
ANTH 385

MEDIA, CULTURE, AND SOCIETY

Course Information

Method: Online

Date/Time: MWF 10-12

Instructor: Baird Campbell

Email: baird@rice.edu

Office Hours:

over Zoom, by appointment at
<https://bit.ly/3dXJwST>



Required Texts

All course materials are available on the Canvas website for this course

Students will benefit from having access to Netflix and Hulu. If you do not have access, please let me know so we can get you access.

Course Description

We live in a world dominated by more forms and volume of media than ever in history. From cell phones that play music, store files, and give us directions to the grocery store; to the seemingly endless supply of new streaming options as each company vies for its piece of the pie; from the recent unsettling role of Twitter in the US presidency; to the use of that same technology for racial justice activism around the world; in short, media is (are) everywhere. Despite this, anthropology has often shied away from critical engagement with media. In this course we will meet this challenge head on, learning the history of mass media in modern history, analyzing the role media play in recent political movements, and deconstructing our favorite reality TV shows.

Course Organization

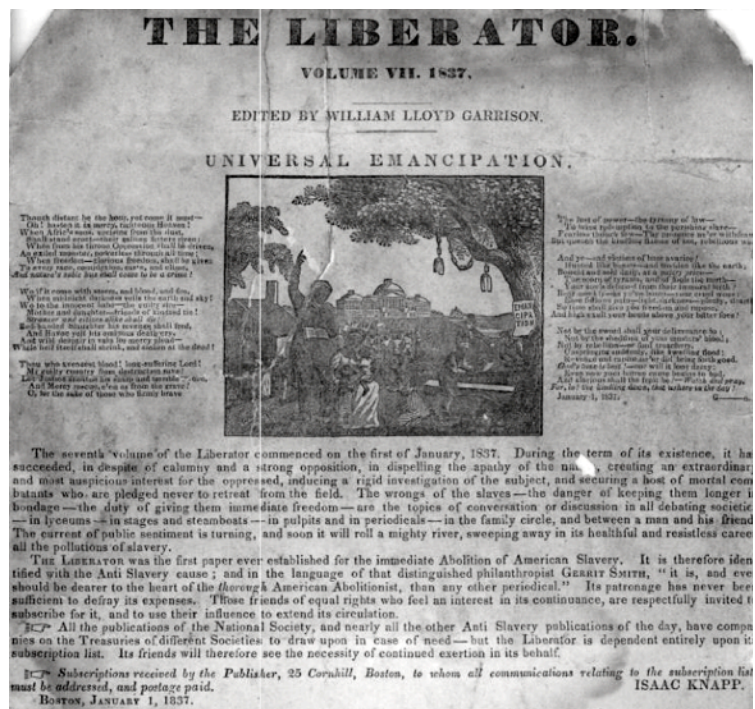
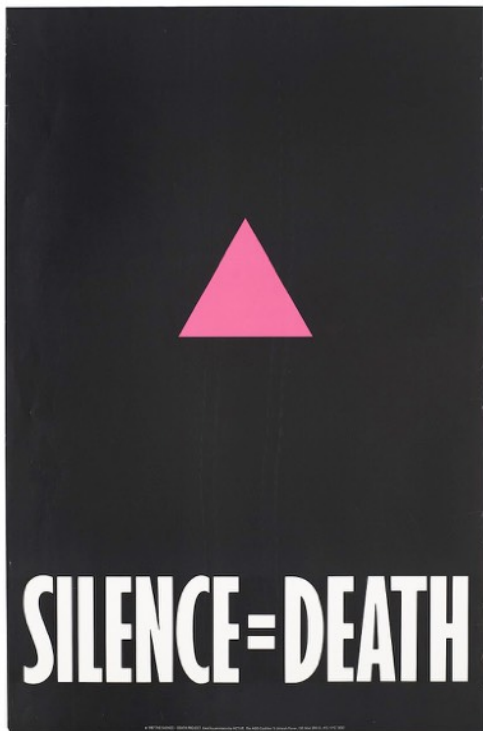
This course is divided into four thematic sections:

1. How to talk about media
2. How did we get here? Modern media history
3. Activist Media and Media from the Margins
4. Popular Media

Student Learning Goals

By the end of this course, students will:

1. Understand and be able to apply fundamental concepts from media theory including framing, publics and counterpublics, and interpellation;
2. Be able to analyze their own media consumption through an anthropological lens;
3. Gain an appreciation for the role of mass media in shaping cultural and political debates;
4. Critically examine the relationships between marginalized subjectivities and mass media technologies.



Participation - 40%

Participation is more than just speaking up in class. It means doing all the reading, completing all assignments, being a generous and thoughtful peer reviewer, and coming to office hours.

Fake News Challenge - 20%

Each class, one student will lead a brief, 10 minute presentation/discussion on a piece of "fake news." This news can come from any source, and each student should help the class understand how and why the fake news in question "works."

Final Project - 20%

There is no better teacher than experience, so your final project asks you to become a media maker as well as a consumer. You will create a media object (e.g. video, painting, song, social media strategy, archive, podcast, etc.) focusing on an issue important to you.

Creator's Statement - 20%

Along with the final project, students will prepare a 5-7 page creator's statement explaining their projects and engaging with them critically using the tools they've acquired throughout the semester.

Attendance

You may miss **two (2)** classes without penalty. After this, each missed class will result in a deduction of your final grade by a **third of a letter grade**.

If you miss a class, you **must** find out what you missed from a classmate and come to the next class prepared.

Tardiness of more than 15 minutes is considered an absence. All students are expected to be present with their cameras unless other arrangements have been discussed.

Grading

Participation - 40%

Fake News Challenge - 20%

Final Project - 20%

Creator's Statement - 20%

A: 94-100, A-: 90-93

B+: 87-89, B: 84-86, B-: 80-83

C+: 77-79, C: 74-76, C-: 70-73

D+: 67-69, D: 64-66, D-: 60-63

F/I: 59 and lower

Academic Accommodations

I am committed to making our virtual classroom an accessible space for all.

If you have a disability or other condition that may affect academic performance:

- make sure this documentation is on file with the Disability Resource Center (Allen Center, Room 111 / adarice@rice.edu / x5841) to determine the accommodations you need
- speak with me to discuss your accommodation needs.

Important: Sometimes we need accommodations that fall outside the framework of disability as understood by the DRC. Please do not hesitate to let me know about any additional help you may need.

Need Help with Class?

CAPC (Center for Academic and Professional Communication)

Currently doing consultations via Zoom. You can book an appointment with a writing consultant online.

The Reference Desk

Any of the librarians at the Reference Desk will be helpful, but Joe Goetz (jgoetz@rice.edu) is the dedicated librarian for anthropology, and loves to help students!

Digital Media Commons

The staff at the DMC can help you with audiovisual assignments, and can also provide you with any equipment you may need. Located in the Fondren basement.

Need Other Help?

Office Hours

It is perfectly acceptable to make an office hours appointment to talk about your struggles with the class that go beyond the content. Please reach out, and if I can, I will help you find a solution. Sign up for a slot here:

<https://bit.ly/3dXJwST>

Counseling Services

To help you manage course work, deadlines, personal and professional relationships and being away from home and/or family matters, the Rice Counseling Center (RCC) offers free, confidential support.

Formatting Your Work

All written work should be formatted as follows:

Font - Times New Roman

Size - 12

Margins - 1 inch all around

Page Numbers

In top left corner:

-Name

-Date

-Course

All work should be **spellchecked, proofread**, and have a meaningful **title**.

Guidance on Late Work

Missing a deadline is a stressful experience. Sometimes it's just the result of a one-off timing issue, but sometimes it's the result of something more persistent—struggling with the material, life circumstances, mental state—and the source of trouble is not always obvious from the inside. If you are going to turn in an assignment late:

1. Email me whatever you have before the deadline, and the first day's late penalty will be waived.
2. Stay in contact with me until you finish. We will make a plan to get you back on track.
3. This does not apply to final presentations and papers except under very exceptional circumstances

COURSE SCHEDULE

This syllabus is a guideline for this course. I reserve the right to make changes in it as necessary. All changes to the syllabus will be announced in class and on Canvas.

Week 1	In Class	Reading
Welcome!		
July 6, 2020	Welcome, introductions, syllabus review, key concepts Getting to Know You Survey due by 11:59 PM	What is one piece of media that influenced the way you see the world, and how?
How to talk about media		
July 8, 2020	Framing pt. 1	"Primary Frameworks" by Erving Goffman, from <i>Frame Analysis: An Essay on the Organization of Experience</i> Watch before class: <i>FYRE: The Greatest Party that Never Happened</i> , available on Netflix
July 10, 2020	Framing pt. 2	"Ideology, Frame Resonance, and Participant Mobilization" by David A. Snow and Robert D. Benford Watch before class: <i>Fyre Fraud</i> , available on Hulu
Week 2	In Class	Reading
How did we get here? Modern media history		

<p>July 13, 2020</p>	<p>The 24-Hour News Cycle</p>	<p>"We see more because we are not there': Sourcing norms and routines in covering Iran and North Korea" by Soomin Seo</p> <p>"Millennial Encounters with Mainstream Television News: Excess, Void, and Points of Engagement" by Debra Spitulnik Vidali</p> <p>Suggested Watch: <i>Outfoxed</i>, available on Canvas</p>
<p>July 15, 2020</p>	<p>How Mis/information Spreads</p>	<p>"Chilean! Is This How You Want to See Your Daughter?": The Cuban Revolution and Representations of Gender and Family during Chile's 1964 Anticommunist "Campaign of Terror" by Marcelo Casals</p> <p>"Mapping the anti-vaccination movement on Facebook" by Naomi Smith and Tim Graham</p> <p>Suggested Watch: <i>Massacre at the Stadium</i>, available on Netflix</p>
<p>July 17, 2020</p>	<p>Fake News</p>	<p>"Fakeness: Digital Inauthenticity and Emergent Political Tactics in Armenia" by Tamar Shirinian</p> <p>"The unedited public sphere" by Bruce Bimber and Homero Gil de Zúñiga</p> <p>Suggested Watch: <i>Digital Disconnect - Fake News, Privacy and Democracy</i>, available on Kanopy</p>
<p>Week 3</p>	<p>In Class</p>	<p>Reading</p>
<p>Activist Media and Media from the Margins</p>		

<p>July 20, 2020</p>	<p>A (Partial) History of Activist Media</p>	<p>“From Virtual Community to Virtual History: Mass Media and the American Antiwar Movement of the 1960s” by Edward P. Morgan</p> <p>“Latin American politics underground: Networks, rhizomes and resistance in cartonera publishing” by Lucy Bell and Patrick O’Hare</p> <p>Suggested Watch: <i>RIP: A Remix - Manifesto Mash-Ups, Copyright and Culture Creation</i> available on Kanopy</p>
<p>July 22, 2020</p>	<p>Black Lives Matter</p>	<p>“The Memeification Of Breonna Taylor’s Death” by Zeba Blay</p> <p>“All Lives Matter, but so Does Race: Black Lives Matter and the Evolving Role of Social Media” by Nikita Carney</p> <p>Suggested Watch: <i>Whose Streets?</i>, available on Kanopy</p>
<p>July 24, 2020</p>	<p>Populism and the Alt-Right</p> <p>2-page final project proposal due by 11:59 PM</p>	<p>“Right-wing populism, social media and echo chambers in Western democracies” by Shelley Boulianne, Karolina Koc-Michalska, and Bruce Bimber</p> <p>“Alphas, Betas, and Incels: Theorizing the Masculinities of the Manosphere” by Debbie Ging</p> <p>Suggested Watch: <i>Alt Right: Age of Rage</i>, available on Netflix</p>
<p>Week 4</p>	<p>In Class</p>	<p>Reading</p>
<p>Activist Media and Media from the Margins (cont’d)</p>		

<p>July 27, 2020</p>	<p>Dis/ability and media</p> <p>Mid-Semester Check-In Survey due at 11:59 PM</p>	<p>"American Sign Language in Virtual Space: Interactions between Deaf Users of Computer-Mediated Video Communication and the Impact of Technology on Language Practices," by Elizabeth Keating and Gene Mirus</p> <p>Crip Camp, available on Netflix</p> <p>Optional reading: "Crawling toward Civil Rights: News Media Coverage of Disability Activism" by Beth Haller, in <i>Cultural Diversity and the U.S. Media</i></p>
<p>July 29, 2020</p>	<p>Indigenous Activism</p>	<p>"Indigenous, Ethnic and Cultural Articulations of New Media" by Ramesh Srinivasan</p> <p>"The Cyberspace "War of Ink and Internet" in Chiapas, Mexico" by Oliver Froehling</p> <p>Suggested Watch: <i>More Than a Word: Native American-Based Sports Mascots</i>, available on Kanopy</p>
<p>July 31, 2020</p>	<p>LGBTQ+/Queer Activism</p>	<p>"From the Margins You Push So That the Center Implodes': Queer Media in South Africa" by Ruti Talmor</p> <p>"Parties, Advocacy and Activism: Interrogating Community and Class in Digital Queer India" by Rohit K. Dasgupta</p> <p>Suggested Watch: <i>United in Anger: A History of ACT UP - The Grassroots Movement to End the AIDS Crisis</i>, available on Kanopy</p>
<p>Week 5</p>	<p>In Class</p>	<p>Reading</p>
		<p>Popular Media</p>

<p>August 3, 2020</p>	<p>Dating Apps</p>	<p>“Tinder’s lesbian digital imaginary: Investigating (im)permeable boundaries of sexual identity on a popular dating app” by Lindsay Ferris and Stefanie Duguay</p> <p>“Gay Men’s Construction and Management of Identity” on Grindr by Rusi Jaspal</p> <p>Suggested Watch: <i>Love Me</i>, available on YouTube</p>
<p>August 5, 2020</p>	<p>Photography</p>	<p>“Working the Kodak Zone: The Labor Relations of Race and Photography in the Philippine Cordilleras, 1887-1914” by Adrian De Leon</p> <p>“Image Politics and Disturbing Temporalities: On “Sex Change” Operations in the Early Chilean Dictatorship” by Fernanda Carvajal</p> <p>Suggested Watch: <i>Through a Lens Darkly: Black Photographers and the Emergence of a People</i>, available on Kanopy</p>
<p>August 7, 2020</p>	<p>Pornography</p>	<p>Chapter 1 of <i>A View from the Bottom: Asian American Masculinity and Sexual Representation</i> by Tan Hoang Nguyen (CONTAINS NSFW IMAGES)</p> <p>Circus of Books, available on Netflix</p> <p>Optional reading: “Pornography, Trans Visibility, and the Demise of Tumblr” by Carolyn Bronstein</p>
<p>Week 6</p>	<p>In Class</p>	<p>Reading Suggested</p>
		<p>Popular Media</p>

Summer Block C2 2020

<p>August 10, 2020</p>	<p>Reality TV</p>	<p>"Reality Moms, Real Monsters: Transmediated Continuity, Reality Celebrity, and the Female Grotesque" by Jennifer Lynn Jones and Brenda R. Weber</p> <p>"Quality" Reality and the Bravo Media Reality Series by Jane Feuer</p> <p>Suggested Watch: The Hotwives of Orlando/ Las Vegas, available on Hulu.</p>
<p>August 12, 2020</p>	<p>The Archive</p>	<p>"Memory Resurrected in HD: Collective Digital Video Filmmaking as Production of Counterhistory" in the Folk Memory Project by Jinying Li</p> <p>"We're here! We're queer? Activist Archives and Archival Activism" by Mathias Danbolt</p> <p>Suggested Watch: <i>History Lessons</i> by Barbara Hammer, available on Canvas (starts at 22:50)</p>
<p>August 14, 2020</p>	<p>Wrap-up</p>	
<p>August 18, 2020</p>	<p>Final project and creator's statement due by 11:59 PM</p>	