

Class Title: **Introduction to Media Studies**

Class Instructor: **Dragoş Manea**

E-mail address: dragos.manea@lts.unibuc.ro

In an age of media convergence and transmedia storytelling, a careful exploration of our modern media history may help us come to a better understanding of our media ecology—both of the profound changes that have taken place over the last decades and of the developments to come. The relatively recent rise of transmedia storytelling and shared storyworlds is principally a product of the larger phenomenon of “media convergence,” a term coined by Henry Jenkins in order to describe the “distribution of narrative content across multiple media platforms” (2006, 2) and to illuminate the dominant logic that underlies our media landscape in the 21st century. To this end, this course attempts to familiarize students with some of the key concepts from the field of media studies, with a particular focus on transmediality, representation, adaptation, and new media.

Class Requirements:

- You will be asked to read all the texts in the course pack and take part in at least 50% of all classes. Your course pack will be e-mailed to you.
- Every student will be asked to choose one text from the bibliography and make a presentation of the assigned readings. For the presentation, you need to bring a hand-out of your understanding of the text. Hand-outs will not be longer than 2 pages and they will include a selection of main ideas from the text (rephrased in your own words), followed by relevant quotations from the text. Please note that plagiarism will not be tolerated and it will bring your final grade down to a 1. Failure to show up for your presentation will also result in a 2-point deduction from your presentation grade.
- During each class we will be applying the ideas from the theoretical texts (listed below) to primary sources. When you make a presentation of a theoretical text, you must also bring at **least one primary source of your own choosing** and explain how the theory is useful/can be applied to the example of your choice.

- There will be a final written exam. Please note that, in order to be able to get higher grades, you need to be able to convincingly demonstrate that you have read the texts from your bibliography.

Grading:

- 50% presentation
- 50% final exam (mandatory)

Class Structure

Class 1. Introduction: Syllabus, Grading etc.

Class 2. Transmediality (I)

Freeman, Matthew. "Introduction: Why Historicise?" *Historicising Transmedia Storytelling: Early Twentieth-Century Transmedia Story Worlds*, Routledge, 2016.

Class 3. Transmediality (II)

Meyer, Christina and Monika Pietrzak-Franger. "Nineteenth-century transmedia practices: an introduction." *Transmedia Practices in the Long Nineteenth Century*, edited by Christina Meyer and Monika Pietrzak-Franger, Routledge, 2022, pp. 1-22.

Class 4. Transmediality (III)

Klastrup, Lisbeth and Susana Tosca. "The networked reception of transmedial universes: an experience-centered approach." *MedieKultur*, 2016, pp. 107-122

Class 5. Media and Reproduction (I)

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*, edited by Hannah Arendt, translated by Harry Zohn, Schocken Books, 2007.

Class 6. Media and Reproduction (II)

Nakamura, Lisa. "Cybertyping and the Work of Race in the Age of Digital Reproduction." *New Media, Old Media: A History and Theory Reader*, edited by Wendy Hui Kyong Chun and Thomas W. Keenan, Routledge, 2016, pp. 317-334.

Class 7. Media and Adaptation

Fehrle, Johannes. "Introduction: Adaptation in a Convergence Environment." *Adaptation in the Age of Media Convergence*, edited by Johannes Fehrle and Werner Schäfke-Zell, Amsterdam University Press, 2019, pp. 7-30.

Class 8. Media, Gender and Sexuality

Petersen, Anne Helen. "That Teenage Feeling: Twilight, Fantasy, and Feminist Readers." *Gender, Race, and Class in Media: A Critical Reader*, edited by Gail Dines and Jean M. Humez, Sage Publications, 2014, pp. 342-353.

Clarkson, Jay. "The Limitations of the Discourse of Norms: Gay Visibility and Degrees of Transgression." *Gender, Race, and Class in Media: A Critical Reader*, edited by Gail Dines and Jean M. Humez, Sage Publications, 2014, pp. 391-397.

Class 9. Media and Interpretation

Bordwell David. "Why Not to Read a Film." *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*, Harvard University Press, 1989, pp. 249-276.

Class 10. New Media and Social Media (I)

Manovich, Lev. "Generation Flash." *New Media, Old Media: A History and Theory Reader*, edited by Wendy Hui Kyong Chun and Thomas W. Keenan, Routledge, 2016, pp. 209-218.

Class 11. New Media and Social Media (II)

Song, Xu. "Hollywood Movies and China: Analysis of Hollywood Globalization and Relationship Management in China's Cinema Market." *Global Media and China*, vol. 3. no. 3., 2018, pp. 177-194.

Class 12. New Media and Social Media (III)

Jenkins, Henry, Sam Ford, and Joshua Green. "Where Web 2.0 Went Wrong." *Spreadable Media: Creating Value and Meaning in a Networked Culture*, New York University Press, 2013, pp. 47-84.

Class 13. New Media and Social Media (IV)

Florin, Bo. "Cinematic Intertexts: h&m Goes YouTube." *Advertising and the Transformation of Screen Cultures*, by Bo Florin, Patrick Vonderau, and Yvonne Zimmermann, Amsterdam University Press, 2021, pp. 269-290.

Final exam – date to be set.