

Syllabus

for course at advanced level

Media Studies: Keywords for the Present
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**7.5 Higher Education
Credits**
7.5 ECTS credits

Course code:	FV7010
Valid from:	Autumn 2010
Date of approval:	2009-05-20
Changed:	2010-06-10
Department	Department of Media Studies
Main field:	Cinema History and Theory/Cinema Studies
Specialisation:	A1N - Second cycle, has only first-cycle course/s as entry requirements

Decision

The course outline was approved by the Faculty of Humanities on the 29th October 2008, and by the board of the Department of Cinema Studies on the 10th June 2010, and is valid from 30th August 2010.

Prerequisites and special admittance requirements

Bachelor level courses, 30 ECTS, in Cinema Studies, Media and Communication Studies or equivalent. English B; or, qualified for advanced-level studies at Stockholm University.

Course structure

Examination code	Name	Higher Education Credits
FV70	Media Studies: Keywords for the Present,	7.5

Course content

This course, co-taught by Cinema Studies and Journalism, Media, and Communication, provides analytical tools for critically investigating contemporary media culture. By emphasizing "keywords", i.e. concepts, theories and methodological perspectives, the course provides an overview of key debates within contemporary media studies and is highly pertinent for students planning or already writing their MA-thesis. Focusing on both traditional media (e.g. TV, press, film, radio) and forms of digital culture the course offers critical perspectives on the transformations of media technologies, production and reception practices, aesthetic and representational strategies and the changing cultural and social meanings of media. Topics discussed include media convergence vs. media specificity, intermediality/transmedial narration, novel forms of media uses, changing screen cultures, notions of "trash" and media affects.

Learning outcomes

Course objectives:

After passing the course the student will have acquired:

1. an enhanced familiarity with the key concepts and critical debates within contemporary media studies
2. an ability to analyze the dominant features of contemporary media culture from theoretical and historical perspectives
3. an ability to critically evaluate and formulate research questions bearing on contemporary media culture

Education

Lectures and seminars are offered within budgetary constraints. The departmental board is responsible for the overall planning of the course and its mandatory components.

Forms of examination

a. The viewing of film, television and other media throughout the course is mandatory and will be assessed on par with course literature. The course is examined by means of written and/or oral assignments. Essays or theses should be word processed and students may be required to present them electronically. Genuine Text may be used to protect against plagiarism. Cases of suspected cheating, such as plagiarism, will be reported to the University's Disciplinary Committee by the departmental chair or director of studies.

b. Grades are given according to a criterion referenced seven-point scale:

A = Excellent
B = Very good
C = Good
D = Satisfactory
E = Poor
Fx = Inadequate
F = Unacceptable

c. The grading criteria for this course are to be distributed at the beginning of the course.

d. The final grade for the whole course must be at least E to pass.

e. In order to obtain at least a grade of E, a student who has received an F or Fx has the right to additional four tests provided the course is still offered. A student who has received a grade of E or higher may not take the test again in order to get a higher grade.

A student who has received the grade of Fx or F twice on a given test and by the same examiner can, on application, be granted a new examiner, unless there are specific reasons against it. The application should be addressed to the board of the department.

Interim

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for a three-semester period. However, the restrictions above under Forms of examinations still hold.

Limitations

This course cannot be included in a Bachelor's or Masters degree together with courses taken nationally or internationally of which the contents overlap with the course.

Required reading

Charged!  Media Controversies and Critical Clashes (7,5 hp)

Course literature

Course book:

Cottle, Simon. *Mediatized Conflicts: Understanding Media and Conflicts in the Contemporary World*. London: Open University Press, 2006. (230 p.) SUB E-books>

Course compendium:

Bazin, André. "Death Every Afternoon", trans. Mark A. Cohen. In Ivone Margulies (ed.), *Rites of Realism. Essays on Corporeal Cinema*. Durham and London: Duke University Press, 2003: 27–32.

Bland, Lucy. "The Case of the Yorkshire Ripper: Mad, Bad, Beast or Male?" In Jill Radford and Diane E.H. Russell (eds), *Femicide: The Politics of Women Killing*. Buckingham: Open University Press, 1992: 233–252.

Dyer, Richard. "Three Questions about Serial Killing". In *The Matter of Images* (second edition). London: Routledge, 2002: 110–118.

Newitz, Annalee. "Serial Killers", *CineAction* 38 (1998): 38–46.

Riebert, Kristina. "National Television News of the World. Challenges and Consequences". In Roosvall and Salovaara-Moring (eds) *Communicating the Nation*. Nordicom, 2010: 195–213.

Wahlberg, Malin. *Documentary Time. Film and Phenomenology*. Minneapolis and London: University of Minnesota Press, 2008: 22–43.

Westerlund, Michael. "Summary". In *Självmod och Internet. Kommunikation om ett livsfarligt ämne*. Stockholm: JMK, Stockholms universitet, 2010.

Westerlund, Michael and Wasserman, Danuta. "The role of the Internet in suicide prevention". In Danuta Wasserman and Camilla Wasserman (eds.) *Oxford Textbook of Suicidology and Suicide Prevention*. A Global

Perspective. Oxford: Oxford University Press, 2009. Wolf, Mark J. P. "Subjunctive Documentary: Computer Imaging and Simulation". In Jane M. Gaines and Michael Renov (eds), *Collecting Visible Evidence*. Minneapolis and London: University of Minnesota Press, 1999: 274–292.

Online articles:

Ahmed, Sara. "Affective Economies", *Social Text* 22, No. 2 (2004): 117–139. SUB E-journals>

Attwood, Feona. "Same Old Story? The tale of Diana, Princess of Wales", *Journal of Gender Studies*, Vol. 8, No. 3 (1999): 313–322. SUB E-journals>

Baker, D. and Fortune, S. "Understanding Self-Harm and Suicide Websites: A Qualitative Interview Study of Young Adult Website Users", *Crisis* 29 (2008): 118–122. SUB E-journals>

Berlant, Lauren and Warner, Michael. "Sex in public", *Critical Inquiry* 24, no. 2 (Winter98 1998): 547–567. SUB E-journals>

Brauer, Lydia and Shields, Vickie Rutledge. "Princess Diana's celebrity in freeze-frame. Reading the constructed image of Diana through photographs", *European Journal of Cultural Studies*, Vol. 2, No. 1 (1999): 5–25. SUB E-journals>

Hasian, Marouf. "Nostalgic longings, memories of the „Good War,‟ and cinematic representations in *Saving Private Ryan*", *Critical Studies in Media Communication*, Vol. 18, no 3, 2001: 338–358. SUB E-journals>

Hemmings, Clare. "Invoking Affect. Cultural theory and the ontological turn", *Cultural Studies* 19, No. 5 (September 2005): 548–567. SUB E-journals>

Illouz, Eva. "Emotions, Imagination and Consumption: A new research agenda", *Journal of Consumer Culture* 9, No. 3 (November 2009): 377–413. SUB E-journals>

Kingsepp, Eva. "Immersive Historicity in World War II Digital Games", *HUMAN IT* No. 8.2 2006: 61–90. <http://www.hb.se/bhs/ith/2-8/ek.pdf>>

Kulick, Don. "FOUR HUNDRED THOUSAND SWEDISH PERVERTS", *GLQ: A Journal of Lesbian and Gay Studies* 11, no. 2 (April 2005): 205–235. SUB E-journals>

Thomas, James. "From people power to mass hysteria. Media and popular reactions to the death of Princess Diana", *International Journal of Cultural Studies*, Vol. 11, No. 3 (2008): 362–376. SUB E-journals>