

Faculty of Human, Social and Political Studies
PPS Tripos Part IIB 2014-2015

Soc 4: Media, Culture and Society

Course Organiser: Dr Peter Webb, pw365@cam.ac.uk

Lecturers: Dr Peter Webb and Dr. Ella McPherson, em310@cam.ac.uk

Supervision:

Supervision will be organised centrally by Dr. Webb in the first lecture. Students and Directors of Studies may make their own independent arrangements, but should inform Dr. Webb before the first lecture, and at the latest by mid October.

Aims and objectives of the paper:

- To provide knowledge and understanding of key theoretical debates and analytical approaches to the study of culture, media, symbolic forms, communication technologies and popular music in its social context.
- To deepen theoretical understanding by reference to a range of substantive topics and different areas of culture and media.
- To develop intellectual skills in critical analysis and interdisciplinary perspectives, including those that cross over between the social sciences and humanities.
- To develop oral and written skills through supervision presentations, essay writing and group discussions in lectures or supervisions.

Course content:

This paper is concerned with the social analysis of culture, media, symbolic forms and popular music and its focus will range in different years from communications media (primarily television and new media) to youth subcultures. Lectures examine key theories and debates in the study of culture and media through the work of writers such as Adorno, Benjamin, Bourdieu, Habermas and Stuart Hall. Lecture content varies each year as the paper is research-led. Topics include: cultural production, text, and reception; ethnographies of production and reception; public sphere theory; politics and the media; political economy; analysing new media; media and identity; public opinion; theories of popular music; culture and power. This is an advanced paper which builds on foundations in the study of culture and media given in Parts I and IIa.

Structure of the paper

The paper is taught in 2-hour lecture blocks.

The paper begins with an **Introduction** (week 1). It then has three parts:

1. Theories of Culture and the Media (16 Lectures: Michaelmas weeks 1-8)

Lecturers: Dr. P. Webb and Dr E. McPherson

2. Popular Music in its Social Context (12 Lectures: Lent weeks 1-6)

Lecturer: Dr. P. Webb

3. Media and Politics (8 Lectures: Lent weeks 1-4)

Lecturer: Dr. E. McPherson

Mode of teaching and supervision arrangements

Lectures are central to this paper: students are strongly advised to attend all of them. The 2-hour lecture blocks allow us to use illustrative materials. The paper requires at least 6 supervisions, preferably held regularly over the academic year. The reading lists and essay questions below each lecture are meant to provide guidance for students and supervisors. Students are not expected to cover all of the topics, but to make a balanced selection in consultation with their supervisors. Revision classes and supervisions will occur in the first two weeks of Easter term.

Mode of assessment

The paper will be assessed either by one 3-hour unseen examination, or by two 5,000 word essays. Those wishing to write assessed essays should discuss this with Dr. Webb by week 2 of the Michaelmas term. Please note: supervision for assessed essays will only be given during full term. No feedback can be given during the Easter holiday for assessed essays: students will have to plan their work to ensure that draft essays are submitted in good time, well before the end of Lent term.

Useful textbooks

There are no textbooks that cover all the material in the paper. However these books give useful introductions or overviews for major components of the paper:

Theories of Culture and the Media:

J. Thompson *The Media and Modernity* (Cambridge: Polity, 1995)

P. Bourdieu *The Field of Cultural Production* (Cambridge: Polity, 1993)

J. Curran and M. Gurevitch (eds.) *Mass Media and Society* (London: Arnold, 2000)

R. Silverstone *Why Study the Media* (London: Sage, 1999)

J. Tomlinson *Globalization and Culture* (Cambridge: Polity, 1999)

Popular Music in its Social Context

- B. Longhurst, *Popular Music and Society* (Polity, 2007)
 K. Negus, *Producing Pop: Culture and Conflict in the Music Industry* (Arnold, 1992)
 S. Frith, *Performing Rites: Evaluating popular music* (Oxford University Press, 1998)
 K. Negus, *Music Genres and Corporate Cultures* (Routledge, 1999)
 A. Bennett, and K. Kahn-Harris, K(eds) *After Subculture: Critical studies in contemporary youth culture* (Palgrave Macmillan, 2004).
 S. Thornton, and K. Gelder, (Eds) *The Subcultures Reader* (Oxon: Routledge, 1997).

Media and Politics:

- L. Bennett and R. Entman (eds.), *Mediated Politics: Communication and the Future of Democracy* (Cambridge: CUP, 2001)
 P. Dahlgren *Media and Political Engagement*. (Cambridge: CUP, 2009)
 P. Norris *Virtuous Circle* (Cambridge: Cambridge University Press, 2000)
 J. Blumler and M. Gurevitch *The Crisis of Public Communication* (London: Routledge, 1995)
 B. McNair *An Introduction to Political Communication* (London: Routledge, 1999)

Theories of Culture and the Media
Dr Peter Webb and Dr. Ella McPherson

Michaelmas 2014, Thu. 2:00-4:00 (weeks 1-8, beginning 9 Oct)

Course aims:

- To provide students with an introduction to some of the key theoretical approaches to the study of culture and the media.
- To give students a sense of the value and the fruitfulness of these approaches, while at the same time alerting them to the shortcomings.
- To encourage students to read some of the classic texts in the field of media and cultural studies, and encourage them to engage critically with these texts.
- To introduce students to some of the key debates in the field.

Part I: Dr Ella McPherson (weeks 2-4)

1. The Frankfurt School and the Theory of the Culture Industry

*M. Horkheimer & T. Adorno, 'The Culture Industry' in *Dialectic of Enlightenment* (Verso, 1979)

*T.W. Adorno, *The Culture Industry*, ed. J.M. Bernstein (Routledge, 1991), esp. chs. 2,3 6-9

T.W. Adorno, *The Stars Down to Earth* (Routledge, 1994)

W. Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', in his *Illuminations* (Fontana, 1973)

- D. Held, *Introduction to Critical Theory* (Polity, 1980), esp. ch.3
 D. Kellner, *Critical Theory, Marxism and Modernity* (Polity, 1989), esp. chs. 5 & 6
 H. Steinert, *Culture Industry* (Polity, 2002)
 A. Honneth, *The Critique of Power* (MIT, 1991), Part I
 R. Wiggershaus, *The Frankfurt School* (Polity, 1994)
 S. Mueller-Doohm, *Adorno: A Biography* (Polity, 2005)

Essay question: What, if anything, is worth sustaining in Horkheimer's and Adorno's critique of the culture industry?

2. Habermas and the Theory of the Public Sphere

- *J. Habermas, *The Structural Transformation of the Public Sphere* (Polity, 1989)
 *C. Calhoun (ed.), *Habermas and the Public Sphere* (MIT, 1992), esp. chs. 5, 12, 17, 18.
 *J. Habermas, 'Political Communication in Media Society: Does Democracy still have an Epistemic Dimension?' in Habermas, *Europe: The Faltering Project* (Polity, 2009)
 T. McCarthy, *The Critical Theory of Jürgen Habermas* (Polity, 1978)
 J. Thompson, *The Media and Modernity* (Polity, 1995), chs. 2, 4 and 8
 P. Dahlgren, *Television and the Public Sphere* (Sage, 1995)
 J. Landes, *Women and the Public Sphere in the Age of the French Revolution* (Cornell, 1988)
 N. Garnham, *Capitalism and Communication* (Sage, 1990)
 J. Keane, *The Media and Democracy* (Polity, 1991)
 C. Sunstein, *republic.com* (Princeton, 2001)
 J. Bohman, 'The Internet as a Public Sphere' in *Democracy Online*, ed. P. Shane (Routledge, 2004), 49-63
 N. Fraser, 'Transnationalizing the Public Sphere', *Theory, Culture and Society*, 24/2 (July 2007), 7-30

Essay question: How useful is Habermas's notion of the public sphere for assessing the political significance of communication media?

3. The Sociology of Culture I: Bourdieu and the Theory of Fields

- *P. Bourdieu, *The Field of Cultural Production*, ed. R. Johnson (Polity, 1992), esp. chs. 1-3
 P. Bourdieu, *The Rules of Art* (Polity, 1996)
 P. Bourdieu, *Distinction* (Harvard, 1984)
 P. Bourdieu, *Language and Symbolic Power*, ed. J. Thompson (Polity, 1991)
 P. Bourdieu and Loic Wacquant, *An Invitation to Reflexive Sociology* (Polity, 1992)
 P. Bourdieu, *Sketch for a Self-Analysis* (Polity, 2007)
 *P. Bourdieu, *On Television* (The New Press, 1998)
 *C. Calhoun et al. (eds.), *Bourdieu: Critical Perspectives* (Polity, 1993)
 R. Benson and E. Neveu (eds.), *Bourdieu and the Journalistic Field* (Polity, 2005)
 B. Fowler (ed.), *Reading Bourdieu on Society and Culture* (Blackwell, 2000)

Essay question: **Either** (a) Assess the usefulness of Bourdieu's theory of fields for analysing cultural production. **Or** (b) Why does Bourdieu say that the field of cultural production is 'the economic world reversed'? Is he right?

4. The Sociology of Culture II: Becker and the Production of Culture

*H. Becker, *Art Worlds*, updated edition (California, 2008)

*R. Peterson, 'The Production of Culture: A Prolegomenon', in R. Peterson (ed.), *The Production of Culture* (Sage, 1976), pp. 7-22.

R. Peterson, 'Culture Studies through the Production Perspective: Progress and Prospects', in D. Crane (ed.), *The Sociology of Culture* (Blackwell, 1994).

*R. Peterson and N. Anand, 'The Production of Culture Perspective', *American Review of Sociology*, 30 (2004), pp. 311-34.

P. Dimaggio, 'Cultural Entrepreneurship in Nineteenth Century Boston', *Media, Culture and Society*, 4 (1982), pp. 30-50, 303-22.

D. Crane (ed.) *The Production of Culture* (Sage, 1992).

W. Powell and P DiMaggio (eds.), *The New Institutionalism in Organizational Analysis* (Chicago, 1991).

S. Thornton, *Seven Days in the Art World* (Granta, 2008).

Essay question: To what extent can the content of culture be explained by analysing the social characteristics of the milieu in which it is created?

5. Medium Theory

*H. Innis, *Empire and Communications* (OUP, 1950)

H. Innis, *The Bias of Communication* (Toronto, 1951)

M. McLuhan, *The Gutenberg Galaxy* (Routledge, 1962)

*M. McLuhan, *Understanding Media* (Routledge, 1964)

J. Meyrowitz, 'Medium Theory' in D. Crowley and D. Mitchell (eds.), *Communication Theory Today* (Polity, 1994)

W. Ong, *Orality and Literacy* (Methuen, 1982)

J. Carey, *Communication as Culture* (Unwin Hyman, 1989), esp. Ch. 6

Essay question: Were Innis and McLuhan technological determinists?

6. The Media and Modernity

*J. Thompson, *The Media and Modernity* (Polity, 1995)

*J. Thompson, *Political Scandal* (Polity, 2000)

J. Thompson, 'The New Visibility', *Theory, Culture and Society*, vol. 22, no. 6 (2005), pp. 31-52.

*J. Meyrowitz, *No Sense of Place* (OUP, 1985)

*K. H. Jamieson, *Eloquence in an Electronic Age* (OUP, 1988)

A. Markovits and M. Silverstein (eds.), *The Politics of Scandal* (Holmes & Meier, 1988), esp. Introduction

A. Adut, *On Scandal* (CUP, 2008)

J. Slevin, *The Internet and Society* (Polity, 2000)

Essay question: ‘Communication media do not merely transmit information from one individual to another but create new forms of action and interaction that never existed before.’ Discuss the implications of this view with reference *either* to the exercise of political power *or* to the nature of the self.

Part II: Dr Peter Webb (weeks 5-8)

7. The Political Economy of the Media

*Nicholas Garnham, *Contribution to a political economy of mass communication*. (Media, Culture and Society journal 1, 1979). Pp 123 – 146.

*McChesney, Robert. M, *The Political Economy of the Media: Enduring issues, emerging dilemmas*. Monthly Review Press. 2008

Fuchs, Christian, *Digital Labour and Karl Marx*, Routledge, 2014

B. Bagdikian, *The New Media Monopoly*. (Boston Beacon Press, 2004).

Christian, Fuchs, *Information and Communication Technologies & Society: A Contribution to the Critique of the Political Economy of the Internet* (European Journal of Communication 24 (1), 2009) pp 69-87.

V. Mosco, *The Political Economy of Communication* 2nd Edition (London: Sage, 2009).

P. Golding and G. Murdock, *Culture, Communications and Political Economy* in J.

Curran and M. Gurevitch, eds, *Mass Media and Society*, Fourth Edition. (London: Arnold, 2004).

N Garnham, *Emancipation, the Media and Modernity: Arguments about the Media and Social Theory*. (Oxford University Press, 2000).

E. Hermann and Chomsky, *Manufacturing Consent: The political economy of mass media*. (New York: Pantheon, 1989).

E. Hermann and M. McChesney, *Global Media: the new missionaires of global capitalism* (London: Continuum, 2001).

O. Boyd- Barrett and C. Newbold, (eds), *Approaches to Media*. Section 4: Political Economy. (Arnold)

Essay question: How useful is Garnham’s contribution to a political economy of mass communication for examining today’s media industries?

8. The Economics and Structure of Cultural Industries

*D. Croteau, and W. Haynes, *Media Society: Industries, Images and Audiences* Chapter 2. (2003).

*D. Hesmondhalgh, *The Cultural Industries* Introduction, Chapters 6 and 7 (2002).

- D. Hesmondhalgh and S. Baker, *Creative Labour: Media work in three cultural industries*. (London: Routledge. 2011)
- Harold, L. Vogel, *Entertainment Industry Economics: A guide for financial analysis* 5th Edition (Cambridge: Cambridge University Press. 2001).
- Gillian, Doyle, *Media Ownership: The Economics and Politics of convergence and concentration in the UK and European Media* (London: Sage. 2002).
- Gillian, Doyle, *Understanding Media Economics* (London: Sage. 2002).
- Scott, Lash and John, Urry, *Economies of Signs and Space*. (Sage, 1994).

Essay question: How do the economics of the media and cultural industries affect the content of artistic works?

9. Cultural Studies

- *R. Williams, *Culture and Materialism* (Verso, 2005) Especially Chapter 2.
- R. Williams, *Culture and Society: 1780 – 1950* (Pelican books, 1971).
- *R. Williams, *Culture is ordinary*, in Gray, A. and McGuigan, J. (eds) *Studying Culture: An Introductory Reader* pp. 5-14 (London: Arnold, 1993).
- *R. Hoggart, *The Uses of Literacy* (Harmondsworth: Penguin, 1957) Chapter - 'The Newer Mass Art Sex in Shiny Packets' pp. 246-272.
- E.P. Thompson, *The Making of the English Working Class* (Harmondsworth: Penguin, 1981) Preface and Chapter 10.
- R. Williams, *Marxism and Literature* (Oxford: Oxford University Press, 1977) Ch.1.
- R. Williams, *Culture* (London: Fontana Press, 1981)
- Laurie Taylor, —*The Work of Richard Hoggart, Thinking Allowed* 26/08/2009.
<http://www.bbc.co.uk/programmes/b00m6gg9>.
- R. Hoggart, *Mass Media in a Mass Society* (Continuum International Publishing Group, 2006).

Essay question: Is Raymond Williams and Richard Hoggart's analysis of working class culture a celebration or damning report?

10. Cultural Studies and Subcultural Theory

- *D. Hebdige, *Subculture: the Meaning of Style* (Methuen, 1979).
- *S. Hall and T. Jefferson (eds), *Resistance through Rituals* (Hutchinson, 1976) Especially Chapters 1, 4 and 5.
- P. Willis, *Learning to Labour* (Saxon House, 1977).
- P. Willis, *Profane Culture* (Routledge, 1978).
- A. McRobbie, *Feminism and Youth Culture* (Macmillan, 1991).
- S. Cohen, *Folk Devils and Moral Panics* (Blackwell, 1980) esp. Introduction.
- P. Webb, *Exploring the Networked Worlds of Popular Music: Milieu Cultures* (New York: Routledge, 2007) Chapters 1 and 2.
- Sarah Thornton and K. Gelder (Eds), *The Subcultures Reader* (Oxon: Routledge, 1997).

Essay question: Are youth subcultures forms of resistance to mainstream culture?

11. Media Texts: Semiotics, Myth and the Construction of Meaning

*F. De Saussure, *Course in General Linguistics* (London: Duckworth Press, 1983), pp. 65-69, 71-3.

*R. Barthes, *Mythologies* (London, Vintage Books, 2000).

*D. Inglis and J. Hughson, *The Empire of Signs: The Semiotics of Culture*, IN *Confronting Culture: Sociological Vistas* (2003) Chapter 5 (pp 112 – 136).

M. Lane (ed.), *Structuralism: A Reader* (Buckingham: Open University Press, 1980).

D. Strinati, D, *An Introduction to Theories of Popular Culture* (London: Routledge, 1995) pp. 77-109.

M. Moriarty, *Roland Barthes* (Cambridge: Polity Press, 1991) pp. 19-30.

J. Cullerm *Barthes. A Very Short Introduction* (Oxford, Oxford University Press, 2002).

J. Watson, *Media Communication: An Introduction to Theory and Process* (Palgrave: Macmillan, 2003) Chapter 2.

J. Fiske, *The Codes of Television* IN Marris, P and Thornham. S, *Media Studies a Reader* (2002) pp 220 - 230.

Dan, Laughey, *Key themes in Media theory* (Maidenhead: Open University Press, 2007) Chapter 4.

Essay question: According to Barthes, 'myths' in media texts are the ideological communications of the dominant culture: is this true today? Give examples to illustrate your answer.

12. Representations of Gender in the Media

*D. Laughey, *Key Themes in Media Theory* (Maidenhead: Open University Press, 2007) Chapter 6.

*David, Gauntlett, *Media, Gender and Identity: An Introduction* (London: Routledge, 2002) chapters 8 and 9.

*A. McRobbie, *Feminism and youth Culture: From "Jackie" to "Just Seventeen"* (London: Routledge, 1991).

Janice, Winship, *Advertising in Women's Magazines: 1956-74* (Birmingham: Centre for Contemporary Cultural Studies, University of Birmingham, 1980).

C. Geraghty, *Women and Soap Opera* IN *Polity Reader in Cultural Theory* (1993) Chapter 17.

M. Mac an Ghaill, M and C. Haywood, *Men and Masculinities: Theory, Research and Social Practice* (Buckingham: Open University Press, 2003).

R. Gill, *Gender and the Media* (Cambridge Polity Press, 2007).

M, Wykes and B, Gunter, *The Media and Body Image: If looks could kill* (London: Sage, 2002).

S. Nixon, *Advertising, Magazine Culture, and the 'New Man'* IN Marris, P and Thornham S, *Media Studies: A Reader* (2002) pp 727 - 73.

Essay question: Is our behaviour affected by representations of men and women in the media?

13 and 14. Media Reception: Audiences, from Effects to Active Audience

*J. Watson, *Media Communication: An Introduction to theory and process* (Palgrave: Macmillan, 2003) Chapter 3.

*S. Hall, *Encoding/Decoding* in Marris, P and Thornham, S, *Media Studies: A Reader* (2002) pp 51 - 61.

H. Eysenck and D.K.B Mias, *Desensitisation, Violence and the Media* IN Marris, P and Thornham, S, *Media Studies: A Reader* (2002) pp 425 - 432.

D. McQuail et al, *The Television Audience: A Revised Perspective* IN Marris, P and Thornham, S, *Media Studies: A Reader* (2002) pp 438 - 454.

P. Elliot, *Uses and Gratifications Research: A critique Perspective* IN Marris, P and Thornham, S, *Media Studies: A Reader* (2002) pp 455 - 463.

D. Laughey, *Key themes in Media Theory* (Maidenhead: Open University Press, 2007). Chapter 2.

S.Hall, *The social production of news* IN Marris, P and Thornham, S, *Media Studies: A Reader* (2002) pp 645 – 652.

I. Ang, *Wanted: Audiences. On the politics of empirical audience studies* IN Marris, P and Thornham, S, *Media Studies: A Reader* (2002) pp 482 - 491.

Ann, Gray, *Behind closed doors: Video recorders in the home* IN Marris, P and Thornham, S, *Media Studies: A Reader* (2002) pp 524 - 535.

Essay question: Does the active audience approach advance our understanding of media reception?

Soc 4. Popular Music in its Social Context Lent 2015, Thu. 2:00-4:00 (weeks 1-6, beginning 15 Jan)

Dr Peter Webb

Course Aims: -

- To provide students with an introduction and understanding of the key theoretical approaches to the sociological study of Popular Music.
- To have a critical engagement with these theories and approaches in order to assess the strengths and weaknesses of such work.
- To read some of the classic texts in this field and have an understanding of the historical and theoretical development of the area.
- To be able to have an understanding and analysis of the key areas and elements of the popular music industry.
- To engage with debates around the importance of Popular Music in terms of its impact of Globalisation, culture, politics, community, ethnicity, race and sexuality.
- To assess the impact of Technology on worlds and the industry of Popular Music.

Lecture 1, – Introduction - Structure of the Music Industry

Students need to read Longhurst (2007) chapter one for this first session.

- *B. Longhurst, *Popular Music and Society* (Polity Press, 2007) chapter 1.
- *D. Sanjek, Institutions, IN B. Horner, and T. Swiss, *Key Terms in Popular Music and Culture* (Blackwell Publishers, 1999) Chapter 4.
- *K. Negus, *Music Genres and Corporate Cultures* (Routledge, 1999) chapters 1 and 2.
- R. Shuker, *Understanding Popular Music* (Routledge 2001 or 1994) 2nd Edition better, chapter 2.
- K. Negus, *Popular Music in Theory: An Introduction* (Polity Press, 1996) chapter 2.
- K. Negus, *Producing Pop: Culture and Conflict in the Music Industry* (Arnold, 1992) chapters 1, 3 and 4.

Essay Question – What does the structure of the music industry tell us about the relationship between creativity, production, distribution and consumption?

Lecture 2 - Majors and Independents

- *P. Webb, *Exploring the Networked worlds of Popular Music: Milieu Cultures* (Routledge: New York, 2007) Chapter 6.
- *D. Hesmondhalgh, *Post-fordism: Flexibility and the music industries* IN *Media, Culture and Society Journal* (1999)18, p. 3.
- *D. Hesmondhalgh, *Post-Punk's Attempt to Democratise the Music Industry: The Success and Failure of Rough Trade* IN *Popular Music Journal*. (Cambridge University Press, 1996).
- D. Hesmondhalgh, *Indie: The institutional politics and aesthetics of a popular music genre* *Cultural Studies* 13 (1), (1999) pp. 34–61.
- D. Hesmondhalgh, *The Cultural Industries* (Sage Publications, 2002).
- M. Fenster, and T. Swiss, *Business* chapter 17 IN B. Horner, and T. Swiss, *Key Terms in Popular Music and Culture*. (Blackwell Publishers, 1999).
- B. Longhurst, *Popular Music and Society* (Polity Press, 2007) chapter 1.
- K. Negus, *Producing Pop: Culture and Conflict in the Music Industry* (Arnold, 1992) chapters 1, 7 and 8.
- K. Negus, *Music Genres and Corporate Cultures* (Routledge, 1999) chapter 2.
- S. Lash, and J. Urry, *Economies of Signs and Space* (Sage, 1994) chapter 5.
- B. Horner, and T. Swiss, *Key Terms in Popular Music and Culture* (Blackwell, 1999) chapter 17.

Essay Question - How can we view the difference and/or similarities between Major and Independent records labels and what impact do these institutions have on the creative work of musicians?

Lecture 3 - Theoretical Frameworks for the study of Popular Music 1 - Adorno.

- *T. DeNora, *After Adorno: Rethinking Music Sociology* (Cambridge: Cambridge University Press, 2003) Chapter 2, pp 35 – 58.
- *B. Longhurst, *Popular Music and Society* (Polity Press, 2007) Introduction.
- L. Green, *Ideology* IN B. Horner, and T. Swiss, *Key Terms in Popular Music and Culture* (Blackwell Publishers, 1999).
- *T. Adorno, and M. Horkheimer, *The Culture Industry: enlightenment as mass deception* IN J. Curran, M.Gurevitch and J.Woollacott (eds), *Mass Communication and Society* (London: Routledge, 1977) 349-83
- M. Jay, *The Dialectical Imagination: a history of the Frankfurt school and the institute of social research 1923-1950* (London: Heinemann, 1973).
- K. Negus, *Popular Music in Theory* (Polity Press, 1996) pp8-12.
- J. Storey, *Cultural Theory and Popular Culture, a reader* (Prentice Hall, 2001) pp197-209.
- T. Adorno, *Introduction to the Sociology of Music*, trans. E.B. Ashton (New York: Seabury Press, 1976)
- D. Inglis, J. Hughson, J, *Confronting Culture: Sociological vistas* (Polity Press, 2003) Chapter 3.

Essay Question - Theodor Adorno wrote a devastating critique of popular music in his essay 'On Popular Music'. Assess the power of this critique in relation to contemporary worlds of popular music.

Lecture 4 - Theoretical Frameworks for the study of Popular Music Part 2 - Weber, Rationalization and McDonaldization

- *B. Longhurst, *Popular Music and Society* (Polity Press, 2007) Introduction.
- *M. Weber, *The Rational and Social Foundations of music* (Southern Illinois University Press, 1958).
- *G. Ritzer, *The Mcdonaldization of Society: an investigation into the changing character of contemporary social life* (Thousand Oaks: Pine Forge Press, 1993).
- D. Strinati, *An Introduction to Theories of Popular Culture* (Routledge, 1995) chapter 4.
- A. Goodwin, *Rationalisation and Democratization in the New Technologies of Popular Music* IN J. Lull (ed.), *Popular Music and Communication*, (Newbury Park: Sage, 1992) 75-100.
- D. Coupland, *Generation X* (London: Abacus, 1992).
- K. Negus, *Popular Music in Theory: An Introduction* (Polity Press, 1996) chapter 1.

Essay Question - In 'The Mcdonaldisation of Society' Ritzer, building on Weber's theory of the rationalisation of music, describes the efficiency, calculability, predictability and controlling dimensions of a rationally organised company. Can the popular music industry be theorised in the same way?

Lecture 5 – Globalization and the Transmission of music

- *J. Street, *Across the Universe: The limits of global popular culture* IN A. Scott (ed), *The Limits of Globalisation*, (London: Routledge, 1997) chapter 4.

- *A. Gurnah, Elvis in Zanzibar. IN A. Scott (ed), *The Limits of Globalisation*, (London: Routledge, 1997) chapter 6. ALSO in M.J. Dear, and S. Fusty, *The spaces of postmodernity: readings in human geography* (2002) Chapter 30.
- J. Tomlinson, *Globalisation and Culture* (Polity Press, 1999) chapters 1 and 3.
- A. Appadurai, *Disjuncture and Difference in the Global Cultural Economy* IN M. Featherstone (ed), *Global Culture*, (Sage, 1999) pp 295-310.
- R. Guins, and O. Cruz, *O Popular Culture Reader* (Sage, 2004).
- U. Hannerz, Cosmopolitans and Locals in World Culture IN M. Featherstone (ed), *Global Culture*, (Sage, 1990) pp237-251.
- K. Negus, *Music Genres and Corporate Cultures* (Routledge, 1999) chapter 7.
- E. Herman, and R. McChesney, *The Global Media*. IN D. Held and A. McGrew, *The Global Transformations Reader*, 2000, (Polity Press, 1997) chapter 19.
- T. Mitchell, *Popular Music and Local Identity* (Leicester University Press, 1996).
- R. Burnett, *The Global Jukebox: The International Music Industry* (London: Routledge, 1996).

Essay Question - Using specific examples of musical genres or movements how can we assess the impact of globalization on the development of forms of popular music?

Lecture 6 - Debates on Rap and Hip-Hop

- *B. Longhurst, *Popular Music and Society* (Polity Press, 2007) chapter 4.
- *R.A. Porter, *Race* chapter 6 IN B. Horner, and T. Swiss, *Key Terms in Popular Music and Culture* (Blackwell Publishers, 1999).
- *A. Bennett, *Popular Music and Youth Culture: music, identity and place*. (Macmillan, 2000) chapter 6.
- D. Hebdige, *Cut 'n' Mix: Culture, Identity and Caribbean Music* (London: Routledge, 1987).
- T. Rose, *Black Noise: Rap music and Black culture in contemporary America*. (Wesleyan University Press, 1994).
- P. Gilroy, *The Black Atlantic: modernity and double consciousness* (London: Verso, 1993).
- P. Gilroy, *There Ain't No Black in the Union Jack* (Hutchinson, 1987).
- L. Back, *New Ethnicities and Urban Culture: Racisms and Multiculture in young lives* (UCL Press: London, 1996).
- N. George, *Hip-Hop America* (Penguin, 1999)
- W.E. Perkins, (ed) *Dropping Science: Critical Essays on rap music and hip-hop culture* (Temple University Press, 1995).
- R.A. Potter, *Spectacular Vernaculars: Hip-Hop and the politics of Post-modernism* (State University of New York Press, 1995).
- J. Flores, *From Bomba to Hip-Hop: Puerto Rican culture and Latino identity* (Columbia University Press, 2000).
- P. Neate, *Where you're at: Notes from the frontline of a Hip-Hop planet* (Bloomsbury Press, 2004).

Essay Question - Is 'Black music' a useful and critically relevant term?

Lecture 7 - Subcultures, Scenes, Neo-Tribes, and Milieu's.

- *P. Webb, *Exploring the Networked Worlds of Popular Music: Milieu Cultures* (New York: Routledge, 2007) Chapters 1 and 2.
- *S. Cohen, *Scenes* IN B. Horner and T. Swiss, *Key Terms in popular Music and Culture*, (Blackwell, 1999) chapter 18.
- Sweetman, Paul. *Structure, Agency, Subculture: The CCCS, Resistance through Rituals, and Post-Subcultural studies*, *Sociological Research Online*, 18 (4) 22
- D. Hebdige, *Subculture the Meaning of Style* (London: Methuen, 1979).
- B. Longhurst, *Popular Music and Society* (Polity Press, 2007) chapter 7.
- *A. Bennett, *Subcultures or Neo-Tribes? Rethinking the relationship between Youth, Style and Musical taste* (*Sociology Journal*, 1999), 33, 5, pp 599 – 617.
- M. Brake, *Comparative Youth Culture: The Sociology of Youth cultures and Youth Sub-cultures in America, Britain and Canada* (Oxon: Routledge, 1995).
- A. Bennett, and K. Kahn-Harris, K(eds) *After Subculture: Critical studies in contemporary youth culture* (Palgrave Macmillan, 2004).
- D. Muggleton, (Ed) *The Post-Subcultures Reader* (Berg, 2004).
- S. Thornton, and K. Gelder, (Eds) *The Subcultures Reader* (Oxon: Routledge, 1997).
- D. Laughey, *Music and Youth Culture* (Edinburgh University Press, 2006).
- D. Muggleton, *Inside Subculture: The Postmodern meaning of Style* (Berg: Oxford, 2000).
- P. Webb, *Hip-Hop's musicians and audiences in the local musical 'milieu'* IN P. Hodkinson, and W. Deicke, (Eds) 2007. *Youth Cultures: Scenes, Subcultures and Tribes* (New York: Routledge, 2007).
- C. Jenks, *Subculture: The Fragmentation of the Social* (London: Sage, 2005).

Essay Question - Music scenes have been theorised as subcultures, post-subcultures, scenes, neo-tribes and milieu. Critically assess these debates and discuss how relevant these approaches may be for a contemporary analysis of configurations of people and music.

Lecture 8 – Bourdieu and the analysis of Worlds of Popular Music

- *P. Bourdieu, *Distinction and the aristocracy of culture*, IN J. Story, (ed) *Cultural Theory and Popular Culture: A Reader* (2006) pp 466 - 476.
- *P. Bourdieu, *Distinctions: A social critique of the judgement of taste* (London: Routledge, 1984).
- *P. Bourdieu, *The field of cultural production* (New York: Columbia University Press, 1993).
- S. Thornton, *Club Cultures: Music, Media and Sub-cultural capital* (Cambridge: Polity Press, 1995).
- H. Kruse, *Fields of practice: Musical production, public policy, and the market place*, IN T. Swiss et al (eds) *Mapping the Beat: popular music and contemporary theory* (1998) Chapter 10.

- J. Storey, *Cultural Theory and Popular Culture: An Introduction* (2000) Part 8.
 N. Brown, and S. Imre, (eds) *Pierre Bourdieu : fieldwork in culture* (1999).
 D. Robbins, *Bourdieu and culture* (2000).
 B. Fowler, *Reading Bourdieu on society and culture* (2000).

Essay Question - How can the work of Pierre Bourdieu help us understand currents and trends in Popular Music?

Lecture 9 - Genre's, forms and authenticity

- *F. Fabbri, *A Theory of musical genres: Two applications IN Popular Music Perspectives* (eds) David Horn and Phillip Tagg, Goteberg and Exeter IASPM (1982) Available at <http://www.tagg.org/others/ffabbri81a.html>
- *K. Negus, *Music Genres and Corporate Cultures* (Routledge, 1999) chapters 1.
 K. Negus, *Producing Pop: Culture and Conflict in the Music Industry* (Arnold, 1992) chapters 4 and 7.
- *T. Rose, *Black Noise: Rap music and Black culture in contemporary America* (Wesleyan University Press, 1994) chapter 1.
- R. Shuker, *Understanding Popular Music* (Routledge, 2001 or 1994, 2nd Edition better): chapters 8 and 11.
- D. Hebdige, *Cut `n' Mix: Culture, Identity and Caribbean Music* (London: Routledge, 1987).
- R. Middleton, *Form* IN B. Horner and T. Swiss, *Key Terms in Popular Music and Culture*, (Blackwell, 1999) chapter 11.
- S. Borthwick, and R. Moy, *Popular Music genres: An Introduction* (Edinburgh University Press, 2004).

Essay Question – How and why is Genre developed as a category and an authentic marker of certain forms of popular music?

Lecture 10 - Genres and moments in Popular Music – Punk Rock, Goth and Two-Tone

- *A. Bennett, *Cultures of Popular Music* (Open University Press, 2001) Chapter 4.
- *L. Andes, *Growing up Punk: meaning and commitment careers in a contemporary youth subculture* IN J.S. Epstein (ed.) *Youth Culture: Identity in a Post-modern world* (Oxford: Blackwell, 1998).
- P. Freidlander, *Rock n' Roll: A Social History* (Boulder, CO: Westview, 1996) Chapter 7.
- *S. Frith, *Formalism, Realism and Leisure: the case of punk*, IN K. Gelder and S. Thornton (eds), *The Subcultures Reader* (London: Routledge, 1997).
- D. Laing, *One Chord Wonders: Power and meaning in Punk rock* (Milton Keynes: Open University Press, 1985).
- J. Savage, *England's Dreaming: Sex Pistols and Punk Rock* (London: Faber and Faber, 1992).
- P. Hodkinson, *Goth: Identity, Style and Subculture* (Berg, 2002).

R.Sabin, (Ed) *Punk Rock, So What! The Cultural Legacy of Punk* (London: Routledge, 1999).

*S. Borthwick, and R. Moy, *Popular Music genres: An Introduction* (Edinburgh University Press, 2004).

D. Hebdige, *Reggae, Rastas and Rudies*, in S. Hall, and T. Jefferson (eds) *Resistance through rituals: Youth subcultures in post-war Britain* (London: Hutchinson, 1976).

S. Jones, *Black culture, White youth: The reggae tradition from JA to the UK* (London: Macmillan, 1988).

K. Mercer, *Black Hair/Style politics*, IN K. Gelder and S. Thornton (eds) *The Subcultures Reader* (London: Routledge, 1997).

K. Price, *Black identity and the role of Reggae*, IN D. Potter (ed.) *Society and the Social Sciences: An Introduction* (London: Routledge, 1981).

L. Bradley, *Bass Culture: When Reggae was King* (Penguin, 2001)

Essay Question – With reference to a particular genre of music assess the impact on the cultural and political spheres in the UK.

Lecture 11 - Music and Technology

*P. Theberge, *Technology* IN B. Horner and T. Swiss, *Key Terms in popular Music and Culture* (Blackwell, 1999) chapter 16.

*D. Mackenzie, and J. Wajcman, *The social shaping of technology: how the refrigerator got its hum* (Open University Press, 1985)

J. Toynbee, *Making Popular Music: Musicians, Creativity and Institutions* (London: Arnold, 2000).

J. G, Schloss, *Making Beats: The Art of sample based hip-hop* (Wesleyan University Press, 2004).

*B. Longhurst, *Popular Music and Society* (Polity Press, 2007) chapter 2.

P. Theberge, *Any Sound you can Imagine: Making music/consuming technology* (Wesleyan University Press, 1997).

K. Negus, *Producing Pop: Culture and Conflict in the Music Industry* (Arnold, 1992) chapter 2.

A. Goodwin, *Drumming and Memory: Scholarship, technology and music-making* IN T. Swiss, J. Sloop and A. Herman (eds), *Mapping the Beat: Popular Music and Contemporary Theory* (Blackwell, 1998) chapter 6.

S. Frith, *Performing Rites: Evaluating popular music* (Oxford University Press, 1998) chapter 11.

T. Rose, *Black Noise: Rap music and Black culture in contemporary America* (Wesleyan University Press, 1994) chapter 3.

Essay Question - Technology determines the parameters of production in popular music! Assess this claim.

Lecture 12 – Gender and Sexuality

*H. Kruse, *Gender* IN B. Horner, and T. Swiss, *Key Terms in Popular Music and Culture* (Blackwell Publishers, 1999) chapter 7.

*B. Longhurst, *Popular Music and Society* (Polity, 2007) Chapter 3.

*S. Whiteley, *Too much too young: Popular music, age and gender* (London: Routledge, 2005).

E. Mayhew, *Positioning the producer: gender divisions in creative labour and value* IN A. Bennett, S. Hawkins, and S. Whitely, *Music, Space and Place* (Ashgate Press, 2004).

M. Bayton, *How women become musicians* IN S. Frith, and A. Goodwin, (eds) *On Record: Rock, pop and the written word* (New York: Pantheon, 1991) pp.238-57.

S. McClary, *Feminine Endings: Music, gender and sexuality* (Minneapolis: University of Minnesota Press, 1991).

S. Reynolds, and J. Press, *The Sex Revolts: Gender, rebellion and rock 'n' roll* (Cambridge MA: Harvard University Press, 1995)

S. Steward, and S. Garratt, *Signed, Sealed and Delivered: True life stories of women in pop* (Boston: South End, 1984)

L.F. Rakow, *Feminist approaches to popular culture: Giving patriarchy its due* IN J. Storey (ed) *Cultural theory and Popular culture: A Reader* (1998) pp. 275 – 291.

S. Frith, and A. McRobbie, *Rock and sexuality* IN S. Frith, and A. Goodwin, (eds), *On Record: Rock, pop and the written word* (1990)

S. Whitely, *Repressive Representations: Patriarchy and femininities in rock music of the counterculture*, in T. Swiss, et al (eds) *Mapping the Beat: popular music and contemporary theory* (1998) Chapter 8.

Essay Question - Marion Meade suggested that “a woman’s place on the road was between the sheets or doing the catering in the kitchen”. Discuss the position and role of women in the music industry historically and today.

Dr Ella McPherson

Lent 2015, Tuesday. 3:00-5:00 (weeks 1-4, beginning 20 Jan)

Series aims:

- To introduce students to some of the key concepts, theories, and debates in political communication
- To encourage students to argue with and apply these concepts, theories, and debates
- To inspire students to think critically about media and power

Lecture 1. The liberal and critical approaches to understanding media and power

B. Bagdikian, *The New Media Monopoly* (Beacon Press, 2004)

*J. Curran & J. Seaton, *Power without Responsibility: The Press, Broadcasting, and New Media in Britain* (Routledge, 2003)

- *D. Hallin, 'Media, Political Power, and Democratization in Mexico' in *De-Westernizing Media Studies*, ed. M-J. Park & J. Curran (Routledge, 2000)
- *E. Herman & N. Chomsky, *Manufacturing Consent: The Political Economy of the Mass Media* (Pantheon Books, 2002)
- J. Keane, *The Media and Democracy* (Polity Press, 1991)
- R. McChesney, *The Political Economy of Media: Enduring Issues, Emerging Dilemmas* (Monthly Review Press, 2008)
- J. McManus, *Market-Driven Journalism: Let the Citizen Beware?* (Sage Publications, 1994)
- G. Murdock & P. Golding, 'For a Political Economy of Mass Communications', *Socialist Register* 10 (1973), 205-234
- F. Siebert, T. Peterson, & W. Schramm, *Four Theories of the Press: The Authoritarian, Libertarian, Social Responsibility and Soviet Communist Concepts of What the Press Should Be and Do* (University of Illinois Press, 1963)
- D. Smythe, 'On the Audience Commodity and its Work,' in *Media and Cultural Studies: Keywords*, ed. M. Durham and D. Kellner, (Wiley-Blackwell, 2001)
- K. Voltmer, *The Media in Transitional Democracies* (Polity, 2011)

What is worse for democratic journalism: the state or the market?

Lecture 2. In the newsroom: Social organization and cultural norms

- W. Breed, 'Social Control in the Newsroom: A Functional Analysis', *Social Forces* 33/4 (1955), 326-335.
- H. Gans, *Deciding What's News: A Study of CBS Evening News, NBC Nightly News, Newsweek, and Time* (Pantheon, 1979)
- *S. Hall, C. Critcher, T. Jefferson, J. Clarke, & B. Roberts, *Policing the Crisis: Mugging, the State, and Law and Order* (Macmillan London, 1978)
- E. McPherson, 'Spot News versus Reportage: Newspaper Models, the Distribution of Newsroom Credibility, and Implications for Democratic Journalism in Mexico', *International Journal of Communication* (2012)
<http://ijoc.org/ojs/index.php/ijoc/article/view/1452/794>
- C. Paterson & D. Domingo, *Making Online News, Volume 2: Newsroom Ethnographies in the Second Decade of Internet Journalism* (Peter Lang Publishing, 2011)
- P. Schlesinger, *Putting "Reality" Together: BBC News* (Methuen, 1987)
- P. Schlesinger, 'Rethinking the Sociology of Journalism: Source Strategies and the Limits of Media-Centrism' in *Public Communication: The New Imperatives*, ed. M. Ferguson (SAGE Publications, 1990)
- M. Schudson, 'The Objectivity Norm in American Journalism', *Journalism* 2/2 (2001).149-70
- *M. Schudson, 'The Sociology of News Production Revisited (Again)', in *Mass Media and Society*, ed. J. Curran and M. Gurevitch (Arnold, 2000)
- J. Singer, D. Domingo, A. Heinonen, A. Hermida, S. Paulussen, T. Quandt, Z. Reich & M. Vujnovic, *Participatory Journalism: Guarding Open Gates at Online Newspapers* (John Wiley and Son, 2011)
- *G. Tuchman, *Making News: A Study in the Construction of Reality* (Free Press, 1978)
- J. Tunstall, *Journalists at Work: Special Correspondents, Their News Organizations, News Sources, and Competitor-Colleagues* (SAGE Publications, 1974)

How do the media perpetuate the status quo with respect to power in society?

Lecture 3. War reporting

- *S. Allan & B. Zelizer, *Reporting War: Journalism in Wartime* (Routledge, 2004)
- D. Bennett, 'Exploring the Impact of an Evolving War and Terror Blogosphere on Traditional Media Coverage of Conflict' *Media, War & Conflict* 6:1 (2013), 37–53
- *S. Carruthers, *The Media at War: Communication and Conflict in the Twentieth Century* (Palgrave Macmillan, 1999)
- Glasgow University Media Group, *War and Peace News* (Open University Press, 1985)
- D. Hallin, *We Keep America on Top of the World: Television Journalism and the Public Sphere*, Chapter 3 (Routledge, 1994)
- A. Hoskins & B. O'Loughlin, *War and Media: The Emergence of Diffused War* (Polity, 2010)
- A. Kavoori & T. Fraley (eds.), *Media, Terrorism, and Theory: A Reader* (Rowman & Littlefield, 2006)
- J. Lynch & J. Galtung, *Reporting Conflict: New Directions in Peace Journalism* (University of Queensland Press, 2010)
- T. Markham, *The Politics of War Reporting: Authority, Authenticity and Morality* (Manchester University Press, 2012)
- *D. Matheson & S. Allan, *Digital War Reporting* (Polity, 2009)
- J. Rodgers, *Reporting Conflict* (Palgrave Macmillan, 2012)
- D. Thussu & D. Freedman (eds.), *War and the Media: Reporting Conflict 24/7* (Sage, 2003)
- H. Tumber & F. Webster, *Journalists Under Fire: Information War and Journalistic Practices* (Sage Publications, 2006)
- G. Wolfsfeld, *Media and the Path to Peace* (Cambridge University Press, 2004)

How does the practice of journalism influence how conflict is covered?

Lecture 4. The 'CNN Effect:' Agenda-setting and policy-making

- M. Baum & T. Groeling, *War Stories: The Causes and Consequences of Public Views of War* (Princeton University Press, 2009)
- D. Graber (ed.), *Media Power in Politics* (Congressional Quarterly Press, 2010)
- *P. Jakobsen, 'Focus on the CNN Effect Misses the Point: The Real Media Impact on Conflict Management Is Invisible and Indirect', *Journal of Peace Research* 37/2 (2000). 131-143
- S. Livingston, 'The CNN Effect Reconsidered (again): Problematizing ICT and Global Governance in the CNN Effect Research Agenda', *Media, War & Conflict* 4:1 (2011), 20–36
- *M. McCombs, *Setting the Agenda: The Mass Media and Public Opinion* (Polity, 2004)
- D. Perlmutter, *Photojournalism and Foreign Policy: Icons of Outrage in International Crises* (Praeger, 1998)
- D. Protes et al, *The Journalism of Outrage: Investigative Reporting and Agenda Building in America* (Guilford Press, 1992)
- M. Ragas & S. Kiouis, 'Intermedia Agenda-Setting and Political Activism: MoveOn.org and the 2008 Presidential Election', *Mass Communication and Society* 13 (2010), 560-583

*P. Robinson, *The CNN Effect: The Myth of News, Foreign Policy and Intervention* (Routledge, 2002)

Do the media influence policy-making?

Lecture 5: Public opinion

N. Anstead & B. O’Laughlin, ‘1936 and All That: Can Semantic Polling Dissolve the Myth of Two Traditions of Public Opinion Research?’, *Analyzing Social Media Data and Web Networks*, ed. M. Cantijoch, R. Gibson & S. Ward (Palgrave Macmillan, 2014)

*W.L. Bennett & R. Entman (eds.), *Mediated Politics: Communication in the Future of Democracy*, (Cambridge University Press, 2001), especially R. Entman & S. Herbst, ‘Reframing Public Opinion as We Have Known It’

*P. Bourdieu, ‘Public Opinion Does not Exist’, in Bourdieu, *Sociology in Question* (Sage, 1993)

W. Gamson, *Talking Politics* (Cambridge University Press, 1992)

S. Herbst, *Reading Public Opinion: How Political Actors View the Democratic Process* (University of Chicago Press, 1998)

*J. Lewis, *Constructing Public Opinion* (Columbia University Press, 2001)

M. McCombs, *The News and Public Opinion: Media Effects on Civic Life* (Polity, 2011)

E. Noelle-Neumann, *The Spiral of Silence: Public Opinion, our Social Skin* (University of Chicago Press, 1993)

B. Page & Y. Shapiro, *The Rational Public: Fifty Years of Trends in Americans’ Policy Preferences* (University Of Chicago Press, 1992)

A. J. Perrin & K. McFarland, ‘Social Theory and Public Opinion’, *Annual Review of Sociology* 37 (2011), 87–107

J. Zaller, *The Nature and Origins of Mass Opinion* (Cambridge University Press, 1992)

H. Gil de Zúñiga, N. Jung & S. Valenzuela ‘Social Media Use for News and Individuals’ Social Capital, Civic Engagement and Political Participation’ *Journal of Computer-Mediated Communication* 17/3 (2012), 319–36

<http://onlinelibrary.wiley.com/doi/10.1111/j.1083-6101.2012.01574.x/full>

‘Public opinion does not exist’ (Bourdieu). Discuss.

Lecture 6: Civic disengagement and compassion fatigue

M. Baum, *Soft News Goes to War: Public Opinion and American Foreign Policy in the New Media Age* (Princeton University Press, 2003)

*L. Chouliaraki, ‘The Mediation of Suffering and the Vision of a Cosmopolitan Public’, *Television & New Media* 9/5 (2008), 371–91

N. Couldry, S. Livingstone & T. Markham, *Media Consumption and Public Engagement: Beyond the Presumption of Attention* (Palgrave Macmillan, 2007)

*P. Dahlgren, *Media and Political Engagement: Citizens, Communication and Democracy* (Cambridge University Press, 2009)

R. Entman, *Democracy without Citizens: Media and the Decay of American Politics* (Oxford University Press, 1989)

- H. Gil de Zúñiga, N. Jung & S. Valenzuela, 'Social Media Use for News and Individuals' Social Capital, Civic Engagement and Political Participation', *Journal of Computer-Mediated Communication* 17:3 (2012), 319–36
- S. Moeller, *Compassion Fatigue: How the Media Sell Disease, Famine, War and Death* (Routledge, 1999)
- *P. Norris, *A Virtuous Circle: Political Communications in Postindustrial Societies* (Cambridge University Press, 2000)
- *R. Putnam, *Bowling Alone: The Collapse and Revival of American Community*. (Simon & Schuster, 2001), especially Chapter 13: 'Technology and Mass Media'

Is the media to blame for the public's disengagement with civic and foreign affairs?

Lecture 7. Media and elections

- *W.L. Bennett & R. Entman (eds.) *Mediated Politics: Communication in the Future of Democracy*. (Cambridge University Press, 2001)
- J. Blumler & M. Gurevitch, *The Crisis of Public Communication* (Routledge, 1995)
- *B. Franklin, *Packaging Politics: Political Communications in Britain's Media Democracy* (Arnold, 2004)
- *P. Howard, *New Media Campaigns and the Managed Citizen* (Cambridge University Press, 2005)
- M. J. Jensen & N. Anstead, 'Campaigns and Social Media Communications: A Look at Digital Campaigning in the 2010 U.K. General Election' in *The Internet and Democracy in Global Perspective*, ed. B. Grofman, A. H. Trechsel & M. Franklin (Springer International Publishing, 2014)
- D. Kavanagh, *Election Campaigning: The New Marketing of Politics* (Blackwell, 1995)
- K. Kenski, B. Hardy & K. Jamieson, *The Obama Victory: How Media, Money, and Message Shaped the 2008 Election* (Oxford University Press, 2010)
- R. Negrine, 'Professionalisation in the British Electoral and Political Context', in *The Professionalisation of Political Communication*, ed. R. Negrine, C. Holtz-Bacha, P. Mancini & S. Papatha (University Of Chicago Press, 2007)
- P. Norris, *A Virtuous Circle: Political Communications in Postindustrial Societies* (Cambridge University Press, 2009), especially Chapter 8: 'The Rise of the Post-Modern Campaign'
- P. Norris, J. Curtice, D. Sanders, M. Scammell & H. Semetko, *On Message: Communicating the Campaign* (Sage, 1999)
- S. Robertson, R. Vatrappu & R. Medina, 'Off the Wall Political Discourse: Facebook Use in the 2008 US Presidential Election', *Information Polity* 15/1 (2010), 11–31
- M. Scammell, *Designer Politics: How Elections Are Won* (Palgrave, 1995)
- J. Woolley, A. Limperos & M.B. Oliver, 'The 2008 Presidential Election, 2.0: A Content Analysis of User-Generated Political Facebook Groups', *Mass Communication and Society* 13 (2010), 631-652

How has new media changed electoral campaigns?

Lecture 8. The future of democratic journalism

- S. Allan, *Citizen Witnessing: Revisioning Journalism in Times of Crisis* (Polity, 2013)

- *S. Allan & E. Thorsen (eds.), *Citizen Journalism: Global Perspectives* (Peter Lang, 2009)
- C. Beckett & J. Ball, *Wikileaks: The Threat of the New News* (Polity, 2012)
- J. Blumler, 'The Two-Legged Crisis of Journalism', in *The Future of Journalism*, ed. B. Franklin (Routledge, 2011)
- C. Beckett & R. Mansell, 'Crossing Boundaries: New Media and Networked Journalism', *Communication, Culture & Critique* 1/1 (2008), 92–104
- S. Cottle & D. Nolan, 'Global Humanitarianism and the Changing Aid-Media Field: Everyone Was Dying for Footage', *Journalism Studies* 8:6 (2007): 862–78
- *W. Dutton, 'The Fifth Estate Emerging through the Network of Networks', *Prometheus* 27/1 (2009), 1–15
- J. Fiske, 'Popularity and the Politics of Information', in *Journalism and Popular Culture*, ed. P. Dahlgren & C. Sparks (SAGE, 1992)
- C. Fuchs, 'Wikileaks: Power 2.0? Surveillance 2.0? Criticism 2.0? Alternative Media 2.0? A Political-Economic Analysis', *Global Media Journal* 5:1 (2011)
<http://fuchs.uti.at/wp-content/uploads/wikileaks.pdf>
- *A. Hermida, 'Twittering the News', *Journalism Practice* 4/3 (2010), 297–308
- *M. Hindman, *The Myth of Digital Democracy*, (Princeton University Press, 2010)
- A. Leavitt & J. Clark 'Upvoting Hurricane Sandy: Event-Based News Production Processes on a Social News Site', *SIGCHI Conference on Human Factors in Computing Systems* (2014)
http://alexleavitt.com/papers/2014CHI_LeavittClark_UpvotingHurricaneSandy_NewsProductionReddit.pdf
- L. Lynch, "'We're Going to Crack the World Open": Wikileaks and the Future of Investigative Reporting,' *Journalism Practice* 4/3 (2010), 309-318
- *R. McChesney & J. Nichols, *The Death and Life of American Journalism: The Media Revolution that Will Begin the World Again* (Nation Books, 2010)
- S. Platon & M. Deuze, 'Indymedia Journalism', *Journalism* 4/3 (2003): 336-355
- M. Schudson, *Why Democracies Need an Unlovable Press* (Polity, 2008)
- L. Downie, Jr. & M. Schudson, *The Reconstruction of American Journalism* (Columbia University's Graduate School of Journalism, 2009)
http://www.cjr.org/reconstruction/the_reconstruction_of_american.php
- C. Sparks & J. Tulloch (eds.), *Tabloid Tales: Global Debates over Media Standards* (Rowman & Littlefield., 2000)
- C. Sreedharan, E. Thorsen & S. Allan, 'WikiLeaks and the Changing Forms of Information Politics in the "Network Society"', in *Public Service, Governance and Web 2.0 Technologies: Future Trends in Social Media*, eds. E. Downey & M. Jones (IGI Global, 2012)

How is investigative journalism changing, and what are the implications for democratic journalism?