This course is a graduate research course for students in Media Ecology and other programs. It takes a variety of theoretical approaches to the cultural, social, and political effects of film, video, music, television, radio, and digital “content producers” in post-industrial economies. It will consider the interactions among the legal, technological, and regulatory matrixes that support and regulate these industries. It will also consider a variety of methodological approaches to documenting and analyzing these industries. Students will break into groups to prepare presentations on the various assigned texts and will aim to generate discussion. Students will do one short review essay of a book from beyond the assigned texts. And there will be a substantial research paper due at the end of the term.

**Texts:**

Theodor Adorno, *The Culture Industry* (Routledge)

Jurgen Habermas, *The Structural Transformation of the Public Sphere* (MIT Press)

Pierre Bourdieu, *The Field of Cultural Production* (Columbia UP)

David Harvey, *The Condition of Postmodernity* (Blackwell)

Vincent Mosco, *The Political Economy of Communication* (Sage)

Dan Schiller, *Digital Capitalism* (MIT Press)


Lawrence Lessig, *The Future of Ideas* (Vintage)

Siva Vaidhyanathan, *Copyrights and Copywrongs* (NYU Press)

**Electronic resources:**

Students should become familiar with electronic databases and Lexis/Nexis searches. In addition, students should read my Weblog at [http://www.nyu.edu/classes/siva](http://www.nyu.edu/classes/siva). Most importantly, students should use and regularly consult the Blackboard site for this class, accessible through [http://home.nyu.edu](http://home.nyu.edu).

**Assignments:**

Each student will write one 8-12 page review essay that explains the relevance of one outside book in the field of media industries or culture industries. The review essay will...
count for 25 percent of the final grade. And each student will produce a 20-page research paper at the end of the semester that refers to secondary texts and employs primary research. The final paper will count for 50 percent of the final grade. In addition, class participation will count for 25 percent of the final grade. Therefore, attendance is mandatory at all sessions.

**Presentations:**

In the first (Jan.22) session, I might select particular people to run the class discussion on a particular day for a particular text. There are 10 texts and 13 students. So some books will have to be double-teamed. The simplest way to run a class discussion is to generate a series of questions that might generate debate and dialogue among your peers. However, don’t hesitate to offer a more formal presentation of the book in question. It’s a good idea to read articles and reviews that refer to the ideas in the assigned text and incorporate them into your presentation.

**Schedule:**

Jan. 22 Introduction

Jan. 29 Theodor Adorno, The Culture Industry (Routledge)

Feb. 5 Peace Fire event with Ethan Casey, editor of BlueEar.com. Meet at 6:30 p.m. in Kimball Hall, first floor lounge, corner of Greene and Waverly Streets.

Feb. 12 Jurgen Habermas, The Structural Transformation of the Public Sphere (MIT Press)

Feb. 19 Pierre Bourdieu, The Field of Cultural Production (Columbia UP)

Feb. 26 David Harvey, The Condition of Postmodernity (Blackwell)

March 5 No class

March 12 Vincent Mosco, The Political Economy of Communication (Sage)

March 19 No class

March 26 Review essays due. Dan Schiller, Digital Capitalism (MIT Press)

April 2 Goldsmiths conference week. More information to come. Students should try to attend the public sessions. Todd Gitlin, Inside Prime Time (University of California Press).


April 16 Lawrence Lessig, The Future of Ideas (Vintage)

April 23 Guest lecturer: Carolyn de la Peña of the American Studies Department at the University of California at Davis. No assigned reading.

April 30 Siva Vaidhyanathan, Copyrights and Copywrongs (NYU Press)

May 7 Final paper due in my mailbox on the 7th floor of the East Building.