

## Media Studies

ECTS : 3

### Description du contenu de l'enseignement :

This course aims at introducing students with the foundational theories in media studies and methods of analysing media texts. First, it introduces students to the field of media studies (key authors, debates, concepts), with a special focus on the relationship between media, culture, and power; second, it helps students situate the theories and concepts in relation to their lives as informed citizens and working professionals in a mediated global society. Students will also learn to conduct critical research into and think critically about established categories and hierarchies of power and the role of media in reinforcing/challenging them. The course looks at the nature of mediated communication, the role of representations, and the building of an audience that help define media's place in society.

The course will consist of theoretical lectures (class topics detailed below), enriched with in-class discussions based on exercises and analysis of appropriate case studies / examples. These concepts will be applied to a group project and various individual assignments.

### Compétence à acquérir :

- Develop critical understanding of media through engagement with media products and concepts
- Appreciate and engage with a variety of media texts
- Enjoy and appreciate the media and its role in their daily lives
- Explore the impact of the media and how this influences social values.

### Mode de contrôle des connaissances :

The course evaluation will be based on:

- **An individual thematic project (50%):**

Choose a topic of your choice that allows to reflect on an aspect of media that affects / frightens / excites / exhorts/ inspires you in your daily life. You are absolutely free to choose whatever you wish as long as it meets those two criteria: 1) it is media-related; 2) you feel very strong emotions (either positive or negative) towards it.

E.g.: *Reality tv, Celebrity culture, Representation, Racism, Toxic fandom, Identity, Business models, Participatory culture, Media ownership, Pop culture*, etc.

The idea of this project is to have you create a content and find the most relevant media format to deliver it.

If your project fits a digital format, please upload it on Teams before Wednesday 7th November.

If it is a physical format, please hand it to me in class or leave it in my pigeonhole (A113) before Wednesday 7th November. But you should still provide a description of it on Teams for your classmates to have a good idea of your project for the next assessment stage and be ready to produce as many physical copies as needed.

- **2 individual reviews of your classmates' work (20%):**

Applying the media analysis tools seen in class, you are asked to analyse and review 2 pieces of work done by your classmates of your choice.

If the work is a physical one, please request a version of it to your classmate.

The review will be a word report to be downloaded on Teams by Monday 13th November.

- **Response to reviews (bonus point 5%):**

You have the option to write a response to your reviewers and explain how you would take their comments into consideration.

This letter to the reviewers will be a word report to be downloaded on Teams by Wednesday 21st November.

- **A media and society group project (30%):**

In groups of 5, choose one of the following media industries:

1. Television, 2. Cinema, 3. Radio/podcast, 4. Magazine/newspaper, 5. Internet/social media, 6. Music, and 7. Video games

You are asked to prepare a 15 minutes lesson for session 6 (Wednesday 5th December) on the anticipated future of this media the way you envision it, and on how you think society will be impacted (positively, negatively, both, neutrally,...). If the group doesn't hold any consensual opinion, you are welcome to present those differing views.

You will present your powerpoint in class. Please upload it on Teams by Monday 4th December. Moreover, I ask you to provide a word report as well, which provides the details of your analysis and argument. Please upload it on Teams as well by the same deadline.

### **Bibliographie, lectures recommandées :**

#### Session 1:

- Nerone, J. (2003). **Chap 5. Approaches to Media History**. In *A Companion to Media Studies*, A.N. Valdivia (Ed.).
- Maigret, É. (2022). **Chap 2. Le tournant manqué d'une science sociale de la communication: Les pères fondateurs et la question des médias**. Dans *Sociologie de la communication et des médias* (pp. 29-44). Paris: Armand Colin.
- Ott, B. L., & Mack, R. L. (2014). **Chap 1. Introduction to critical media studies** in *Critical media studies: An introduction*. John Wiley & Sons.

#### Session 2:

- Ott, B. L., & Mack, R. L. (2014). **Part II "Media messages"** in *Critical media studies: An introduction*. John Wiley & Sons.
- Schiller, M. (2018). Transmedia Storytelling. *Stories. Screen Narrative in the Digital Age*, 97-108.
- Marty, E. (2019). **Chap 3. Contenus et discours des médias : concepts, méthodes, outils**. Dans *Médias et médiatisation: Analyser les médias imprimés, audiovisuels, numériques* (pp. 79-103). FONTAINE: Presses universitaires de Grenoble.
- Jeanneret, Y. (2019). **Chap 4. Recourir à la démarche sémio-communicationnelle dans l'analyse des médias**. Dans *Médias et médiatisation: Analyser les médias imprimés, audiovisuels, numériques* (pp. 105-135). FONTAINE: Presses universitaires de Grenoble.

#### Session 3:

- Ott, B. L., & Mack, R. L. (2014). **Chap 10. Reception analysis** in *Critical media studies: An introduction*. John Wiley & Sons.
- Ott, B. L., & Mack, R. L. (2014). **Chap 11. Sociological analysis** in *Critical media studies: An introduction*. John Wiley & Sons.
- Bourdaa, M. (2021). Les fans: publics actifs et engagés. C & F Éditions.
- Livingstone, S. (2003). **Chap 16. The Changing Nature of Audiences: From the Mass Audience to the Interactive Media User**. In *A Companion to Media Studies*, A.N. Valdivia (Ed.).

#### Session 4:

- Sonnac, N. (2013). L'écosystème des médias. Les enjeux socioéconomiques d'une interaction entre deux marchés. *Communication. Information médias théories pratiques*, 32(2).
- Maigret, É. (2022). **Chap 12. Des professions aux logiques de production: La tension standardisation-innovation dans les industries créatives**. Dans *Sociologie de la communication et des médias* (pp. 193-215). Paris: Armand Colin.
- Bracci, S.L. (2003). **Chap 6. Ethical Issues in Media Production**. In *A Companion to Media Studies*, A.N. Valdivia (Ed.).

#### Session 5:

- Hatching Twitter: A True Story of Money, Power, Friendship, and Betrayal, Nick Bilton, (2014)
- No Filter: The Inside Story of Instagram, Sarah Frier (2020)
- Instagram : la foire aux vanités, documentaire ARTE (2022) [https://www.youtube.com/watch?v=Y2-CtZpD7no&ab\\_channel=ARTE](https://www.youtube.com/watch?v=Y2-CtZpD7no&ab_channel=ARTE)
- Break the Internet: in pursuit of influence, Olivia Yallop (2021)
- The Publish Press, newsletter, Colin and Samir <https://www.thepublishpress.com/>
- Colin and Samir, YouTube channel, <https://www.youtube.com/channel/UCamLstJyCa-t5gfZegxsFMw>