

**Seminar in Media, Culture and Communication**  
**MCC-GE 2001**  
**Department of Media, Culture, and Communication, New York University**

This course examines a broad range of theoretical approaches central to the study of media, culture, and communication. The course is organized around four broad and interrelated themes: (1) Media and Communication; (2) Power and Cultural Production; (3) Media and Technology; and (4) The International Frame. We will seek to understand the complex linkages between the social structures of media industries (technological, political, economic), the meaningful cultural objects they produce and distribute (texts, sounds and images), and the interpretations and uses people make of these objects. Students will learn the differences among the major theoretical and methodological approaches, be able to explain the advantages and disadvantages of each, and put them into practice for their own analysis, research, and professional practice.

**Readings**

There are some books that are central to this course. While it is not mandatory to purchase them, you will need them as references throughout the course, and may want them for your library. All are in print and available through major booksellers, including the NYU bookstore.

John Durham Peters, *Speaking Into the Air: A History of the Idea of Communication*. Chicago: The University of Chicago Press, 2000.

John B. Thompson, *The Media and Modernity*. Stanford: Stanford University Press, 1995

Everett M. Rogers, *A History of Communication: A Biographical Approach*. New York: Free Press, 1994

All the assigned book excerpts and articles listed on the course schedule will be made available through the New York University Classes system.

I will also occasionally upload audio and video examples. These will also be found on the NYU Classes Site. Any CDs or videos that are placed on reserve will be in the Avery Fisher Center for Music and Media (on the second floor of the Bobst Library). The syllabus is an outline only. Modifications are inevitable.

N.B. There will be no laptop usage in class:

[http://www.eric.ed.gov/ERICWebPortal/search/detailmini.jsp?\\_nfpb=true&\\_ERICExtSearch\\_SearchValue\\_0=EJ893903&ERICExtSearch\\_SearchType\\_0=no&accno=EJ893903](http://www.eric.ed.gov/ERICWebPortal/search/detailmini.jsp?_nfpb=true&_ERICExtSearch_SearchValue_0=EJ893903&ERICExtSearch_SearchType_0=no&accno=EJ893903)

**Assignments**

**Weekly Assignments**

For most weeks you will be asked to post a short response paper or a fragment of your research to the "Forums" Section of NYU Classes.

**Sound/Video/Web Examples**

You will frequently be expected to upload a sound, video or web example that illustrates some of the major themes covered in the reading for that particular week. There will be folders for this purpose on the website. Also, insofar as it's possible, you should bring these examples with you to class.

**Research Papers**

In addition to the in-class assignments, two research papers on a class topic are required for this course. We will discuss options for these papers during the semester. These papers should range between seven to fifteen 1.5 spaced pages, and will be proofread by two of your colleagues before being handed in to me. The papers will be due by classes 7 (October 23) and 13 (December 11) respectively. You may circulate them earlier if you wish.

## Evaluation Standards and Policies

A=Excellent. Outstanding work in all respects. Demonstrates comprehensive and solid understanding of course material, and presents thoughtful interpretations, well focused and original insights, and well reasoned commentary and analysis. Includes skillful use of source materials, illuminating examples and illustrations, fluent expression, and contains no grammatical or typographical errors.

B=Good. This work demonstrates a complete and accurate understanding of course material, presents a reasonable degree of insight and broad levels of analysis. Work reflects competence, but stays at a general or predictable level of understanding. Source materials and examples are used appropriately and articulation/writing is clear. Paper has been carefully proofread.

C=Adequate/fair. This work demonstrates understanding that hits in the ballpark but which remains superficial, incomplete, or expresses some significant errors or weaknesses. Source materials may be used inadequately or inappropriately, and arguments lack concrete, specific examples and illustrations. Writing or articulation may appear vague, hard to follow, or loaded with typos and other technical errors.

D=Unsatisfactory. This work demonstrates a serious lack or error in understanding, and fails to express the most rudimentary aspects of the course. Sources may be used entirely inappropriately or not at all, and writing is deficient.

F=Failed. Work not submitted or attempted.

## Grading Rubric

weekly written online responses (6 times 5 % each – you will be assessed on your ten *best* entries)  
oral presentation (10 %)  
two essay papers (2 times 20%)  
class participation (20%)

## COURSE SCHEDULE

### MEDIA AND COMMUNICATION

#### Class 1: Philosophy, Sociology, & History of Communication

Plato, *Phaedrus*, p.43 (line 259e1) to p. 69 (line 278b5)

John Durham Peters, *Speaking Into the Air*. 1-32 (and 33-62, optional)

John Thompson, *Media and Modernity* (10-43)

#### Further Reading

Daniel Czitrom, *Media and the American Mind: From Morse to McLuhan*

#### Class 2: Mediation & Reproducibility

Georg Friedrich Hegel, *Phenomenology of Spirit*, (opening arguments, only 58-66)

Walter Benjamin, *Illuminations*, “The Work of Art in the Age of Mechanical Reproduction”

Horkheimer and Adorno, *Dialectic of Enlightenment*, “The Culture Industry: Enlightenment as Mass

Deception”

Jean Baudrillard, *Simulacra and Simulation* (trans. By Sheila Faria Glaser), “The Precession of Simulacra”  
(only 1-14)

Further Reading

Robert Hullot-Kentor, “What is Mechanical Reproduction?” *Mapping Benjamin: The Work of Art in the Mechanical Age* (eds. Hans Ulrich Gumbrecht and Michael Merrinan), 158-170

Friedrich A. Kittler, *Grammaphone, Film, Typewriter*, “Introduction”

On the new “Urban” Suburban:

[http://www.salon.com/2012/09/22/invasion\\_of\\_the\\_faux\\_cities/?source=newsletter](http://www.salon.com/2012/09/22/invasion_of_the_faux_cities/?source=newsletter)

**Class 3: Immediacy, Presence & Spectacle**

Philip Auslander, *Liveness: Performance in a Mediatized Culture*, “Tryin’ to Make it real: live performance, simulation, and the discourse of authenticity in rock culture”

Guy Debord, *Society of the Spectacle*, “The Commodity as Spectacle”

Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey*, “Materialities/The Nonhermeneutic/Presence: An Anecdotal Account of Epistemological Shifts”

Arthur Schopenhauer, *The World as Will and Representation*, “On the Metaphysics of Music” (448-451)

Carolyn Abatte, *Critical Inquiry*, “Music: Drastic or Gnostic?”

Further Reading

Hans Ulrich Gumbrecht and Michael Merrinan, *Mapping Benjamin*, “Presence” (281-284)

Donna Jean Haraway, “The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others”

Matthew Lombard and Theresa Ditton, “At the Heart of It All: The Concept of Presence”

John Law. *After Method*. “Interlude: Notes on Presence and Absence”

David J. Bolter and Richard A. Grusin, *Remediation*. “Mediation and the Presence of Self”

Roland Barthes on Wrestling

**Class 4: Public Sphere & Imagined Communities**

Jurgen Habermas “The Public Sphere”

Benedict Anderson, *Imagined Communities*

humdog, “pandora’s vox: on community in cyberspace”

Christopher Kelty, “Geeks, Social Imaginaries, and Recursive Publics” (optional)

Michael Warner, *Publics and Counterpublics* (optional)

Further Reading

Craig Calhoun, *Habermas and the Public Sphere*, 1-50

Howard Rheingold, *Virtual Communities*

Jurgen Habermas, *Theory of Communicative Action*

Peter Dahlgren “The Public Sphere and the Net”\*\*

Douglas Kellner “Oppositional Politics and the Internet: A Critical/Reconstructive Approach”\*\*

Julian Dibbel, "A Rape in Cyberspace; or How an Evil Clown, a Haitian Trickster Spirit, Two Wizards, and a Cast of Dozens Turned a Database into a Society"\*\*\*  
Andrew Whelan, *Cybersounds*, "Do U Produce?: Subcultural Capital and Amateur Musicianship in Peer-to-Peer Networks"

## POWER AND CULTURAL PRODUCTION

### Class 5 a: Communication as Culture

James Carey, "Mass Communication Research and Cultural Studies: An American View"

Pierre Bourdieu *Distinction: A Social Critique of the Judgment of Taste* (excerpt)

Stuart Hall, "Encoding / Decoding"

Michel De Certeau, "Introduction" and "Making Due: Uses and Tactics" *The Practice of Everyday Life*

#### Further Reading

Clifford Geertz, *The Interpretation of Cultures*, "Thick Description" and "Deep Play"

Mikhail Bakhtin, "The Problem of Speech Genres," *Speech Genres and Other Late Essays*

Jacques Ranciere, *Aesthetics of Politics* (excerpt)\*

James Carey, "Mass Communication Research and Cultural Studies: An American View"

Raymond Williams, *Television, Technology and Cultural Form*, "The Technology and the Society"

Durkheim, Emile. *Elementary Forms of Religious Life* (ch 1)

Rothenbuhler (excerpt on the Olympic games)

Dayan & Katz, *Media Rituals* (excerpt on Princess Di Wedding)

Ien Ang, "On the Politics of Empirical Audience Research"

Andrea Press and Camille Johnson-Yale. 2008. "Political Talk and the Flow of

Ambient Television: Women Watching Oprah in an African American Hair

Salon." Pp. 307-23 in P. Goldstein and J.L. Machor, eds., *New Directions in*

*American Reception Study*. Oxford: Oxford University Press.

Klaus Bruhn Jensen and Karl Erik Rosengren "Five Traditions in Search of the Audience"

Simon During, *Cultural Studies Reader*, (Ch. 1)

Goffman presentation of self in every day life

### Class 5 b: Power, Knowledge & Practice

Michel Foucault, *Discipline & Punish* ("The Body of the Condemned," "Docile Bodies," and optionally "Panopticism")

Louis Althusser, "Ideology and Ideological State Apparatus"

Pierre Bourdieu, "Structures and the Habitus"

Rossmann, Gabriel. "Elites, Masses and Media Blacklists: The Dixie Chicks Controversy". *Social Forces*

83:1, September 2004, 61-79

#### Further Reading

Dreyfus book on Foucault

Michel Foucault *Power/Knowledge*

Paul Edwards, *Closed World*, (Chapter 1)  
Suzanne Cusick, "Music as Torture/Music as Weapon"  
See, Brian Holmes on Society of Control: <http://www.youtube.com/watch?v=HwDR9HLBIJU>

### **Class 6: Ideology, Hegemony & Political Economy**

Karl Marx "The Values of Commodities" and "The Fetishism of Commodities"

Raymond Williams, *Marxism and Literature*, "Hegemony" and "Culture"

Yochai Benkler, *The Wealth of Networks*, (Chs. 5-7 from Part II)

Tiziana Terranova, "Free Labor"

Virno, Paulo. 2007. "Post-Fordist Semblance," 42-46

#### Further Reading

<http://firstmonday.org/htbin/cgiwrap/bin/ojs/index.php/fm/issue/view/263/show Toc>

Karl Marx and Friedrich Engels, "Class Struggle"

Marshall Berman, *Adventures in Marxism*, "All that is Solid Melts into Air: Marx, Modernism and Modernization"

John Thompson, *Ideology and Modern Culture*, "The Concept of Ideology"

Antonio Gramsci, *Selections from the Prison Notebooks*: "History of the Subaltern Classes," "The Concept of Ideology," and "Cultural Themes: Ideological Material"

David Forgacs, "National-Popular: Genealogy of a Concept"

Nicholas Garnham, "Contribution to a Political Economy of Mass-Communication"

Sut Jhally, "The Political Economy of Culture"

Nicholas Garnham, "Political Economy and Cultural Studies: Reconciliation or Divorce?" and Lawrence Grossberg "Cultural Studies vs. Political Economy: Is Anybody Else Bored with this Debate?" *Colloquy*, March 1995

Herbert Schiller, *Culture, Inc.*, "The Corporation and the Production of Culture"

### **Class 7: Piracy, IP Law, and Paradoxes of Technical Reproducibility (Case Study: Music Industry in the Age of Digital Networks)**

Wikstrom, Patrik. 2009. "Introduction – Music in the Cloud" and "Music and the Media," in *The Music Industry: Music in the Cloud*. Malden, MA: Polity, 1-11, 85-117

Johns, Adrian. *Piracy: The Intellectual Copyright Laws from Gutenberg to Gates*. Chicago University Press, 2009 (Chapters 1 and 13)

Lessig, Lawrence. 2008. *Remix: Marking Art and Commerce Thrive in the Hybrid Economy*. Penguin: New York (Preface and Introduction)

Kernfeld, Barry, 2011. "Song Sharing," in *Pop Song Piracy: Disobedient Music Distribution Since 1929*. Chicago.

Leibovitz, Liel. 2011. "A Tangled Web: The Misguided Battle Against Online Copyright Infringement," *Dissent*. January 25. HYPERLINK

<http://dissentmagazine.org/online.php?id=435>

Sinnreich, Aram. "Mash it Up!" unpublished article (summary of *Mashed Up!*, 2010)

Karaganis, Joe et al (eds). "Media Piracy in Emerging Economies. "Chapter 3: South Africa," (Natasha

Primo and Libby Lloyd), 2011, 99-147

Larkin, Brian, "Pirate Infrastructures," *Structures of Participation in Digital Culture* (ed. J Karaganis), SSRN, 2007, 75-84 HYPERLINK

[http://www.ssrc.org/workspace/images/crm/new\\_publication\\_3/%7B6a130b0a-234a-de11-afac-001cc477ec70%7D.pdf](http://www.ssrc.org/workspace/images/crm/new_publication_3/%7B6a130b0a-234a-de11-afac-001cc477ec70%7D.pdf)

Zemp, Hugo, 1996. "The/An Ethnomusicologist and the Record Business," *Yearbook for Traditional Music*

Kernfeld, Barry, 2011. "Song Sharing," in *Pop Song Piracy: Disobedient Music Distribution Since 1929*. Chicago.

**Additional Reading:**

Frere-Jones, Sasha. 2010. "You, the DJ: Online Music Moves to the Cloud," *The New Yorker*, June 14 & 21, 2010, 1389-139

Burkart, Patrick. 2010. *Music and Cyberliberties*. Wesleyan (excerpt)

Byrne, David. 2007. "David Byrne's Survival Strategies for Emerging Artists – and Megastars," *Wired Magazine*, Issue 16.01

See also HYPERLINK

<http://pitchfork.com/news/51515-thom-yorke-and-nigel-godrich-pull-music-from-spotify-speak-out-against-their-business-model/>

See also HYPERLINK

<http://www.ephemeraweb.org/journal/index.htm>

See also HYPERLINK

[http://cyber.law.harvard.edu/publications/2011/Rethinking\\_Music](http://cyber.law.harvard.edu/publications/2011/Rethinking_Music)

See also HYPERLINK

[http://online.wsj.com/article/SB10001424052748703727804576017592259031536.html?mod=googlenews\\_wsj](http://online.wsj.com/article/SB10001424052748703727804576017592259031536.html?mod=googlenews_wsj)

See also HYPERLINK

<http://futureofmusic.org/blog/2009/10/14/29-streams>

See also HYPERLINK

<http://vimeo.com/14912890>

See also HYPERLINK

<http://www.carseywolf.ucsb.edu/mip/net-worth-roundtable-3-compensation-and-creative-labor>

On SOPA Bill, 2012: HYPERLINK

[http://www.nytimes.com/2012/01/02/business/media/the-danger-of-an-attack-on-piracy-online.html?\\_r=1](http://www.nytimes.com/2012/01/02/business/media/the-danger-of-an-attack-on-piracy-online.html?_r=1)

On paradoxes of patents: "When Patents Attack ...": <http://www.thisamericanlife.org/radio-archives/episode/496/when-patents-attack-part-two?act=2>

Schur, Richard L. 2009. *Parodies of Ownership: Hip-Hop Aesthetics and Intellectual Property Law*. Ann Arbor: University of Michigan Press (Chapter 2)

Scherzinger, Martin. "Music, Spirit Possession and the Copyright Law: A Cross-Cultural Comparison," *Yearbook for Traditional Music*, Vol. 31, 1999, 102-125

Hilderbrand, Lucas. *Inherent Vice: Bootleg Histories of Videotape and Copyright*, 2011

Manovich, Lev. "Remix and Remixability," *New Media Fix*, 2005. HYPERLINK

<http://newmediafix.net/daily/?p=204>

McGill, Meredith. *American Literature and the Culture of Reprinting: 1834-1853*. Philadelphia: University of Pennsylvania Press, 2003

Sousa, John Philip. 1906. "The Menace of Mechanical Music" HYPERLINK

<http://www.phonozoic.net/n0155.htm>

Scherer, F.M. 2004. "The Economics of Music Publishing," *Quarter Notes and Bank Notes*. Princeton UP

Cruger, Roberta. "The Mash-Up Revolution," *salon.com*, 2005 HYPERLINK

[http://www.salon.com/entertainment/music/feature/2003/08/09/mashups\\_cruger](http://www.salon.com/entertainment/music/feature/2003/08/09/mashups_cruger)

Lanier, Jaron. 2010. *You are Not a Gadget: A Manifesto*. New York: Knopf, 77-116

Saxon, Elijah, "The Price of Free," *Social Text*, November 2009

Lemos, Ronaldo, and Castro O. 2008. *Tecnobrega: Para Reinventing the Music Business*. Rio de Janeiro:

Aeroplano Ed. (optional)

- Kembrew McLeod and Peter DiCola, *Creative License: The Law and Culture of Digital Sampling* (Duke University Press, 2011).
- Kembrew McLeod and Rudolf Kuenzli, *Cutting Across Media: Appropriation Art, Interventionist Collage, and Copyright Law* (Duke University Press, 2011).
- Paul K. Saint-Amour, *Modernism and Copyright* (Oxford University Press, 2010).
- Lewis Hyde, *Common as Air: Revolution, Art, and Ownership*, First Edition. (Farrar, Straus and Giroux, 2010).
- Mario Biagioli, Peter Jaszi, and Martha Woodmansee, *Making and Unmaking Intellectual Property: Creative Production in Legal and Cultural Perspective* (University Of Chicago Press, 2011).
- Marcus Boon, *In Praise of Copying* (Harvard University Press, 2010).

### Viewing

*RIP! A Remix Manifesto* (dir. Brett Gaylor)

*Good Copy, Bad Copy* (dir. Andreas Johnsen, et al)

## MEDIA AND TECHNOLOGY

### Class 8: Medium as Message, Technologies as Actors

Martin Heidegger, *The Question Concerning Technology* (excerpt)

Lev Manovitch, *Language of New Media*, “What is New Media?”

Langdon Winner, *The Whale and the Reactor*, “Do Artifacts Have Politics?”

Marshall McLuhan, “The Medium is the Message” (excerpt)

Bruno Latour, *We Have Never Been Modern* (excerpts)

Nicholas Carr, “Is Google Making Us Stupid?” *Atlantic* 2008

Ben Edelman, “Google Toolbar Tracks Searches,” at <http://www.benedelman.org/news/012610-1.html>

Bill Brown, “Thing Theory”

Geoff Bowker, *Sorting Things Out*

### Further Reading

Marshall McLuhan *Gutenberg Galaxy*

Harold Innis, *The Bias of Communication*

Walter Ong, *Orality and Literacy*

Joshua Meyrowitz, *No Sense of Place*

Friedrich Kittler, *Discourse Networks*

Ruth Cowan, *Consumption Junction*

Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network Theory*

Pinch & Bijker, *Social Construction of Technology*

Boczkowski, *Digitizing the News*

Reeves and Nass, *The Media Equation*

Hansen, *New Philosophy for New Media*

On algorithmic culture today:

<http://markcrispinmiller.com/2011/12/how-facebook-google-yahoo-and-the-rest-all-keep-you-trapped-inside-a-filter-bubble/>

## THE INTERNATIONAL FRAME

### Class 9: Post-Modernism, Networks & Rhizome

Slavoj Zizek, "It's Ideology, Stupid!" in *First as Tragedy, Then as Farce*

Slavoj Zizek, "Politics" in *Organs Without Bodies*

Jean-Francois Lyotard, "What is Postmodernism?"

Frederic Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism"

Jacques Derrida, *Margins of Philosophy*, "Differance"

Sherry Turkle, *Life on The Screen* (excerpt)

Gabriella Coleman, "Code is Speech"

David Harvey, *The Condition of Post-Modernity*, "Postmodernism" (excerpt)

#### Further Reading

Gilles Deleuze and Felix Guattari, *Thousand Plateaus* (excerpt)\*

David Harvey, *The Condition of Post-Modernity*, "Postmodernism"

Michael Hardt and Antonio Negri, *Empire*

Alexander R. Galloway, *Gaming: Essays on Algorithmic Culture*

David Harvey, *The Condition of Post-Modernity*, "Modernism"

Dick Hebdige, *Hiding in the Light*, "Staking out the Posts"

Jean-Francois Lyotard, "The Postmodern Condition"

Manuel Castells, *The Network Society* V. 1 (excerpts)

Jack Bratich. 2008. "Activating the Multitude: Audience Power and Cultural Studies." Pp. 33-55 in P. Goldstein and J.L. Machor, eds., *New Directions in American Reception Study*. Oxford: Oxford University Press.

### Class 10: The National & Post-Colonial Imagination

Edward Said, *Orientalism* (excerpt)\*\*

Arjun Appadurai, "Disjuncture and Difference in the Global Cultural Economy"

Gayatri Chakravorty Spivak, "Can the Subaltern Speak?" (excerpt)

Smith, James H. and Jeffrey W. Mantz, "Do Cell Phones Dream of Civil War: The Mystification of Production and the Consequences of Technology Fetishism in the Eastern Congo."

Kofi Agawu, *Representing African Music*, "The Invention of African Rhythm"

#### Further Reading

Homi Bhabha "DissemiNation: time, narrative, and the margins of the modern nation"

Partha Chatterjee, *The Nation and its Fragments* (excerpt)

Adam Hochschild. *King Leopold's Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa*.

Boston: Houghton Mifflin, 1998 (excerpt).\*

Jesus Martin-Barbero 'The Processes: From Nationalisms to Transnationalisms'  
Annabelle Sreberny 'The Global and the Local in International Communications'  
Jan Nederveen Pieters 'Globalization as Hybridization' Background:  
Joseph Straubhaar '(Re)Asserting National Television and National Identity Against the Global, Regional, and Local Levels of World Television'  
Ernest Renan, Joseph Stalin, various (very!) short readings on definitions of nation/alism  
Franz Fanon, *Black Skin, White Masks* (excerpt)

### **Helpful Additional Background Readings**

Janice Radway, *Reading the Romance Novel*\*\*  
Chandra Talpade Mohanty, "Under Western Eyes: Feminist Scholarship and Colonial Discourses"  
Hanno Hardt, *Critical Communication Studies: Communication, History and Theory in America*  
Raymond Williams, *Keywords: A Vocabulary of Culture and Society*  
Dominic Strinati, *An Introduction to Theories of Popular Culture*  
Michael Gurevitch (ed.), *Culture, Society and the Media*  
Tim O'Sullivan, John Hartley, Danny Saunders, Martin Montgomery, John Fiske (Eds), *Key Concepts in Communication and Cultural Studies*  
William Outhwaite & Tom Bottomore (eds.), *The Blackwell Dictionary of Twentieth Century Social Thought*  
*Cultural Studies Reader*  
Nicholas Mirzoeff, *Visual Culture Reader*

### **TOPICS**

#### **Class 11: Feminism & Queer Theory**

Denise Riley, *Am I that Name? Feminism and the Category of 'Women' in History* (excerpt)\*  
Michael Warner, *The Trouble with Normal: Sex, Politics and the Ethics of Queer Life* (excerpt)\*  
Eve Sedgwick, *Epistemology of the Closet* (excerpt)  
Gayle Salomon, *Assuming a Body* (excerpt)  
Judith Butler, *Undoing Gender* (excerpt)

#### Further Reading

Joan Wallach Scott, *The Politics of the Veil* (excerpt)  
Chandra Talpade Mohanty, "Under Western Eyes: Feminist Scholarship and Colonial Discourses"  
bell hooks, "Eating the Other: Desire and Resistance"  
Donna Haraway, "A Manifesto for Cyborgs"  
Janice Radway, *Reading the Romance Novel*\*\*

#### **Class 12: Sound Studies, Noise & Music**

Murray Shafer, "Open Ears," in *Audible Culture Reader* (ed. Michael Bull and Les Black)  
Sterne, Jonathan. 2003. "Techniques of Listening," in *The Audible Past: Cultural Origins of Sound*

Reproduction.

Jonathan Sterne, "Is Music a Thing?" unpublished paper

Katz, Mark. 2004. *Capturing Sound: How Technology Has Changed Music*. Berkeley, Los Angeles and London: University of California Press, 1-47

Lisa Gitelman, "Media, Materiality, and the Measure of the Digital" (optional)

Hirsch, Lily. "Weaponizing Classical Music". *Journal of Popular Musical Studies*, Vol.19, No. 4, 2007, 342-358 (optional)

Sterne, Jonathan. "Urban Media and the Politics of Sound Space," in *Sound Art and Culture*, special issue of *Open: Cahier on Art and the Public Domain* #9, Fall 2005, 6-15 <http://www.skor.nl/article-2853-en.html>

#### Further Reading

Murray Shafer, *Auditory Culture Reader* "Open Ears"

Thompson, Emily. 2004. *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*. Cambridge MA, London: MIT, 1-12 and 115-168

Fink, Robert. "Beethoven at the 7-Eleven: Classical Music, Negative Ambience, and Defensible Space," unpublished.

### **Class 13: Visual Cultures, Screens & Space**

Nicholas Mirzoeff, "On Visuality"

WJT Mitchell, What do Pictures Want? The Lives and Loves of Images, "Showing Seeing" (optional)

Susan Buck-Morss, "Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay Reconsidered"

Zaloom, Caitlin. "Markets and Machines: Work in the Technological Sensoryscapes of Finance"

#### Further Reading

Roland Barthes, *Image-Music-Text*, "The Photographic Message" and "Rhetoric of the Image"

Susan Sontag, *On Photography*, "In Plato's Cave" and "The Image-World"

Laura Mulvey "Visual Pleasure and Narrative Cinema"

### **More on Rhetoric, Influence, & Information**

Kant, Immanuel, *Critique of Judgment*, "Comparison of the Aesthetic Value of the Various Fine Arts"

C. Wright Mills, *People, Power, Politics*, "The Cultural Apparatus" and "Mass Media and Public Opinion"

Elihu Katz and Paul Lazarsfeld, *Personal Influence*, (only 1-47)

Jacques Ellul, *Propaganda*, (only 3-32 and 61-87)

Norbert Wiener, *Cybernetics: The Human Use of Human Beings* (Introduction, 23-39, 129-141)

See also

Aristotle, *On Rhetoric*

Edward Herman and Noam Chomsky, "A Propaganda Model"

Walter Lippman, *Public Opinion*

SAMPLE SYLLABUS