morning Edition</i>, May 11, 2005 <a href="http://www.npr.org/templates/story/story.php?storyId=4647581">http://www.npr.org/templates/story/story.php?storyId=4647581</a></p> <p>McKibben, Bill. 2001. "What's My Damage - A Call For Mental Environmentalism" <i>Adbusters</i> Nov/Dec 2001, #38 <a href="http://adbusters.org/metasp/psycho/mediacarta/">http://adbusters.org/metasp/psycho/mediacarta/</a></p> <p>Arnold, Kevin. 2004. "Tragedy of the Mental Commons" <i>Adbusters</i> Jan/Feb 2004, #51 <a href="http://adbusters.org/metasp/psycho/mediacarta/">http://adbusters.org/metasp/psycho/mediacarta/</a></p> <p>The Media Carta <a href="http://adbusters.org/metasp/psycho/mediacarta/">http://adbusters.org/metasp/psycho/mediacarta/</a></p> <p>Reading on sustainability. To be determined.</p> <p>Rayner, Philip, Peter Wall and Stephen Kruger. 2001. <i>Media Studies: The Essential Introduction</i>. Excerpts.</p> <p><b>Student Projects: Critical analysis of consumption.</b> Students select a consumer product or practice and investigate how media promote its consumption. Students use the readings of Weeks 5-8 to define project and analyze findings. Students produce presentations to report findings in class on last day of Week 8. Paper 3 is due then as well.</p>
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### **SPRING BREAK**

### **PART III MEDIA'S CONNECTIONS TO PEOPLE, PLACES, COMMUNITIES, and FUTURES**

<b>Weeks 9-10</b>	<b>MEDIA AND SOCIAL CHANGE – 1</b>
<b>Weeks 9-10</b>	<p><b>Media Literacy, Media Reform</b></p> <p><b>Detecting Media Bias</b> <b>Defining Journalistic Balance</b> <b>Democracy and the 4<sup>th</sup> Estate Revisited: What is the Responsibility of Media?</b></p> <p><b>Models of Media Activism</b> <b>Reclaiming the Media</b> <b>Media Bill of Rights</b></p> <p>Guest Speaker: Carol Bass, Independent Media Center, Atlanta</p>

	<p>Bordwell, Marilyn. 2002. "Jamming Culture: Adbusters' Hip Media Campaign Against Consumerism." In <i>Confronting Consumption</i>, ed. Thomas Princen, Michael Maniates, and Ken Conca. Cambridge, Mass: MIT Press. Pp. 237-253.</p> <p>Lasn, Kalle. <i>Culture Jam</i>.</p> <p>Adbusters. "The Production of Meaning." In-class viewing of excerpts from DVD.</p> <p>Rayner, Philip, Peter Wall and Stephen Kruger. 2001. <i>Media Studies: The Essential Introduction</i>. Excerpts.</p> <p>Chester, Jeffrey and Gary O. Larson. <i>10 Steps to More Democratic Media</i></p> <p>Yes Magazine. 2005. "Media That Set Us Free." Spring 2005 Issue.  <a href="http://www.yesmagazine.org/default.asp?ID=29">http://www.yesmagazine.org/default.asp?ID=29</a></p> <p><i>Outfoxed</i> (77 minutes)</p> <p><i>Weapons of Mass Deception</i> (98 minutes). Website:  <a href="http://www.wmdthefilm.com">http://www.wmdthefilm.com</a></p> <p>Schechter, Danny. <i>Embedded: Weapons of Mass Deception</i>. Excerpts.</p> <p><b>Student Projects: Evaluate Models of Media Activism</b>          Look at one of these organizations, evaluate the model of media activism employed, and relate to the readings from Weeks 5-10. What critical issues and constituencies does the organization address? How well do the recommendations address the issues? How successful do you think the organization is? Is this something you would become involved in? Why or why not? No formal paper submitted.</p> <table border="1" data-bbox="396 1230 1438 1780"> <tr> <td>Center for Media Literacy</td> <td><a href="http://www.medialit.org/">http://www.medialit.org/</a></td> </tr> <tr> <td>Adbusters</td> <td></td> </tr> <tr> <td></td> <td><a href="http://www.reclaimthedia.org">www.reclaimthedia.org</a></td> </tr> <tr> <td>FAIR</td> <td></td> </tr> <tr> <td>Microradio Projects (Prometheus)</td> <td><a href="http://www.nlgcdc.org/mec/">http://www.nlgcdc.org/mec/</a></td> </tr> <tr> <td>Media Education Foundation</td> <td><a href="http://www.mediaed.org/">http://www.mediaed.org/</a></td> </tr> <tr> <td>Center for Creative Voices in Media</td> <td><a href="http://www.creativevoices.us/">http://www.creativevoices.us/</a></td> </tr> <tr> <td>Media Matters</td> <td><a href="http://mediamattersaction.org/">http://mediamattersaction.org/</a></td> </tr> <tr> <td>Center for Digital Democracy</td> <td><a href="http://www.democraticmedia.org/index.html">http://www.democraticmedia.org/index.html</a></td> </tr> </table>	Center for Media Literacy	<a href="http://www.medialit.org/">http://www.medialit.org/</a>	Adbusters			<a href="http://www.reclaimthedia.org">www.reclaimthedia.org</a>	FAIR		Microradio Projects (Prometheus)	<a href="http://www.nlgcdc.org/mec/">http://www.nlgcdc.org/mec/</a>	Media Education Foundation	<a href="http://www.mediaed.org/">http://www.mediaed.org/</a>	Center for Creative Voices in Media	<a href="http://www.creativevoices.us/">http://www.creativevoices.us/</a>	Media Matters	<a href="http://mediamattersaction.org/">http://mediamattersaction.org/</a>	Center for Digital Democracy	<a href="http://www.democraticmedia.org/index.html">http://www.democraticmedia.org/index.html</a>
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<b>Week 11</b>	<b>LOCAL AND GLOBAL CONNECTIONS TO PLACE</b>																		

Week 11	<p><b>Corporation and Community</b>  <b>Corporate Image and Corporate Mission</b></p> <p>Fieldtrips: CNN, WRFG, other organizations  WRFG-Atlanta 89.3 FM www.wrfg.org</p> <p><b>Student Projects: Analyzing Media-Place-Audience Relations.</b>  Students select a particular media organization and analyze its relation to place. Using course materials, students analyze corporate image, goals, audience, content, organizational structure, programming structure, funding. Examples: CNN vs. WRFG vs. Streaming Radio vs. Aquarius Magazine (SOULTV) vs. a newspaper, Emory TV, a website, or a blog. Bring in excerpt or link to stream to share with class. Paper 4.</p> <p>Rayner, Philip, Peter Wall and Stephen Kruger. 2001. <i>Media Studies: The Essential Introduction</i>. Excerpts.</p>
Weeks 12-13	<p><b>MEDIA AND SOCIAL CHANGE – 2</b></p>
Week 12	<p><b>Media and Modernity</b>  <b>Media and Education</b></p> <p><i>Moolaade</i> In-class video excerpts.</p> <p>Abu-Lughod, Lila. 2004. <i>Dramas of Nationhood</i>. Excerpts.</p> <p>Guest Speaker: Kate Winskell  <i>Scenarios from Africa</i> screening  <i>Soul City</i> screening</p> <p>Singhal, Arvind and Everett M. Rogers. 2004. "The Status of Entertainment Education Worldwide." In <i>Entertainment-Education and Social Change: History, Research, and Practice</i>, ed. Arvind Singhal, Michael J. Cody, Everett M. Rogers, and Miguel Sabido. Mahwah, NJ and London: Lawrence Erlbaum. Pp. 3-20.</p> <p>Usdin, Shereen, Arvind Singhal, Thuli Shongwe, Sue Goldstein, and Agnes Shabalala. 2004. "No Short Cuts in Entertainment-Education: Designing <i>Soul City</i> Step-by-Step." In <i>Entertainment-Education and Social Change: History, Research, and Practice</i>, ed. Arvind Singhal, Michael J. Cody, Everett M. Rogers, and Miguel Sabido. Mahwah, NJ and London: Lawrence Erlbaum. Pp. 153-175.</p>
Week 13	<p><b>Independent Media</b>  <b>Challenges to Media Freedom</b>  <b>Use of Media in Social Movements</b></p> <p><i>Talk Mogadishu: Media Under Fire</i>. (50 minutes) In-class video  Directed, produced, &amp; written by Judy Jackson and Deborah Parks ; produced in association with Vision TV. Oley, PA : Bullfrog Films, c2003.</p> <p><i>The Agronomist</i></p>

	<p><a href="http://www.thinkfilmcompany.com/">http://www.thinkfilmcompany.com/</a>  <a href="http://www.theagronomist.com/">http://www.theagronomist.com/</a></p> <p>Committee to Protect Journalists <a href="http://www.cpj.org">http://www.cpj.org</a></p> <p>Turner, Terrance. 1992 "Defiant Images: The Kayapo Appropriation of Video"  In class screening</p> <p>McLaghan, Meg. 2002. "Spectacles of Difference: Cultural Activism and the Mass Mediation of Tibet. In <i>Media Worlds: Anthropology on New Terrain</i>. F. Ginsburg, L. Abu-Lughod, and B. Larkin, eds. Pp. 90-111. Berkeley and Los Angeles: University of California Press.</p> <p>Rayner, Philip, Peter Wall and Stephen Kruger. 2001. <i>Media Studies: The Essential Introduction</i>. Excerpts.</p> <p>Guest Speaker: Keith Nalumango</p>
Weeks 14-15	<p><b>Student Projects</b></p> <p><b>Students Present Work-in-Progress on Term Paper Projects</b></p> <p>Students develop team projects which propose new media products, new relations to media and/or new types of media environments which they would like to see in the future. The project has four parts:</p> <ol style="list-style-type: none"> <li>1. Students use course readings and tools to analyze some aspect of the current media climate to develop a <u>rationale</u> for their newly proposed media product, relation, or environment.</li> <li>2. Students develop a <u>vision</u> of what the new media product, media relation, or media environment is, who it serves, how it works, where it is based, and whether there are existing models that it might serve as models or inspirations.</li> <li>3. Students create a way to get <u>feedback</u> from potential user/audiences.</li> <li>4. Students integrate this feedback into the rationale and vision in the form of a <u>final proposal</u>.</li> </ol>