

**FILM/MEDIA ARTS 110  
MEDIA CULTURE**

**BULLETIN INFORMATION**

FILM 110 = MART 110

FILM 110 - Media Culture (3 credit hours)

**Course Description:**

Introduction to the critical study of film, video, photography, audio, and new media.

Cross-listed Course: MART 110

**SAMPLE COURSE OVERVIEW**

Through illustrated lectures, assigned reading, and hands-on practice, this course introduces students to critical examination of and engagement with the social relationships and habits media create. Our shared knowledge of phenomena as diverse as geopolitical conflict, crime, cultural diversity, gender difference, and the inner workings of our bodies depend on mass reproduced and circulated images, words, and sounds. Rarely do we discover in life something not already “seen” in advance through a preexisting representation. How does this saturation of daily life by media affect our ability to govern ourselves? How does it influence our pleasure? How might it distinguish “us” from “them”? When did this state of affairs arise and how have new media technologies altered it? Who benefits from media and how? This course helps students think through such questions concerning mediation with an emphasis on how mediation affects social practices of looking and listening. In so doing, the course aims to provoke ethical engagement with media culture and to empower students to intervene in media practice.

**ITEMIZED LEARNING OUTCOMES**

**Upon successful completion of Media Arts 110, students will be able to:**

1. Define, identify, and discuss examples of mediation
2. Identify and explain how power operates through visual media technologies and artifacts
3. Evaluate the social values media practices promote
4. Create original works and evaluate their ability to challenge or change existing media practice
5. Identify central examples of historical continuity and change in the aesthetic form and content of audio-visual media.

**SAMPLE REQUIRED TEXTS/SUGGESTED READINGS/MATERIALS**

1. Sturken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. 2nd edition. UK: Oxford University Press, 2009. [S&C]

2. Some required readings will be posted to Blackboard (<https://blackboard.sc.edu/>) as indicated by [Bb] in the Schedule of Classes.

### **SAMPLE ASSIGNMENTS AND/OR EXAM**

1. **Participation** (Primarily via Twitter--instructions distributed separately)
2. **Weekly quizzes**
3. **Midterm exam**
4. **Final exam**
5. **Four assignments**
  - a. Assignment #1: PracticeLooking
    - i. Objective: Demonstrate an understanding of how looking relates to power in everyday life.
    - ii. Activity: Photograph a “practice of looking” as defined by the course readings and lectures. In a public blog post that includes this image, describe and explain the social practice represented and evaluate the image as an aesthetic and ethical depiction of the practice.
    - iii. Assessment: Successful completion of the assignment will result in a photographic image that demonstrates an ability to frame an act of looking and a blog post that synthesizes ideas from course readings and lectures.
  - b. Assignment #2: Remix
    - i. Objective: Use basic video editing techniques to create a unique work designed to change or challenge a practice of looking.
    - ii. Activity: Re-edit publicly available Creative Commons video to create an original work. In public blog post that embeds this video, identify and explain the challenge or change this work enacts.
    - iii. Assessment: Successful completion of the assignment will result in a remix artifact and accompanying blog post that demonstrates an ability to use basic video editing techniques and synthesize ideas from course readings and lectures.
  - c. Assignment #3: PracticeListening
    - i. Objective: Demonstrate an understanding of how listening relates to power in everyday life and differs from practices of looking.
    - ii. Activity: Record a “practice of listening” as defined by the course readings and lectures. In a public blog post that embeds this sound, describe and explain the social practice represented and evaluate the sound recording as an aesthetic and ethical depiction of the practice.
    - iii. Assessment: Successful completion of the assignment will result in an audio artifact and a blog post that demonstrates an ability to synthesize ideas from course readings and lectures.
  - d. Assignment #4: Intervene

- i. Objective: Attempt to change the way a particular group sees, understands, and talks about and/or interacts with a scientific truth, news event, or another group, and explain why this change is desirable.
- ii. Activity: Use any media and tools available to you--text, images, video, sounds--to create an original work that might become a meme. In a public blog post that includes this media artifact, explain how you hope this meme might function and defend its value.
- iii. Assessment: Successful completion of the assignment will result in an original work that demonstrates facility with course skills and concepts, including a capacity for ethical evaluation of the work.

**SAMPLE COURSE OUTLINE WITH TIMELINE OF TOPICS, READINGS/ASSIGNMENTS, EXAMS/PROJECTS**

**Week 1: What is meant by “practices of looking”?**

Introduction  
S&C Chapter 1: Images, Power, Politics

**Week 2: How are practices of looking related to power?**

S&C Chapter 3: Modernity: Spectatorship, Power, Knowledge

**Week 3: Is there a good way to watch?**

Foucault, Michel. "Panopticism." *Discipline and Punish*. 1977. 195-228.  
Assignment #1 due

**Week 4: Do practices of looking create shared ideas and values?**

S&C, Chapter 2: Viewers Make Meaning  
Marx and Engels, *The German Ideology* (selections TBA, on Blackboard)

**Week 5: How does mass reproduction alter practices of looking?**

S&C Chapter 5: Visual Technologies, Image Reproduction, and the Copy  
Grusin, Richard. "Affect, Mediality, and Abu Ghraib." *Premediation: Affect and Mediality after 9/11*. UK: Palgrave Macmillan, 2010. 62-89. (on Blackboard)

**Week 6: How do images provoke desire?**

S&C Chapter 7: Advertising, Consumer Cultures, and Desire  
Assignment #2 due

**Week 7: Is realism bad for you?**

S&C Chapter 4: Realism and Perspective: From Renaissance Painting to Digital Media  
Brecht, Bertolt. "The Modern Theater Is the Epic Theater." *Brecht on Theater*. 33-42. (Blackboard)

**Week 8: Midterm Review and Exam**

Review  
Exam

- Week 9:**     **How might "practices of listening" differ from "practices of looking"?**  
Shaeffer, Pierre. "Acousmatics." *Audio Culture: Readings in Modern Music.*, eds  
Christoph Cox and Daniel Warner, New York: Continuum, 2004. 76-81.  
Oliveros, Pauline. "Some Sound Observations," *Audio Cultures*. 102-106.  
Shaefer, R. Murray. "Music of the Environment," *Audio Cultures*. 29-38.
- Week 10:**    **How do "practices of listening" interact with "practices of looking"?**  
Chion, Michel. "Projections of Sound on Image," *Audio-Vision: Sound on Screen*.  
3-24.  
Jarrett, Michael. "Sound Doctrine," interview with Walter Murch. 1-13.  
Assignment #3: Practice Listening due
- Week 11:**    **Is science a practice of looking?**  
S&C, Chapter 9: Scientific Looking, Looking at Science
- Week 12:**    **Do news media make us better citizens?**  
Lippmann, Walter. "The World Outside and the Pictures in our Heads." 1922.  
Public Opinion. (New York: Free Press, 1997). 3-20.  
Doane, Mary Ann. "Information, Crisis Catastrophe." *New Media, Old Media: A  
History and Theory Reader*. Eds. Wendy Chun and Thomas Keenan. (New York:  
Routledge, 2006). 251-264.
- Week 13:**    **Do media connect us with the world . . . ?**  
S&C Chapter 10, The Global Flow of Visual Culture
- Week 14:**    **. . . and if so, what kind of connection is it?**  
Parks, Lisa. "Satellite Spectacular." *Cultures in Orbit: Satellites and the Televisual*.  
Durham, NC: Duke University Press, 2005. 21-45.  
Assignment #4 due
- Week 15:**    **Review**  
Review

**Final exam according to University exam schedule**