

SYLLABUS

# PS 315 THE POLITICS OF MEDIA: CULTURAL REPRESENTATIONS OF POLITICS

OSU, E-CAMPUS: WINTER 2024

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## 1. COURSE INTRODUCTION

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For most citizens, access to politics is primarily mediated through various forms of communication and representation: be they newspapers, radio, television, films, web sites, blogs, online communities, etc.: In order to access political knowledge and to gain knowledge over politics, these media need to be consulted, consciously or subconsciously.

This course analyses various forms of cultural representations of politics in different media. First, we will discuss core theories of media and representation, and then apply these theories to different media examples. Students are provided with a selection of such examples, but are required to find some source materials of their own.

This course fulfills the Baccalaureate Core requirement for the Social Processes and Institutions category. It does this by examining theories of media and politics throughout history, and inviting students to critically reflect upon how these discussions continue to shape contemporary politics and culture.

## 2. COURSE PHILOSOPHY & POLICIES

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### 2.1. Class Objective

The **main objective** of this course is to foster critical thinking on the basis of increased domain knowledge and advanced theoretical reflections on the topic of the class. The readings offered are academic articles or political documents. Students are required to conduct own research and participate actively in the discussion in order to create a peer learning community.

### 2.2. Assignment Rationale

**Assignments** in this class are meant to develop student research and discussion on the topic. These are the assignments – see also below for a detailed description. Assignments 3+5 should also be sent via e-mail to the instructor to preempt technical issues with the online class system. Presentations are posted on Canvas.

1. Ongoing assignment: active participation in the discussion. Graded will be the extent of activity, but not its content. You should aim to post regularly, at least once a week. If that is not possible, post whenever you can, and let me know about a possible individual schedule.
2. One presentation of one assigned text (due depending on when the text is scheduled).
3. Midterm response essay that collects preliminary ideas for student research.
4. Presentation of preliminary research ideas to class towards the end of term, in order to gather peer and instructor feedback for final research paper.
5. Final research paper, based on the research presentation.

### 2.3. General Guidelines

- You are required to **read this syllabus in full**. Please direct any questions directly to the instructor in person or via e-mail. Please also monitor announcements in case the schedule needs to change.
- Typically, **following all instructions** will lead to successful participation in class. For more detail, see below for the schedule, as well as on p. 16 for descriptions of assignments, and p. 16 for student learning outcomes.
- A seminar thrives on the regular participation of every single member of the group. You are expected to participate actively in the discussions, and you should feel free to do so. **This is a place to learn, not a place to be perfect.** You do not need to be intimidated. Everyone is in the same boat.
- **Respect your fellow students.** Everybody should feel safe to be as honest as possible. People are indeed able to **see things differently**, even though they have the same facts. If somebody makes what could be seen a mistake, be patient and understanding. Focus any **critique** on the argument and the issue, not on the person making the statement. We are all learning, and we will never be perfect.
- Language skills should not distract from your message. I do not grade language and style per se, but if writing mistakes distract too much from your argument, so that any reasonable reader would have difficulties understanding it, your grade may be affected. Writing is difficult for everyone, and takes years of practice and skill. Feel free to ask for help if you feel that your writing needs improvement. The **Writing Center** provides students with a free consulting service for their writing assignments, see <http://cwl.oregonstate.edu/owl.php>.
- In the case that I feel **attendance/participation and reading progress** are below reasonable expectations, I reserve the right to do a quiz in order to check on reading progress.

## 2.4. Discussions

- Over the years, I have seen that whenever there is a strong instructor presence in a discussion board, **student participation in the discussions** goes down. Therefore, I will limit my contributions in the discussion forum. I will read student entries and respond whenever I feel there is a need to correct something or add a perspective that has not been addressed so far, or when discussion participation is low. But the main point of the discussion board is student peer discussion, and not overwhelming instructor input.
- For every assignment posted in the discussion board (text presentation, research presentation), there is also a mandatory **Q&A** component. I will wait a while till I grade such assignment to incorporate how the presenter handles peer responses.
- **Regular participation** in the class is mandatory.

## 2.5. Communication with Instructor

- Please email your instructor for matters of a personal nature. I will reply to course-related questions and email within 24-48 hours. I will strive to return your assignments and grades for course activities to you within five days of the due date.
- **Please let me know in advance** if you cannot complete assignments on time. We will find a way.
- If you feel you need **additional feedback** about how you are doing in class, do not hesitate to write me an e-mail. Usually, if you are posting regularly, and turn in all the required assignments on time and following instructions, you will be successful in this class.
- Given that this is an online class, I am very flexible in helping you manage your time, and to find an individual route through the class if necessary.
- Please feel free to contact me about any aspect of the course, or your performance. Let me know as soon as possible if there are any issues that might need my immediate attention. I'm always willing to learn myself, and improve the class whenever necessary.

## 2.6. Course Credits

This course combines approximately 90 hours of instruction, online activities, and assignments for 4 credits. This course has no prerequisites.

## 2.7. Technical Assistance

If you experience computer difficulties, need help downloading a browser or plug-in, assistance logging into the course, or if you experience any errors or problems while in your online course, contact the OSU Help Desk for assistance. You can call (541) 737-3474, email [osuhelpdesk@oregonstate.edu](mailto:osuhelpdesk@oregonstate.edu) or visit the [OSU Computer Helpdesk](#) online.

## 2.8. Learning Resources

Ability to Skype with instructor (Webcam & Software for example)

Please check with the OSU Bookstore for up-to-date information for the term you enroll ([OSU Bookstore Website](#) or 800-595-0357). If you purchase course materials from other sources, be very careful to obtain the correct ISBN.

## 2.9. Canvas

This course will be delivered via Canvas where you will interact with your classmates and with your instructor. Within the course Canvas site, you will access the learning materials, such as the syllabus, class discussions, assignments, projects, and quizzes. To preview how an online course works, visit the [Ecampus Course Demo](#). For technical assistance, please visit [Ecampus Technical Help](#).

### 3. SCHEDULE

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#### 3.1. Abbreviated Schedule – Everything on One Page

##### UNIT 1: THE POLITICAL IMAGINARY

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- ❖ Assignment 1 (ongoing): Discussion Board (10 points for 10 longer posts, continuous participation). Post to the discussion board during the relevant week when you can, I allow for maximum flexibility.
- ❖ Assignment 2: Present one Text of your choice in the week the text is assigned (5 points)

**Week 1:** *Culture and Politics: Texts on Cultural Memory and Soft Power*

**Week 2:** *Power and Ideology: Texts on Ideology, Censorship, Nationalism, the Cultural Industry*

**Week 3:** *The Public Sphere and Cultural Capital: Texts Exploring the Power Relationships in Culture*

##### UNIT 2: TECHNOLOGIES OF CULTURE

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**Week 4:** *Media and Technology: Texts on Media and Information Theory*

**Week 5:** *Cultural Criticism: Texts on Constructivism, Literary and Cultural Theory*

- ❖ Assignment 3: Response Essay “Analyzing Media” due Monday of Week 5, by 8 PM PT: via Canvas 10 points)

##### UNIT 3: INFORMATION & INTERPRETATION

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**Week 6:** *News Media: Texts Exploring Aspects of News Media*

**Week 7:** *Electronic Media: Texts Exploring Electronic Media*

**Week 8:** *Case Studies: A selection of various texts to aid your research brainstorming*

##### UNIT 4: STUDENT RESEARCH

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**Week 9:** ❖ Assignment 4: Research Presentations (10 points)

**Week 10:** *Own Research for Paper (Dead Week)*

Write your paper, Continue with the discussion

**Week 11:** *Submit Your Paper (Finals Week):*

- ❖ Assignment 5: Final Research Paper on Topic of your Choice, Based on your Research Presentation. Due Wednesday of Finals Week, by 8 PM PT via Canvas (15 points)

**Total Points: 50**

*Detailed Schedule as follows.*

### 3.2. Extended Introduction to the Topic of the Class

This class familiarizes you with key approaches to political and media theory. You are getting as full and thorough a picture as possible within such a short time. While this means a great deal of reading, the assigned scholarly texts will introduce you to the voices of key political theorists and practitioners themselves. This way, you will get a sense of the debate, and a feeling for the different disciplinary backgrounds of the authors.

### 3.3. Detailed Schedule

## UNIT 1: THE POLITICAL IMAGINARY

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Politics is usually perceived indirectly, mediated through cultural representations that can take many forms. We will begin our journey with an overview of theories that see how political ideas and culture are intertwined, and that see culture as eminently political.

- ❖ Assignment 1 (ongoing): Discussion Board (10 points for 10 longer posts, continuous participation is ideal). Post to the discussion board during the relevant week when you can: I allow for maximum flexibility.
- ❖ Assignment 2: Present one Text of your choice in the week the text is assigned (5 points), via Canvas AND Discussion Board

<b>Week 1: Culture and Politics</b>	<b>January 8-14</b>
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#### **Introduction: Ideas of Power**

*And on the pedestal these words appear: / "My name is Ozymandias, king of kings: / Look on my works, ye Mighty, and despair!"  
Nothing beside remains. Round the decay / Of that colossal wreck, boundless and bare / The lone and level sands stretch far away.  
(Percy Bysshe Shelley, "Ozymandias", 1818)*

Power and ideas about that power have always gone hand in hand. As Shelley illustrated in his poem, sometimes the idea of that power (in his case, Ozymandias = Rameses II) will survive that very power, until all that remains is memory. But how is that memory transmitted over time? How is the extent of a country's power and culture communicated throughout time and space? After an introductory text, we will be reading theories about cultural memory and soft power to begin our discussion.

#### **Lectures:**

- Audio Lecture 0: Introduction to the Class
- Audio Lecture 1: Culture and Representations

#### **Activities:**

- Write your first introductory discussion points
- Select the texts you would like to present

#### **Guiding Discussion Questions:**

- What is Culture? What is Politics? Can you think about how they are intertwined?
- What distinguishes cultural memory from regular and communicative memory?
- What transmission mechanisms / media are you aware of?

#### **Texts to be Discussed:**

- 1.01 Bennett, Tony. "Theories of the media, theories of society." *Culture, society and the media* (1982): 30-55.

- 1.02 Assmann, Jan. "Collective Memory and Cultural Identity." *New German Critique* 65 (Spring/Summer 1995): 125-133.
- 1.03 Nye, Joseph. "Soft Power." *Foreign Policy* 80 (Autumn 1990): 153-171.

## **Week 2: Power and Ideology**

**January 15-21**

### **Introduction: Propaganda**

Political propaganda and ideology are oftentimes at the center of the discussion about media. Since antiquity, philosophers have argued whether truth should be censored, and political messaging reflect the interests of the powerful. We will read about Plato's ideas of how the ideal state should handle such a problem. (You can read Plato's theories of the ideal state also as a theory of the ideal soul, which may change the meaning of crucial portions of the theory – but for the purposes of this class, we'll stick to politics).

Then, we will read how one of the foremost thinkers of the Frankfurt School, Theodor Adorno, reflected on mass media and what he called the Culture Industry. We will also investigate the links between media and the nation state by considering Benedict Anderson's model of nations as "imagined communities."

Two further texts round up the session by talking about propaganda and Max Weber's concept of charisma.

An additional and optional text by Hayden White discusses how even scientific and historical discourse can be biased by ideology and implicit selection bias.

### **Lecture:**

- Audio Lecture 2: Representations as Ideology

### **Activities:**

- Participate in the discussion forum

### **Guiding Discussion Questions:**

- In the Phaedrus example, what is the difference between memory and reminding?
- What does it mean for our understanding of media if we see writing as a technology?
- What relevance does the Allegory of the Cave have for understanding media?
- The allegory of the cave speaks of shadows, and of real objects – laying out his theory of forms. What is a form (or idea) according to Plato (you may need to [look this up](#))? Why does Socrates (according to Plato) want to ban poetry? How does this relate to the theory of forms?
- Why does Plato want to ban poetry?
- If Plato intends to seek truth – why the Noble Lie? Can you find similar dynamics in contemporary politics?
- Which representations and media are ideological, which are not?
- What influences Adorno's perception of mass media? Why is he focusing on the "Culture Industry"?

### **Texts to be Discussed:**

- 2.01 Plato's Theories of Politics, Media and Representation. Excerpts from the *Republic* and *Phaedrus*.
- 2.02 Anderson, Benedict. *Imagined Communities. Reflections on the Origin and Spread of Nationalism*. London, New York: Verso, 1983. 1-46.
- 2.03 Hobbs, Renee, and Sandra McGee. "Teaching about Propaganda: An Examination of the Historical Roots of Media Literacy." *Journal of Media Literacy Education* 6.2 (2014): 5.
- 2.04 Adorno, Theodor W. "Culture Industry Reconsidered." *New German Critique* 6 (Autumn, 1975): 12-19.
- 2.05 Herbst, Susan. "Political authority in a mediated age." *Theory and Society* 32.4 (2003): 481-503.

**Additional Text (Voluntary):**

- 2.06 White, Hayden. "The Value of Narrativity in the Representation of Reality." *Critical Inquiry* 7:1 (Autumn, 1980): 5-27.

**Week 3: The Public Sphere and Cultural Capital**

**January 22-28**

**Introduction: Media and Society**

Especially in democratic societies, the population itself needs to be able to develop political ideas and participate in political processes. Jürgen Habermas, another leading Frankfurt School philosopher, has shown how the public sphere in which such processes happened has been transformed during modernity. We will also read some ideas whether the internet could be seen as a new public sphere.

The second theoretical perspective under consideration this week will be the concept of "Cultural Capital", both from the perspective of Robert D. Putnam – who is also writing about a transformative change in society in modernity – and Pierre Bourdieu, who speaks from a Marxist position.

Third, we will read Robert N. Bellah's brief article on how the concept of "Civil Religion", already laid out by Jean-Jacques Rousseau, may be seen in action in American culture, at the example of the media coverage of the Kennedy Funeral.

**Lecture:**

- Audio Lecture 3: Colonialism, the American Revolution, and Democracy

**Activities:**

- Participate in the discussion forum
- Develop initial thoughts on your response paper on "Reading Culture as Politics" due Week 5

**Guiding Discussion Questions:**

- What has the transformation of the public sphere meant for democratic culture? Can you name examples from contemporary politics?
- What is "modernity" anyway? What distinguishes our modern (some would say, post-modern – but that could still be seen as a variant of modernity) society from what came before? How has the role of media changed historically?
- What is religious about Civil Religion?

**Texts to be Discussed:**

- 3.01 Habermas, Jürgen. "The Public Sphere: An Encyclopedia Article." *New German Critique* 3 (Autumn, 1974): 49-55.
- 3.02 Papacharissi, Zizi. "The Virtual Sphere: The Internet as a Public Sphere." *New Media Society* 4:9 (2002): 9-27.
- 3.03 Putnam, Robert D. "Tuning in, Tuning out: The Strange Disappearance of Social Capital in America." *PS: Political Science & Politics* 28.04 (1995): 664-683.
- 3.04 Siisiainen, Martti. "Two concepts of social capital: Bourdieu vs. Putnam." *International Journal of Contemporary Sociology* 40.2 (2003): 183-204.
- 3.05 Bellah, Robert N. "Civil Religion in America." *Dædalus* 96:1 (Winter 1967): 1-21. Retrieved from: [http://www.robertbellah.com/articles\\_5.htm](http://www.robertbellah.com/articles_5.htm) (05/10/2013).  
and Bill Moyers interview: [http://www.pbs.org/moyers/journal/archives/bellahwoi\\_flash.html](http://www.pbs.org/moyers/journal/archives/bellahwoi_flash.html)



## UNIT 2: TECHNOLOGIES OF CULTURE

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What is the nature of media? Does it matter how information is transmitted? What do we make of the various forms and transmission possibilities of media? Where can we find propaganda, soft power, the influence of the culture industry, the realm of the public sphere, the carriers of cultural capital; what constitutes the cultural memory of our cultures – and how is culture itself transmitted via media, and what is political about it? These and more questions will be discussed in the following.

### **Week 4: Media and Technology**

**January 29-February 4**

#### **Introduction: Media and Technology**

A “medium” is something that stands in between two or more things; it can be a material, a carrier (sometimes, a person), an inter“medi”ary, a tool. As such, it carries a message – but the carrier medium cannot be seen as neutral. It matters what the nature of such medium (plural: “media”) actually is. Whether it is a person that relates a message directly, or via writing, makes a difference – as we already saw in Plato’s reflections earlier. We will read a “recap” of media theories before delving into the reflections on media and technology by iconic media theorists like Marshall McLuhan, Susan Sontag, Walter Benjamin, and Neil Postman.

#### **Lecture:**

- Audio Lecture 4: Media and Technology

#### **Activities:**

- Participate in the discussion forum
- Write your response paper on “Reading Culture as Politics” due Monday of Week 5

#### **Guiding Discussion Questions:**

- Simply put, how does technology influence media, ideas, and society?
- Is technology then in itself political?

#### **Texts to be Discussed:**

- 4.01 Kellner, Douglas M., Meenakshi Gigi Durham. “Adventures in Media and Cultural Studies: Introducing the KeyWorks.” In: Kellner, Douglas M., Meenakshi Gigi Durham, eds. *Media and Cultural Studies. KeyWorks*. London: Blackwell, 2006. ix- xxxviii.
- 4.02 McLuhan, Marshall. “The Playboy Interview.” *Playboy Magazine* (March 1969). Retrieved from <http://www.digitallantern.net/mcluhan/mcluhanplayboy.htm> (05/10/2013).
- 4.03 Sontag, Susan. “In Plato’s Cave.” In: *On Photography*. New York: Picador, 1977. 1–24.
- 4.04 Benjamin, Walter. “The Work of Art in the Age of Technological Reproducibility.” Eiland, Howard, Michael William Jennings, eds. *Walter Benjamin. Selected Writings, Volume 4, 1938-1940*. Belknap P of Harvard U P, Cambridge and London, 2003. 251-283. Harvard University Press, 2003
- 4.05 *Note: If you choose these for your text presentation, you will need to present all 3 (very brief!) texts*
  - a) Postman, Neil. “Amusing Ourselves to Death.” Address at 1984 Frankfurt Book Fair. Retrieved from <http://www.suu.edu/honors/Amusing%20Ourselves.pdf>. (05/10/2013).
  - b) \_\_\_\_\_. “The Information Age: A Blessing or a Curse?” *The Harvard International Journal of Press/Politics* 9:2 (2004): 3-10. A
  - c) \_\_\_\_\_. “Five Things We Need to Know About Technological Change.” Talk delivered in Denver Colorado , March 28, 1998.



**Introduction: The Political in the Cultural**

The medium for politics can also be narratives, stories, or what is usually referred to as mere entertainment. Propaganda and ideology are best if underestimated – which is why the study of culture, from a political and social perspective, must appear especially important. Cultural studies investigates the oftentimes hidden meanings in unexpected places, which concerns especially constructions of power hierarchies, such as those based upon social constructions such as “race,” “class,” “gender,” “age,” “ethnicity,” et cetera. Conversely, such study may unmask so-called “grand narratives” that guide the cultural memory of nations.

**Lecture:**

- Audio Lecture 5: Culture as Political – Politics as Cultural

**Activities:**

- Participate in the discussion forum
- Submit your response essay:

❖ **Assignment 3: Response Essay "Analyzing Media" due Monday of Week 5, February 5, till 8PM PT via Canvas**

**Guiding Discussion Questions:**

- How do we read representations as political?
- How do we read how politics is represented in the media?
- What possibilities of interpretation does the “death of the author” possibly open up?
- Where would you see possible dangers of a concept of the “death of the author”?
- What could be the impact of surveillance, or the fear of surveillance, on free speech and media?
- In your experience, how much do you think audiences understand irony?
- What influences may an ironic, detached positionality have on how we see news, and understand politics? To what degree might such a positionality be helpful, to what degree detrimental, to public discourse?

**Texts to be Discussed:**

- 5.01 Murfin, Ross C., Johanna M. Smith. "What Is Cultural Criticism?" In: Murfin, Ross C., ed. *Case Studies in Contemporary Criticism: Heart of Darkness*. Boston: Bedford/St. Martin's, 1996. Retrieved from <http://www.usask.ca/english/frank/cultint.htm>. (05/10/2013).
- 5.02 Barthes, Roland. "The Death of the Author." In: *Image – Music – Text*. Trans. Stephen Heath. New York: Hill and Wang, 1977. 142-148.
- 5.03 Poster, Mark. "Global Media and Culture." *New Literary History* 39 (2008): 685-703.
- 5.04 Koskela, Hille. "'Cam Era'—the contemporary urban Panopticon." *Surveillance & Society* 1.3 (2002): 292-313.
- 5.05 Colletta, Lisa. "Political Satire and Postmodern Irony in the Age of Stephen Colbert and Jon Stewart." *The Journal of Popular Culture* 42:5 (2009): 856-874.

## UNIT 3: INFORMATION & INTERPRETATION

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### **Week 6: News Media**

**February 12-18**

#### **Introduction: News and Media**

Frequently, the understanding of “media” appears to be limited to what can be called “traditional forms” of media. This will usually include newspapers and journals (the “press”), radio, as well as television news. There are well-established patterns of reporting, of documenting, of reciprocity. As we read earlier from Benedict Anderson, the printing press had great influence on the very formation of the nation state, and has been what could be called the traditional the backbone of the “public sphere” as well.

We will be reading a selection of texts that talk about key approaches in the analysis of news media – such as agenda setting, framing, and priming. This discussion will be set within a contemporary political context, and also touch upon changes within the traditional news media formats and their dealing with newer forms of media – which will be discussed in the following week.

#### **Lecture:**

- Audio Lecture 6: News and Media

#### **Activities:**

- Participate in the discussion forum

#### **Guiding Discussion Questions:**

- How objective can news be?
- How has the understanding of news changed in the last decades?
- What generational changes do you perceive with regards to the consumption of traditional news media?
- What role do newspapers, radio and television news play in your life and the life of people around you?
- How trustworthy are the various news sources at your disposal?
- What key instances of undue political influence on news media are you aware of?
- Do you also know of instances where false or misleading reporting created political damage?

#### **Texts to be Discussed:**

- 6.01 Baum, Matthew A., Yuri M. Zhukov. “What Determines the News About Foreign Policy? Newspaper Ownership, Crisis Dynamics and the 2011 Libyan Uprising.” Paper prepared for 2012 *International Studies Association* Annual Meeting San Diego, CA, April 4, 2012.
- 6.02 McCombs, Maxwell E., Donald L. Shaw. “The Agenda-Setting Function of Mass Media.” *The Public Opinion Quarterly* 36:2 (Summer, 1972): 176–187.
- 6.03 Bennett, W. Lance. “The Personalization of Politics: Political Identity, Social Media, and Changing Patterns of Participation.” *The ANNALS of the American Academy of Political and Social Science* 644: 20 (2012): 20–39.
- 6.04 Scheufele, Dietram A., David Tewksbury. “Framing, Agenda Setting, and Priming: The Evolution of Three Media Effects Models.” *Journal of Communication* 57 (2007): 9–20.
- 6.05 Geer, John G. “The News Media and the Rise of Negativity in Presidential Campaigns.” *PS: Political Science & Politics* 45.03 (2012): 422–427.

**Introduction: Electronic Media**

Traditional (news) media – newspapers, magazines, radio and television – have been faced with internet-competition since the early 1990s with the birth of the World Wide Web, and more acutely, since 2002 with the rise of what has been called “Web 2.0” or Social Media. These “new media” seem to have challenged their established contenders by enabling a new virtual public sphere to arise and to give a forum to people to individually publish facts, opinions and commentary. We will read a selection of texts that analyze core elements of these new, electronic media, which will round up the selection of theoretical approaches before we shall delve into more specific case studies next week.

**Lecture:**

- Audio Lecture 7: New Media

**Activities:**

- Participate in the discussion forum
- Begin preparing your research

**Guiding Discussion Questions:**

- How has new electronic media changed the media landscape?
- If you can, please share some of your own experiences with electronic and social media that speak especially to social and political aspects of such media use.

**Texts to be Discussed:**

- 7.01 Shonkoff, Sam Berrin. "Internet Searchers, God Seekers, and Longing for the Unmediated." *Symposia: The Journal of the Department for the Study of Religion, University of Toronto*. Vol. 6. 2014.
- 7.02 Carr, Nicholas. "Is Google making us stupid?." *Yearbook of the National Society for the Study of Education* 107.2 (2008): 89-94.
- 7.03 Baumgartner, Jody C., Jonathan S. Morris. "MyFaceTube Politics: Social Networking Web Sites and Political Engagement of Young Adults." *Social Science Computer Review* 28:24 (2010): 24–44.
- 7.04 Piwek, Lukasz, and Adam Joinson. "'What do they snapchat about?' Patterns of use in time-limited instant messaging service." *Computers in Human Behavior* 54 (2016): 358-367.
- 7.05 Pittman, Matthew, and Brandon Reich. "Social media and loneliness: Why an Instagram picture may be worth more than a thousand Twitter words." *Computers in Human Behavior* 62 (2016): 155-167.

**Introduction**

Now that the theoretical background has become clearer, we will investigate how to read representations as political, and how to read how politics is represented in media. While we will talk about some specific representations, students will identify own examples to analyze.

**Lecture:**

- Audio Lecture 8: Media, Politics and Culture: A Summary and Recap of Core Themes & Theories

**Activities:**

- Read at least 4 out of the suggested texts, and share your thoughts on them online, and in class
- Participate in the discussion forum

- Identify examples you have found on your own (news, film, television, online) to discuss and analyze, and share that process online and in class, in order to develop ideas for your own research

### ***Selection of Texts to be Discussed:***

#### *Gender Politics in the Media*

- 8.01 Hatfield, Elizabeth Fish. "What it Means to Be a Man': Examining Hegemonic Masculinity in Two and a Half Men." *Communication, Culture & Critique* 3 (2010): 526–548.
- 8.02 Beyer, Sandra. "A Utopia for Conservatives and Real Men: Sexual Politics and Gendered Relations in *Star Trek*." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 143–162.
- 8.03 Mizejewski, Linda. "Feminism, Postfeminism, Liz Lemonism. Comedy and Gender Politics on *30 Rock*." *Genders OnLine Journal* 55 (2012). [www.genders.org/g55/g55\\_mizejewski.html](http://www.genders.org/g55/g55_mizejewski.html) (Retrieved 2013/11/24).

#### *Political Utopias:*

- 8.04 Eco, Umberto. "The Myth of Superman: The Amazing Adventures of Superman." *Diacritics* 2.1 (Spring, 1972): 14–22.
- 8.05 Kneis, Philipp. "Finding Atlantis Instead of Utopia: From Plato to Starfleet and Stargate Command." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 79–102.
- 8.06 Kneis, Philipp. "Barbarians at the Gate: (Ig)Noble Savages and Manifest Destiny at the Final Frontier." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 103–128.
- 8.07 Kneis, Philipp. "Communicating Democracy: Entering the American Republic through *The West Wing* or the *Commander in Chief*." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Picturing America. Trauma, Realism, Politics and Identity in American Visual Culture*. Frankfurt: Peter Lang, 2007. 131–149.
- 8.08 Vogler, Christopher. "A Practical Guide to Joseph Campbell's *The Hero with a Thousand Faces*." *Hero's Journey* (1985).

#### *Social Commentary*

- 8.09 Chaddha, Anmol, William Julius Wilson. "'Way Down in the Hole': Systemic Urban Inequality and The Wire." *Critical Inquiry* 38:1 (2011): 1–23.
- 8.10 Žižek, Slavoj. "Jack Bauer and the Ethics of Urgency." *In These Times* 01/27/2006. <http://inthesetimes.com/article/2481/jack-bauer-and-the-ethics-of-urgency> (Retrieved 11/24/2013).
- 8.11 Dittmer, Jason. "Captain America's empire: reflections on identity, popular culture, and post-9/11 geopolitics." *Annals of the Association of American Geographers* 95.3 (2005): 626–643.
- 8.12 Bechky, Perry S. "The International Law of Game of Thrones." *Alabama Law Review* 67.1 (2015).

## UNIT 4: STUDENT RESEARCH

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### Week 9: Research Presentations

March 4-10

#### Activities:

- Participate in the discussion forum
- ❖ **Assignment 4: Present your own research, via Canvas AND Discussion Board**

### Week 10: Time for Writing your Research Paper (Dead Week)

March 11-17

#### Activities:

- Write your research paper

### Week 11: Paper Done (Finals Week)

March 18 – 24

#### Activities:

- ❖ **Assignment 5: Send in Final Research Paper by Wednesday, March 20, of Week 11, 8 PM PT via Canvas**

## 4. BIBLIOGRAPHY OF REQUIRED TEXTS

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There is no textbook required for class. Instead, we will be reading original source texts and academic articles, as listed below.

#### Week.T# Texts in alphabetical order

- 2.04 Adorno, Theodor W. "Culture Industry Reconsidered." *New German Critique* 6 (Autumn, 1975): 12-19.
- 2.02 Anderson, Benedict. *Imagined Communities. Reflections on the Origin and Spread of Nationalism*. London, New York: Verso, 1983. 1-46.
- 1.02 Assmann, Jan. "Collective Memory and Cultural Identity." *New German Critique* 65 (Spring/Summer 1995): 125-133.
- 5.02 Barthes, Roland. "The Death of the Author." In: *Image – Music – Text*. Trans. Stephen Heath. New York: Hill and Wang, 1977. 142-148.
- 6.01 Baum, Matthew A., Yuri M. Zhukov. "What Determines the News About Foreign Policy? Newspaper Ownership, Crisis Dynamics and the 2011 Libyan Uprising." Paper prepared for 2012 *International Studies Association Annual Meeting* San Diego, CA, April 4, 2012.
- 7.03 Baumgartner, Jody C., Jonathan S. Morris. "MyFaceTube Politics: Social Networking Web Sites and Political Engagement of Young Adults." *Social Science Computer Review* 28:24 (2010): 24-44.
- 8.12 Bechky, Perry S. "The International Law of Game of Thrones." *Alabama Law Review* 67.1 (2015).
- 3.05 Bellah, Robert N. "Civil Religion in America." *Dædalus* 96:1 (Winter 1967): 1-21. Retrieved from: [http://www.robertbellah.com/articles\\_5.htm](http://www.robertbellah.com/articles_5.htm) (05/10/2013).  
and Bill Moyers interview: [http://www.pbs.org/moyers/journal/archives/bellahwoi\\_flash.html](http://www.pbs.org/moyers/journal/archives/bellahwoi_flash.html)

- 4.04 Benjamin, Walter. "The Work of Art in the Age of Technological Reproducibility." Eiland, Howard, Michael William Jennings, eds. *Walter Benjamin. Selected Writings, Volume 4, 1938-1940*. Belknap P of Harvard U P, Cambridge and London, 2003. 251-283.
- 7.02 Carr, Nicholas. "Is Google making us stupid?." *Yearbook of the National Society for the Study of Education* 107.2 (2008): 89-94.
- 1.01 Bennett, Tony. "Theories of the media, theories of society." *Culture, society and the media* (1982): 30-55.
- 6.03 Bennett, W. Lance. "The Personalization of Politics: Political Identity, Social Media, and Changing Patterns of Participation." *The ANNALS of the American Academy of Political and Social Science* 644: 20 (2012): 20-39.
- 8.02 Beyer, Sandra. "A Utopia for Conservatives and Real Men: Sexual Politics and Gendered Relations in *Star Trek*." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 143-162.
- 8.10 Chaddha, Anmol, William Julius Wilson. "'Way Down in the Hole': Systemic Urban Inequality and The Wire." *Critical Inquiry* 38:1 (2011): 1-23.
- 5.05 Colletta, Lisa. "Political Satire and Postmodern Irony in the Age of Stephen Colbert and Jon Stewart." *The Journal of Popular Culture* 42:5 (2009): 856-874.
- 8.11 Dittmer, Jason. "Captain America's empire: reflections on identity, popular culture, and post-9/11 geopolitics." *Annals of the Association of American Geographers* 95.3 (2005): 626-643.
- 8.04 Eco, Umberto. "The Myth of Superman: The Amazing Adventures of Superman." *Diacritics* 2.1 (Spring, 1972): 14-22.
- 6.05 Geer, John G. "The News Media and the Rise of Negativity in Presidential Campaigns." *PS: Political Science & Politics* 45.03 (2012): 422-427.
- 3.01 Habermas, Jürgen. "The Public Sphere: An Encyclopedia Article." *New German Critique* 3 (Autumn, 1974): 49-55.
- 8.01 Hatfield, Elizabeth Fish. "'What it Means to Be a Man': Examining Hegemonic Masculinity in Two and a Half Men." *Communication, Culture & Critique* 3 (2010): 526-548.
- 2.05 Herbst, Susan. "Political authority in a mediated age." *Theory and Society* 32.4 (2003): 481-503.
- 2.03 Hobbs, Renee, and Sandra McGee. "Teaching about Propaganda: An Examination of the Historical Roots of Media Literacy." *Journal of Media Literacy Education* 6.2 (2014): 5.
- 4.01 Kellner, Douglas M., Meenakshi Gigi Durham. "Adventures in Media and Cultural Studies: Introducing the KeyWorks." In: Kellner, Douglas M., Meenakshi Gigi Durham, eds. *Media and Cultural Studies. KeyWorks*. London: Blackwell, 2006. ix- xxxviii.
- 8.06 Kneis, Philipp. "Barbarians at the Gate: (Ig)Noble Savages and Manifest Destiny at the Final Frontier." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 103-128.
- 8.05 Kneis, Philipp. "Finding Atlantis Instead of Utopia: From Plato to Starfleet and Stargate Command." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 79-102.
- 8.07 Kneis, Philipp. "Communicating Democracy: Entering the American Republic through *The West Wing* or the *Commander in Chief*." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Picturing America. Trauma, Realism, Politics and Identity in American Visual Culture*. Frankfurt: Peter Lang, 2007. 131-149.
- 6.02 McCombs, Maxwell E., Donald L. Shaw. "The Agenda-Setting Function of Mass Media." *The Public Opinion Quarterly* 36:2 (Summer, 1972): 176-187.
- 4.02 McLuhan, Marshall. "The Playboy Interview." *Playboy Magazine* (March 1969). Retrieved from <http://www.digitallantern.net/mcluhan/mcluhanplayboy.htm> (05/10/2013).

- 8.03 Mizejewski, Linda. "Feminism, Postfeminism, Liz Lemonism. Comedy and Gender Politics on *30 Rock*." *Genders OnLine Journal* 55 (2012). [www.genders.org/g55/g55\\_mizejewski.html](http://www.genders.org/g55/g55_mizejewski.html) (Retrieved 2013/11/24).
- 5.01 Murfin, Ross C., Johanna M. Smith. "What Is Cultural Criticism?" In: Murfin, Ross C., ed. *Case Studies in Contemporary Criticism: Heart of Darkness*. Boston: Bedford/St. Martin's, 1996. Retrieved from <http://www.usask.ca/english/frank/cultint.htm>. (05/10/2013).
- 1.03 Nye, Joseph. "Soft Power." *Foreign Policy* 80 (Autumn 1990): 153-171.
- 3.02 Papacharissi, Zizi. "The Virtual Sphere: The Internet as a Public Sphere." *New Media Society* 4:9 (2002): 9-27.
- 8.09 Penfold-Mounce, Ruth, David Beer, Roger Burrows. "The Wire as Social Science-Fiction?" *Sociology* 45:152 (2011): 152-167.
- 7.05 Pittman, Matthew, and Brandon Reich. "Social media and loneliness: Why an Instagram picture may be worth more than a thousand Twitter words." *Computers in Human Behavior* 62 (2016): 155-167.
- 7.04 Piwek, Lukasz, and Adam Joinson. "'What do they snapchat about?' Patterns of use in time-limited instant messaging service." *Computers in Human Behavior* 54 (2016): 358-367.
- 2.01 Plato's Theories of Politics, Media and Representation. Excerpts from the *Republic* and *Phaedrus*.
- 5.03 Poster, Mark. "Global Media and Culture." *New Literary History* 39 (2008): 685-703.
- 4.05a Postman, Neil. "Amusing Ourselves to Death." Address at 1984 Frankfurt Book Fair. Retrieved from <http://www.suu.edu/honors/Amusing%20Ourselves.pdf>. (05/10/2013).
- 4.05b \_\_\_\_\_. "The Information Age: A Blessing or a Curse?" *The Harvard International Journal of Press/Politics* 9:2 (2004): 3-10.
- 4.05c \_\_\_\_\_. "Five Things We Need to Know About Technological Change." Talk delivered in Denver Colorado, March 28, 1998.
- 3.03 Putnam, Robert D. "Tuning in, Tuning out: The Strange Disappearance of Social Capital in America." *PS: Political Science & Politics* 28.04 (1995): 664-683.
- 6.04 Scheufele, Dietram A., David Tewksbury. "Framing, Agenda Setting, and Priming: The Evolution of Three Media Effects Models." *Journal of Communication* 57 (2007): 9-20.
- 7.01 Shonkoff, Sam Berrin. "Internet Searchers, God Seekers, and Longing for the Unmediated." *Symposia: The Journal of the Department for the Study of Religion, University of Toronto*. Vol. 6. 2014.
- 3.04 Siisiainen, Martti. "Two concepts of social capital: Bourdieu vs. Putnam." *International Journal of Contemporary Sociology* 40.2 (2003): 183-204.
- 4.03 Sontag, Susan. "In Plato's Cave." In: *On Photography*. New York: Picador, 1977. 1-24.
- 8.08 Vogler, Christopher. "A Practical Guide to Joseph Campbell's The Hero with a Thousand Faces." *Hero's Journey* (1985).
- 2.06 White, Hayden. "The Value of Narrativity in the Representation of Reality." *Critical Inquiry* 7:1 (Autumn, 1980): 5-27.
- 8.11 Žižek, Slavoj. "Jack Bauer and the Ethics of Urgency." *In These Times* 01/27/2006. [http://inthesetimes.com/article/2481/jack\\_bauer\\_and\\_the\\_ethics\\_of\\_urgency](http://inthesetimes.com/article/2481/jack_bauer_and_the_ethics_of_urgency) (Retrieved 11/24/2013).



## 5. COURSE ASSIGNMENTS AND GRADING

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### General Remarks:

- All these assignments are **submitted in writing**. The two presentations have to be submitted to the entire class via the discussion forum (upload as PDF), the response and research paper are only sent to the instructor via e-mail (if you do not receive a confirmation that I have received it within 2 business days, please tell me).
- You are expected to use **correct English**. If there too many mistakes, text understanding may suffer, and you may also be downgraded for complexity. Perform a spell-check (not just via the computer!).
- Pages have to be numbered.
- Text formatting for **all** assignments except discussion posts: 12 point Times, 1.5-spaced, 1 in. margins. Include your name, assignment type, and date in the first line, second line title in bold, one free line, then the text, then works cited, such as:

Name, First Name: Text Presentation, MM/DD/YYYY

**Title of Your Presentation (either a topical title, or “Presentation on the Text by N.N.”)**

Text (of the length specified)

### **Works Cited**

List the works you cited, either APA or MLA style

### Researching Articles and Books:

- Any materials you find for use in your own research should be coming from **academic journals or books**. You may also use original sources (media examples), but need to find 2 research articles minimum.
- Research articles or books are basically distinguished from other materials in that they do not primarily focus on exposition but on **analysis**, and on commenting on other research. **The articles chosen for this class are supposed to serve as examples.**
- You can find such materials, for instance, through the use of **Google Scholar** (<http://scholar.google.com>). **Library catalogs** will be available to you as well.
- **News sources and statistics** can be used – but only to supplement research articles, not to replace them.
- **Internet sources** are good if they are of a scholarly nature.
- **Wikipedia** can be a good starting point for research – it is never its ultimate end!

## Explanation of individual assignments:

### ❖ 1 Discussion Board (10 points / 20%). Due Regularly

Students will have to participate regularly in the Canvas discussion board.

#### ***Additional Guidelines:***

- **Introduce yourself initially** to Canvas by saying who you are, what your study interests are, and whatever else you would like people to know about yourself.
- Discussions will be graded in terms of frequency of participation and quality of your contributions. Students need to participate on at least 2-3 days per week.
- You then need to write **at least 10 posts for Canvas of substantial length and quality**. Quality posts are those that are substantial in content and indicate that the student is engaged with the course readings and content (i.e. posts are not “off the top of your head,” but rather demonstrate that you have completed and understood the course readings). Such post cannot just be brief responses of twitter length, or a mere link, but have to be contributions for discussion of at least 2 paragraphs of length which open up a possible discussion topic and/or discuss or introduce a topic and/or provide a thoughtful response to a post opened by someone else earlier.
- You are **also expected to respond in other ways**, by briefly commenting on other people’s comments. These will not be graded, as they are part of the class conversation.

#### ***Grading: 10 points total***

- 1 point per post, but only a maximum of 10 points.

### ❖ 2 Presentation of one assigned text (5 points / 10%). Due depending on when the text is assigned, via Assignments & Discussion Board

In the beginning of the quarter, the texts will be distributed amongst all participants. The presentation should introduce the main arguments of the text and briefly explain the historical background. The length of the presentation should be **approx. 1 page of text**. Presenters will then also be responsible for facilitating the class discourse by being the experts on the text. Whether you are presenting or not, **everybody is required to read all the texts**, unless they are marked as additional. You may upload texts as separate documents, or post in the forum. Mark it as “**Text Presentation**”.

#### ***Additional Guidelines:***

- You are the expert on the text. You can assume everyone else has read the text as well (they should). Nevertheless, recap the major arguments of the text.
- None of the texts holds absolute truth. All of them are written from a specific point of view, with which you may agree or disagree. If you voice any such judgment, you need to provide reasons.
- Prepare up to 2 questions for class discussion.
- For general remarks, see the presentation guidelines in Appendix I.

#### ***Grading: 5 points total***

- complexity of the argument (3 points)
- correct rendition of the text’s argument (½ point)
- correct citations (½ point)
- clarity and correctness of writing (½ point)
- handling your responses to questions in the discussion (½ point)

❖ 3 **Midterm Response Essay (10 points / 20%).**

**Due Monday of Week 5, 8 PM Pacific Time, via Assignments**

This is an opinion piece which is based upon the seminar readings and discussions, and can already prepare ideas for your research. You are supposed to develop a thesis in the beginning, and then develop arguments in support of the thesis, but also hint at possible counterarguments. You do not need to find additional research articles or books. Standard citation methods apply. The paper should be **approx. 2 pages** of text (12 point Times, 1.5-spaced, 1 in. margins) plus bibliography.

***Grading: 10 points total***

- 5 points for complexity of the argument
- 2 points for correct bibliography and correct citation (choose either MLA or APA, see Appendices II and III, page 26, and stick to one method throughout your paper).
- 1 point for spelling and language
- 1 point for structure
- 1 point for fulfilling formal criteria (formatting, length, etc.)
- Penalties for turning it in later: Same day but late: -½ a point; then -1 point per day

❖ 4 **Research Presentation (10 points / 20%).**

**Due Anytime During Week 9, via Assignments & Discussion Board**

Students will present a topic of their own choice to the entire class. The presentation should be the equivalent **2 pages of text and a PowerPoint (up to 10 slides)**. The presentation should ideally be a preparation for the final research paper. You are expected to find 3 scholarly sources for your research that are not part of the assigned reading in class.

***Additional Guidelines:***

- Find your own topic, and discuss it with the instructor in beforehand via e-mail.
- Find a minimum of 3 new scholarly articles for your research.
- Justify why you think your topic is of relevance.
- Put your own topic into its proper historical and/or political context.
- Structure your argument clearly.
- Prepare up to 3 questions for class discussion.
- For general remarks, see the presentation guidelines in Appendix I.

***Grading: 10 points total***

- complexity of the argument (5 points)
- correct rendition of the your argument (1 point)
- additional scholarly sources (3 points)
- clarity and correctness of writing (½ point)
- handling your responses to questions in the discussion (½ point)

❖ **5 Final Research Paper on a topic of your own choice (15 points / 30%).**  
**Due Wednesday of Week 11, 8 PM Pacific Time, via Assignments**

This research paper can be based on the preceding research presentation. Unlike the response paper, your focus has to be on analysis rather than on opinion. You are supposed to develop a thesis in the beginning, and then develop arguments in support of the thesis, but also hint at possible counterarguments. You need to use at least 2 of the texts discussed throughout the seminar, and to find at least 3 additional scholarly research articles or books. Standard citation methods apply. The paper should be a minimum of **5 pages of text**, no more than 6 (12 point Times, 1.5-spaced, 1 in. margins) plus bibliography in addition to the allotted pages.

**Grading: 15 points total**

- 5 points for complexity of the argument
- 2 points for correct bibliography and correct citation (choose either MLA or APA, see Appendices II and III, page 26, and stick to one method throughout your paper).
- 1 point for spelling and language
- 1 point for structure
- 1 point for fulfilling formal criteria (formatting, length, etc.)
- 1 point per cited article or book that was assigned for class (up to 2 points)
- 1 point per cited article or book that you individually researched (up to 3 points)
- Penalties for turning it in later: Same day but late: -½ a point; then -1 point per day

## 6. FINAL GRADE DISTRIBUTION

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Maximum possible points: 50 points

1. Discussion Board: 10 points
2. Text Presentation: 5 points
3. Response Paper: 10 points
4. Research Presentation: 10 points
5. Research Paper: 15 points

<b>A</b>	95%	to under or equal	100%	47.5	to under or equal	50	points
<b>A-</b>	90%	to under	95%	45	to under	47.5	points
<b>B+</b>	87%	to under	90%	43.5	to under	45	points
<b>B</b>	83%	to under	87%	41.5	to under	43.5	points
<b>B-</b>	80%	to under	83%	40	to under	41.5	points
<b>C+</b>	77%	to under	80%	38.5	to under	40	points
<b>C</b>	73%	to under	77%	36.5	to under	38.5	points
<b>C-</b>	70%	to under	73%	35	to under	36.5	points
<b>D+</b>	67%	to under	70%	33.5	to under	35	points
<b>D</b>	63%	to under	67%	31.5	to under	33.5	points
<b>D-</b>	60%	to under	63%	30	to under	31.5	points
<b>F</b>	0%	to under	60%	0	to under	30	points

## 7. STUDENT LEARNING OUTCOMES

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### 7.1. Political Science Learning Outcomes:

1. Comprehend the basic structures and processes of government systems and/or theoretical underpinnings.
2. Analyze political problems, arguments, information, and/or theories.
3. Apply methods appropriate for accumulating and interpreting data applicable to the discipline of political science.
4. Synthesize experiential learning with political science concepts.

(<http://liberalarts.oregonstate.edu/spp/polisci/programs/political-science-learning-outcomes>)

### 7.2. General Learning Outcomes, as aligned with Political Science Learning Outcomes

Students who take this course will be able to

1. Identify, define and analyze some important concepts in political and cultural theory, specifically as they pertain to the central issues relevant to political and social dimensions of various forms of media. This included the ability to identify and evaluate core ideas of media theory, and the arguments that support them. This includes knowledge in political science theory and cultural studies, and is measured through coursework. (PS LO # 2+3; Bacc # 1)
2. Analyze current social issues and place them in historical context(s). Specifically, you will be given a genealogy of the ideas of the relationship between media and the state, and work with texts ancient and modern that help you situate current social issues. (Bacc #2)
3. Accumulate, contextualize, recall, analyze and critically interpret some of the major issues in political theory as well as critical domain knowledge with an interdisciplinary outlook by utilizing methods and approaches applicable to the disciplines of political science and cultural studies. (PS LO # 1+3)
4. Recognize the necessity to theorize culture and politics and to apply different theoretical models to different circumstances. Also follow the principle of a “ruthless criticism of everything existing” (Marx to Ruge, 1843) by critiquing the nature, value, and limitations of the basic methods of the social sciences. (PS LO # 2+3; Bacc # 3)
5. Express the basic argument of a scholarly text and use it as a resource (PS LO # 4)
6. Work collaboratively and collegially, by sharing ideas and analyses in a respectful but critical and mutually enriching manner (PS LO # 4)

Discuss and make arguments about these concepts and issues in writing by relating them to contemporary political debates as reflected in contemporary culture. Students will develop own scholarly approaches to a topic, and conduct own research.

### 7.3. Baccalaureate Core Category Learning Outcomes: Social Processes and Institutions

This course fulfills the Baccalaureate Core requirement for the Social Processes and Institutions category. It does this by examining theories and fictions of ideal governments throughout history, and inviting students to critically reflect upon how these discussions continue to shape contemporary politics and culture.

Students in Social Processes and Institutions courses shall:

1. Use theoretical frameworks to interpret the role of the individual within social process and institutions.
2. Analyze current social issues and place them in historical context(s).
3. Critique the nature, value, and limitations of the basic methods of the social sciences.
4. explore interrelationships or connections with other subject areas
5. any other ways that students will develop and demonstrate critical thinking skills

These Baccalaureate core learning outcomes will be found in this course as follows:

1. Students will be able to use theoretical frameworks to interpret the role of the individual within social process and institutions.  
Students will be able to identify, define and analyze some important concepts in political and cultural theory, specifically as they pertain to the central issues relevant to the role of media in politics, and the political dimensions of media. This includes the ability to identify and evaluate core ideas of media theory, and the arguments that support them. This includes knowledge in political science theory and cultural studies, and is measured through coursework. (Course LO # 1, PS LO # 2+3)
2. Analyze current social issues and place them in historical context(s). Specifically, you will be given a genealogy of the ideas of the relationship between media and the state, and work with texts ancient and modern that help you situate current social issues. (Course LO # 2, Bacc #2)
3. Recognize the necessity to theorize culture and politics and to apply different theoretical models to different circumstances. Also follow the principle of a “ruthless criticism of everything existing” (Marx to Ruge, 1843) by critiquing the nature, value, and limitations of the basic methods of the social sciences and humanities. (Course LO # 4; PS LO # 2+3; Bacc # 3)
4. Explore interrelationships or connections with other subject areas. This highly interdisciplinary class combines methodology from Political Science, History, Classical Philology, Philosophy, Literary and Cultural Studies, and possibly many more. Interdisciplinarity is very much the guiding principle structuring this entire class.
5. In order to further develop and demonstrate critical thinking skills, you will discuss and make arguments about these concepts and issues in writing by relating them to contemporary political debates as reflected in contemporary culture. Students will develop own scholarly approaches to a topic, to conduct own research and communicate information in written and presentation format (Course LO # 7; PS LO # 4).

(<http://main.oregonstate.edu/baccalaureate-core/current-students/bacc-core-learning-outcomes-criteria-and-rationale>)

#### **7.4. Baccalaureate Core Course Requirements/Evaluation of Student Performance**

The student learning and Baccalaureate Core Learning outcomes will be achieved and assessed through the following activities and assessments:

1. Participation in class discussion
2. Presentation of an assigned text (Text Presentation)
3. Completion of a Response Essay
4. Presentation of research (Research Presentation)
5. Completion of a Research Paper

## 8. GENERAL ARGUMENTATION RULES

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- If you refer to somebody or a text, always provide a detailed source. Never say “As Aristotle has said, ...” but provide a concrete source. You will find that many quotes are continually misattributed. Do the research.
- Be respectful of others’ opinions and arguments, no matter how harshly you may disagree. Any criticism must be aimed at the argument or subject matter (“*argumentum ad rem*”), not at the person (“*argumentum ad hominem*”).
- If you disagree with a certain position, make sure you represent it accurately in all its scope, and not as a distorted caricature (“straw man argument”).
- Base your argument on a solid database, not just on your own experiences or things you have heard (“anecdotal evidence”).
- Just because a famous or influential person made a certain argument, does not automatically provide it with legitimacy (“argument from authority”).
- Just because something occurs in nature, does not make it good (“naturalistic fallacy”).
- See also: [www.fallacyfiles.org](http://www.fallacyfiles.org)

## 9. STUDENTS WITH DISABILITIES

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Accommodations for students with disabilities are determined and approved by Disability Access Services (DAS). If you, as a student, believe you are eligible for accommodations but have not obtained approval please contact DAS immediately at 541-737-4098 or at <http://ds.oregonstate.edu>. DAS notifies students and faculty members of approved academic accommodations and coordinates implementation of those accommodations. While not required, students and faculty members are encouraged to discuss details of the implementation of individual accommodations.

## 10. STUDENT CONDUCT

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Please review and adhere to the Expectations for Student Conduct: <https://beav.es/codeofconduct>.



## 11. REACH OUT FOR SUCCESS:

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University students encounter setbacks from time to time. If you encounter difficulties and need assistance, it's important to reach out. Consider discussing the situation with an instructor or academic advisor.

Learn about resources that assist with wellness and academic success at [oregonstate.edu/ReachOut](https://oregonstate.edu/ReachOut). If you are in immediate crisis, please contact the Crisis Text Line by texting OREGON to 741-741 or call the National Suicide Prevention Lifeline at 1-800-273-TALK (8255)

For Ecampus Students: Learn about resources that assist with wellness and academic success. Ecampus students are always encouraged to discuss issues that impact your academic success with the Ecampus Success Team. Email [ecampus.success@oregonstate.edu](mailto:ecampus.success@oregonstate.edu) to identify strategies and resources that can support you in your educational goals.

If you feel comfortable sharing how a hardship may impact your performance in this course, please reach out to me as your instructor. (Instructors: consider tailoring this statement to your personal voice.)

For mental health:

Learn about counseling and psychological resources for Ecampus students. If you are in immediate crisis, please contact the Crisis Text Line by texting OREGON to 741-741 or call the National Suicide Prevention Lifeline at 1-800-273-TALK (8255).

For financial hardship:

Any student whose academic performance is impacted due to financial stress or the inability to afford groceries, housing, and other necessities for any reason is urged to contact the Director of Care for support (541-737-8748).

## 12. STUDENT EVALUATION OF COURSES:

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The online Student Evaluation of Teaching system opens to students the Wednesday of week 8 and closes the Sunday before Finals Week. Students will receive notification, instructions and the link through their ONID. They may also log into the system via Online Services. Course evaluation results are extremely important and used to help improve courses and the learning experience of future students. Responses are anonymous (unless a student chooses to "sign" their comments agreeing to relinquish anonymity) and unavailable to instructors until after grades have been posted. The results of scaled questions and signed comments go to both the instructor and their unit head/supervisor. Anonymous (unsigned) comments go to the instructor only.

## 13. APPENDIX I: PRESENTATION GUIDELINES

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### 13.1. When Introducing a Text

*These questions need not be answered verbatim or in that order– but address them or be kept in mind.*

- What is it about?
- Who is the author? (relevant if important person of history -- but no extended biographies)
- What is the context?
- What is the line of argument?
- What are the theoretical assumptions? Does the text speak to a specific school of thought?
- How is it written? What can you derive from the structure of the text?
- How was it perceived? What has it achieved? (relevant if this text is a historical source or has had a deep impact on a field of research)
- Provide own evaluations and analysis, briefly.

### 13.2. When Presenting Your Own Analysis or Argument

*These questions need not be answered verbatim or in that order– but address them or be kept in mind.*

- Be transparent: name your sources, provide a handout with a bibliography and a structure of your presentation.
- Provide a clear line of argument
- Prefer analysis over opinion, personal experiences and anecdotal knowledge
- Be clear to differentiate between your own analysis and someone else's.

### 13.3. Q&A Rules

- Welcome critique as an opportunity to better yourself.
- When critiquing others, aim the argument at the issue, not the person, and remain respectful.
- When you don't know what to answer, offer to follow up with them later -- don't improvise.

### 13.4. General Presentation Rules

- Everybody is nervous. EVERYBODY.
- Everybody makes mistakes.
- Preparation always helps.
- Practice.
- A class presentation is supposed to help you to learn, you are not expected to be perfect.

#### 13.4.1. Content

- The presentation is not about you. It is about the content.

#### 13.4.2. Structure

- You are *communicating*, not talking *at* somebody.
- Make sure you do everything to get your message across in the short time you have.
- Tell them what you're about to tell them. -- Tell them. -- Tell them what you've just told them.
- Intelligent redundancy is good.
- Patronizing is bad.

#### 13.4.3. Modes of Presenting

- Do what you feel is most comfortable to you.
- Talk loudly and clearly.
- Make eye contact as much as possible.
- Provide a handout with your most important points, central quotes or data (brief!), works cited, and your contact information.

*Reading out a written text:*

- pro: safety, you tend to forget less, you can formulate better
- contra: inflexible, less communicative

*Speaking freely (without notes):*

- pro: flexible, can adapt to audience quickly, communicative
- contra: needs experience, you may forget things, imperfect formulations
- you may compensate with a handout

*Speaking freely with notes*

- possibly best of both worlds
- you may even write an introduction & a closing to read out

#### **13.4.4. Time**

- Time yourself. You have limited time allotted. Test out your presentation beforehand; then add 2-3 minutes. You will always take longer than planned.
- Provide a handout collating your most important findings, central quotes, a bibliography, and your contact information. If you forget to say something important in the presentation, it'll be there.

#### **13.4.5. Technology**

- Use technology only if necessary.
- Only use technology that you know how to handle.
- Be sure to have reliable equipment. If possible, bring your own computer. Apple computer owners: bring an adapter cable for VGA. Assume no HDMI compatibility.
- Make backups of your presentation. Make a backup of the backup.
- Be only as fancy as absolutely necessary. Anything flashy that distracts from your message can go.
- Sometimes, a blackboard is enough.
- A paper handout may substitute or supplement a visual presentation. It gives people something to take away.
- Be prepared for tech to break down.

#### **13.4.6. Attire**

- Appear professional. This is work, it should look like that.
- Respect your audience.
- There will always be a question from the audience you won't like. Be cordial. Admit if you don't know something; promise to get back with more information.
- Know how to react: "Never answer the question that is asked of you. Answer the question that you wish had been asked of you." (Robert S. McNamara, *The Fog of War*, 87:11-87:19)

#### **13.4.7. Remember Murphy's Law**

- Nothing is as easy as it seems. -- Everything takes longer than expected. -- And if something can go wrong it will, -- at the worst possible moment.
- Well, hopefully not. But be prepared anyway. Presentations are always a test of how to react to unforeseen circumstances, and the more you practice, the more experienced you'll be. Good luck!

### **13.5. Netiquette: How to Present Yourself Online**

- Always remember you are still talking to human beings – it is very easy to lose sight of that online.
- Try to build community with your fellow students by being active in the discussion, by responding to their posts, and by taking part in the Q&A peer critique process after uploaded assignments.
- Check your spelling --- mistakes in writing are unnecessary distractions from what you want to say.
- Name your sources.
- Be concise but substantial. Remember that people tend to read in an F-pattern online: first paragraphs are read, then beginnings oftentimes just scanned (sadly). Make it interesting.

## 14. APPENDIX II: CITATION GUIDE MLA

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You can use MLA or APA style for citations, see: [owl.english.purdue.edu/owl/resource/560/01](http://owl.english.purdue.edu/owl/resource/560/01).

The major rules MLA style are summarized here, as follows:

### Page/font format:

- Font Size 12 pt (use a normal system font like Times New Roman, Arial, Cambria, etc.)
- Line spacing 1.5
- Footnotes: 10 pt, Line spacing 1
- Indent quotations longer than 3 lines, with 10 pt size font
- Mark omitted parts of a quotation with squared brackets to distinguish them from possible (round) brackets within the quotation:

*"Falling Down is a smart film, but it struggles [...] to convince viewers that [the hero] represents an ultimately (mythologically) redundant model of white masculinity." (Kennedy 2000: 122)*

### Bibliographical reference in parentheses (Author Year: Page):

Blabla blabla (Soja 1989: 37).

When Works Cited holds more than one title of the same author and from the same year, specify text by adding letters to the publication date:

Blabla blabla (Soja 1989a: 37).

Blabla blabla (Soja 1989b: 1).

**Footnotes** should be used only for further comments, not as bibliographical reference.

The **Works Cited** appears at the end of your paper. The format is the following:

### For articles in collective volumes:

Name, First Name. "Article". In: Name, First Name, ed. *Larger Volume*. Publishing Place: Publishing House, Year. Pages.

e.g. Kennedy, Liam. "Paranoid Spatiality: Postmodern Urbanism and American Cinema." In: Balshaw Maria, Liam Kennedy, eds. *Urban Space and Representation*. London: Pluto, 2000. 116-30.

(use ed. for one Editor, eds. for multiple Editors)

### For articles in journals or magazines:

Name, First Name. "Article". *Magazine Title*. Magazine Number (Year): Pages.

e.g. Foucault, Michel. "Of Other Spaces." *Diacritics* 16.1 (1986): 22-27.

### For monographs:

Name, First Name. *Larger Volume*. Publishing Place: Publishing House, Year. Pages.

e.g. Soja, Edward. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso, 1989.

**For internet articles:** Name, First Name. "Article." *Main Web Site Title*. URL. Retrieved MM/DD/YYYY.

(or variations, such as organization name or alias in the first place, depending on nature of the web site)

e.g. Edmunds, R. David. "The US-Mexican War: A Major Watershed." *PBS*.  
[pbs.org/kera/usmexicanwar/war/major\\_watershed.html](http://pbs.org/kera/usmexicanwar/war/major_watershed.html). Retrieved 09/01/2009.

e.g. World Health Organization (WHO). *Active Ageing: A Policy Framework*. Geneva: WHO, 2002.  
[who.int/ageing/publications/active/en](http://who.int/ageing/publications/active/en). Retrieved 08/25/2011.

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## 15. APPENDIX III: CITATION GUIDE APA

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You can use MLA or APA style for citations, see: [owl.english.purdue.edu/owl/resource/560/01](http://owl.english.purdue.edu/owl/resource/560/01).

The major rules for APA style are summarized here, as follows:

### Page/font format:

- Font Size 12 pt (use a normal system font like Times New Roman, Arial, Cambria, etc.)
- Line spacing 1.5
- Footnotes: 10 pt, Line spacing 1
- Indent quotations longer than 3 lines, with 10 pt size font
- Mark omitted parts of a quotation with [squared] brackets to distinguish them from possible (round) brackets within the quotation:

*"Falling Down is a smart film, but it struggles [...] to convince viewers that [the hero] represents an ultimately (mythologically) redundant model of white masculinity."* (Kennedy, 2000, p. 122)

### Bibliographical reference in parentheses (Author Year: Page):

Blabla blabla (Soja, 1989, p. 37).

When Works Cited holds more than one title of the same author and from the same year, specify text by adding letters to the publication date:

Blabla blabla (Soja, 1989a, p. 37).

Blabla blabla (Soja, 1989b, p.1).

**Footnotes** should be used only for further comments, not as bibliographical reference.

The **Works Cited** appears at the end of your paper. The format is the following:

### For articles in collective volumes:

Name, First Name. (Year). Article. In: Editor1FirstName Editor1LastName & Editor2FirstName Editor2LastName Editor (Eds.). *Larger Volume* (pages of chapter). Publishing Place: Publishing House.

e.g. Kennedy, Liam. (2000). Paranoid Spatiality: Postmodern Urbanism and American Cinema. In: Balshaw Maria & Liam Kennedy (Eds.). *Urban Space and Representation* (pp. 116-30). London: Pluto.

(use Ed. for one Editor, Eds. for multiple Editors)

### For articles in journals or magazines:

Name, First Name. (Year). Article. *Magazine Title*. Magazine Number, Pages.

e.g. Foucault, Michel. (1986). Of Other Spaces. *Diacritics* 16.1, 22-27.

### For monographs:

Name, First Name. (Year). *Larger Volume*. Publishing Place: Publishing House. Pages.

e.g. Soja, Edward. (1989). *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso.

**For internet articles:** Name, First Name. (Date of Publication). Article. *Main Web Site Title*. Retrieved from URL on MM/DD/YYYY.

(or variations, such as organization name or alias in the first place, depending on nature of the web site)

e.g. Edmunds, R. David. (n.d.). "The US-Mexican War: A Major Watershed." *PBS*. Retrieved from [pbs.org/kera/usmexicanwar/war/major\\_watershed.html](http://pbs.org/kera/usmexicanwar/war/major_watershed.html) on 09/01/2009.

e.g. World Health Organization. (2002). *Active Ageing: A Policy Framework*. Geneva: WHO. Retrieved from [who.int/ageing/publications/active/en](http://who.int/ageing/publications/active/en) on 08/25/2011.

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