MEDIA SOCIOLOGY

Sociology 211

COURSE OUTLINE

WELCOME

Media Sociology is a PhD seminar taught by Toby Miller in Room 1126 of the grotesque Watkins building, on Wednesdays from 4.10 to 7pm. The prerequisite for participation is having graduate standing, or obtaining my consent. The usual description for this course announces that it will survey research on the production of news, mass entertainment, and culture, with emphases on the construction of audiences and the introduction of new media technologies. Because graduate-level gender-studies sociology classes are lacking this quarter, gender will be a key focus. Students may not have theoretical or activist backgrounds in the media, so we’ll consider other foundational forms of subjectification in addition to gender, such as sexuality, region, age, class, race, nation, and religion, and broad media issues: ownership, control, text, reception, medium specificity, and the like.

If you need to talk individually, please make a time to see me. My room number is 1140, cell 917 7512679, and email address <tobym@ucr.edu>. Office hours for the course are Wednesdays 2-4 pm.

ASSESSMENT


Examples of possible topics: feminist/queer activism re text or production; gender and textuality; content analyses of programs; journalism and women; queer web sites; cultural imperialism and gender; feminist media studies; internationalizing Yanqui nativism; the New International Division of Cultural Labor and gender; media effects, active-audience debates, and gender; public policy, the media, and sexuality; political economy and gender; and the media reform movement and difference.

Sociology graduate students who are not advanced to candidacy for the PhD will receive a letter grade; others will get a letter grade or can request Satisfactory (S) or No Credit (NC).
TEXTBOOKS

The textbooks are very general. *Creative Industries* applies recent developments in media studies to industry development, with gender an issue you must bring to its table. *Television Studies* surveys the state of play in media studies up to now, and directly addresses gender.

COURSE TOPICS AND READINGS (I expect you also to draw on the big list of references and elsewhere for discussion)

WEEK ONE January 10, 2007—INTRODUCTION
WEEK TWO January 17, 2007—MEDIA STUDIES Miller 1-7, Hartley 1-30
WEEK FOUR January 31, 2007—AUDIENCES (I) Miller 4-6, 11-14, 17-24, 60-63, 74-80, 87-90, 113-15, 127-30
WEEK FIVE February 7, 2007—AUDIENCES (II) Miller 14-17, 24-26, 64-73, 104-08
Hartley 177-87, 214-18
WEEK SIX February 14, 2007—CULTURAL POLICY Miller 50-56, 80-87, 130-31
Hartley 55-69, 147-56
WEEK SEVEN February 21, 2007—POLITICAL ECONOMY Miller 7-11, 43-50
Hartley 93-104, 126-46, 361-98
WEEK EIGHT February 28, 2007—CREATIVE INDUSTRIES Hartley 233-79, 299-311
WEEK NINE March 7, 2007—STUDENT PRESENTATIONS RE PAPERS (you will outline your intended papers and receive feedback on ideas and references from us)
WEEK TENTEN March 14, 2007—STUDENT PRESENTATIONS RE PAPERS

A program run by over the past two and a half years by the Program in Film & Visual Culture, the Center for Ideas & Society, and the journal *Television & New Media* has brought many leading cultural and social theorists to campus. This quarter we shall feature two prominent speakers, Sarah Banet-Weiser and Michael Hanchard. I suggest you look into their work in advance and attend their talks, which will be on January 23 (at 3pm) and January 24 (at 11am) for Banet-Weiser and February 14 (at 12pm) and February 15 (at 11am) for Hanchard. As usual, the format will be that on the first day the guests will present whatever they wish from their current work and on the second day there will be a roundtable on cultural politics/media and cultural studies. The locations will probably be HLMNSS 1500. I’m sure many of you have attended the many such events we’ve held and will be familiar with how they run.

BIG LIST OF REFERENCES
In order to comprehend the media, it’s necessary to understand but also move beyond the 19th/20th-century blinkers of knowledge boundaries erected and policed by rent-seeking professional associations. Many disciplinary formations address the media, and several
adopt gender optics (some relevant references are asterisked; many others listed here also address gender). Key institutions include: the International Association for Media and Communication Research, the International Communication Association, the Society for Cinema and Media Studies, the Association for Education in Journalism and Mass Communication, Union for Democratic Communications, the National Communication Association, the Canadian Communication Association, the Canadian Association of Media Education Organizations, the Center for Media Education, the Center for Media Literacy, Citizens for Media Literacy, the Media Education Foundation, the UK Association for Media Communication and Cultural Studies, EPTIC—Economía Política de las Tecnologías de la Información y de la Comunicación, the American Communication Association, the International Institute of Communications, the International Association for Media History, the African Council for Communication Education, the Baltic Association for Investigating the Communications Media, the Chinese Communication Association, the Caribbean Association for the Study of Communication, NORDICOM, the American Studies Association, the Popular Culture Association, the British Universities Film and Video Council, the Society for Visual Anthropology, the Asian Mass Communication Research Centre, the University Film and Video Association, the European Institute for the Media, the European Audiovisual Observatory, the Broadcast Education Association, the European Institute for Communication and Culture, the International Visual Sociology Association, Asociación Boliviana de Investigadores de la Comunicación, the Communication Institute for Online Scholarship, Screen Studies, Console-ing Passions, and Visible Evidence.

ANTHROPOLOGY


Peter Ian Crawford and David Turton, eds. *Film as Ethnography.* Manchester: Manchester University Press, 1992.


**CINEMA STUDIES**


*“The Female Spectator.”* *Camera obscura* nos. 20-21 (1989).

*“Feminist Film Criticism.”* *Film Criticism* 13, no. 2 (1989).

*“Feminist Film Criticism”* *Film Reader* no. 5 (1982).


*“Latin American Cinema: Gender Perspectives.”* *Journal of Film and Video* 44, nos. 3-4 (1992-93).


**MEDIA AND COMMUNICATION STUDIES**


**LAW AND POLICY**


**SOCIOLGY**


**“Class and Gender: Debates over the Television Soap Opera Aspirations.” Chinese Sociology and Anthropology 27, no. 4 (1995).**


