



Course ATCM 2321.501
Course Title Reading Media Critically
Professor Josef Nguyen
Term Fall 2020
Modality Online

Professor's Contact Information

Email Address jdn160330@utdallas.edu

Please consult this resource for proper email etiquette:

[\[medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087\]](https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087)

Please allow up to 24 hours for responses to emails

Online Office Hours Thursdays, 12:30-1:30PM and by email appointment, using Jitsi Meet

General Course Information

Pre-requisites, Co-requisites, & other restrictions RHET 1302 – Rhetoric, or Instructor Permission

Course Description This course explores how to think and write critically about media and society. Throughout the semester, we will refine conceptual tools that allow us to explore, critique, and reimagine the culture we produce and consume through media. We will discuss foundational ideas in critical theory and relate these ideas to current social issues and media productions. Theory describes the concepts we use to talk about the world and enables us to trace potential avenues for changing it. Therefore, throughout the semester we will build on the theoretical knowledge of the course to think about how media could operate otherwise and for what ends.

The assignments for this class will have you grappling with difficult ideas and honing your critical reading and writing skills. The course is writing intensive, which means you will have a major written assignment due every four to five weeks during the semester.

By the end of the course, you should be able to read a theory paper critically, summarize its main contributions and limitations, and apply the concepts to your own analyses of media texts.

Learning Outcomes Students will:

- Become familiar with key concepts in cultural studies and critical theory
- Apply concepts to their own analyses of media texts
- Read scholarly papers critically, understanding the argument's main contributions and limitations
- Write media analyses rooted in close readings and cultural theory

Class Platform Course readings, assignment instructions, and other materials are available via Box (see below). Course announcements and assignment submissions are handled on eLearning. Online office hours are handled on Jitsi Meet.

Required Texts & Materials All readings are available free online through this link:
[\[utdallas.box.com/v/atcm2321-501-fall2020\]](http://utdallas.box.com/v/atcm2321-501-fall2020)

Course Policies

Grading Criteria	Weekly Worksheets (12 total)	60%
	Paper 01: Film Scene Analysis	10%
	Paper 02: Character Trope Analysis	15%
	Paper 03: Applied Critical Theory Analysis	15%

Class Protocol Reading and assignment instructions will be available through the course Box site.

As per the course schedule (below), there are weekly worksheet assignments for each week with assigned readings, media, etc. While the assigned readings and media will be available on Box well in advance, worksheet assignments and guides will be available beginning the first day of the corresponding week outlined on the course schedule and then due the following week, by 12:00pm.

You will have the entire week to review the assigned readings and media and use that week's guide in order to complete the weekly worksheet assignment. Guides structure the week, providing background information and showing examples necessary for completing the worksheet. Completed worksheets must be submitted to eLearning.

Class Conduct What you discuss in, create for, and share with this class reflects not only you as both a student and a civic subject, but it also reflects on me as your instructor, the class as a learning community, and UT Dallas as an academic institution.

Late Work I will automatically apply a no-penalty extension of 2 days for the first 3 late weekly worksheets that you turn in.

After those 3 no-penalty extensions have been exhausted, late submission of weekly worksheets will be penalized 10% (a full letter grade) for each 24-hour period beyond the deadline. Late submissions of major papers will be penalized 10% for each 24-hour period beyond the deadline. If you need any extensions, let me know well in advance, so we can make appropriate arrangements.

Late work will not receive written feedback by default, even if a no-penalty extension is applied. For feedback on a late assignment, please send an email request.

Accommodation Students with disabilities are encouraged to utilize the on-campus resources at the Office of Student AccessAbility. OSA is located in the Administration Building (AD 2.224), and OSA personnel can be reached at (972) 883-2098 or by email: studentaccess@utdallas.edu. They can provide documentation and details for accommodations to address your individual needs. If you need any special accommodations to complete this course successfully, please provide me with this information as soon as possible, so we can make appropriate arrangements.

For additional information regarding the ADA Section 504 of the Rehabilitation Act or the Rehabilitation Act of 1973, you may refer to the following links:
[\[www2.ed.gov/policy/rights/guid/ocr/disabilityoverview.html\]](http://www2.ed.gov/policy/rights/guid/ocr/disabilityoverview.html)
[\[ada.gov/reg3a.html#Anchor-87516\]](http://ada.gov/reg3a.html#Anchor-87516)

Academic Honesty All work must be original for this class. Unless you are specifically told to collaborate with classmates, complete your graded work individually. Plagiarism is using the words and materials of others as if they were your own. It is a serious offense with

serious consequences. Use proper citation to indicate the use of other people’s work to support and strengthen your own. All suspicions of plagiarism will be investigated. Please consult [utdallas.edu/dept/graddean/gspolDishonesty.htm]

Comet Creed *This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:*

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

UT Dallas Syllabus Policies and Procedures *The information contained in the following link constitutes the University’s policies and procedures segment of the course syllabus. Please go to [go.utdallas.edu/syllabus-policies] for these policies.*

Assignments & Academic Calendar

UNIT 0: BEGINNINGS

Week 01: Monday, 17 August 2020
Introductory Business Available: Week 01 - Introductory Business Worksheet
 Week 01 - Introductory Business Worksheet due
 Monday, 24 August 2020 by 11:59PM

UNIT I: TEXTUALITY

Week 02: Monday, 24 August 2020
Text and Form Read: Amy Villarejo, “The Language of Film”
 Watch: *Mean Girls* (Mark Waters, 2004)
 Available: Week 02: Text and Form Worksheet
 including introduction of Paper 01: Film Scene Analysis
 Week 02: Text and Form Worksheet due
 Monday, 31 August 2020 by 11:59PM

Week 03: Monday, 31 August 2020
Signs and Codes Read: John Fiske, “Some Television, Some Topics, Some Terminology”
 Available: Week 03: Signs and Codes Worksheet
 Week 03: Signs and Codes Worksheet due
 Tuesday, 8 September 2020 by 11:59 PM

Week 04: Tuesday, 8 September 2020
Intertextuality Read: Stuart Hall, “Encoding/Decoding”
 Available: Week 04: Intertextuality Worksheet
 Week 04: Intertextuality Worksheet due
 Tuesday, 15 September 2020 by 11:59 PM

Week 05: Monday, 14 September 2020
Work on Paper 01 No Weekly Worksheet
 Work on Paper 1: Film Scene Analysis

Paper 01: Film Scene Analysis due
Monday, 21 September 2020 by 11:59PM

UNIT II: SOCIAL DIFFERENCES

Week 06: Monday, 21 September 2020
Dominant / Oppositional Gazes Read: Janice Loreck, “What Does the ‘Male Gaze’ Mean, and What about a Female Gaze?” [theconversation.com/explainer-what-does-the-male-gaze-mean-and-what-about-a-female-gaze-52486]
Read: bell hooks, “The Oppositional Gaze”
Available: Week 06: Dominant / Oppositional Gazes Worksheet including introduction of Paper 02: Character Trope Analysis

Week 06: Dominant / Oppositional Gazes Worksheet due
Monday, 28 September 2020 by 11:59 PM

Week 07: Monday, 28 September 2020
White Racial Frame Read: Richard Dyer, “The Matter of Whiteness”
Read: Tressie McMillan Cottom, “The Meltdown Crisis,” [medium.com/more-of-a-comment/the-meltdown-crisis-dda5c3ff51a5]
Watch: *Blackish* (Season 1, Episode 1: Pilot) [Hulu or Rent]
Available: Week 07: White Racial Frame Worksheet

Week 07: White Racial Frame Worksheet due
Monday, 5 October 2020 by 11:59 PM

Week 08: Monday, 5 October 2020
Racial Triangulation Read: Claire Jean Kim, “The Racial Triangulation of Asian Americans”
Read: Monica M, “Never Have I Ever... Seen A Show So Casteist and Racist,” [wearyourvoicemag.com/never-have-i-ever-seen-a-show-so-casteist-and-racist/]
Watch: *Fresh Off the Boat* (Season 1, Episode 1: Pilot) [Hulu or Rent]
Available: Week 08: Racial Triangulation Worksheet

Week 08: Racial Triangulation Worksheet due
Monday, 12 October 2020 by 11:59 PM

Week 09: Tuesday, 12 October 2019
Languages and Accents Read: Gloria Anzaldúa, “How to Tame a Wild Tongue”
Read: Shilpa S. Dave, “Rethinking Accents in America”
Available: Week 09: Languages and Accents Worksheet

Week 09: Languages and Accents Worksheet due
Monday, 19 October 2020 by 11:59 PM

Week 10: Monday, 19 October 2020
Work on Paper 02 No Weekly Worksheet
Work on Paper 02: Character Trope Analysis

Paper 02: Character Trope Analysis due
Monday, 26 October 2020 by 11:59PM

UNIT III: POLITICAL ECONOMY

Week 11: Monday, 26 October 2020
Labor and Capital Read: Karl Marx, “Wage Labour and Capital”
Watch: *Sorry to Bother You* (Boots Riley, 2018)
Available: Week 11: Labor and Capital Worksheet
including introduction of Paper 03: Applied Critical Theory Analysis

Week 11: Labor and Capital Worksheet due
Monday, 9 November 2020 by 11:59 PM

Week 12: Monday, 2 November 2020
No Weekly Assignment

Week 13: Monday, 9 November 2020
Base and Superstructure Read: Raymond Williams, “Base and Superstructure”
Read: James Douglas, “The Pixar Theory of Labor”
Watch: *Monsters Inc.* (John Lasseter, 2001)
Available: Week 13: Base and Superstructure Worksheet

Week 13: Base and Superstructure Worksheet due
Monday, 16 November 2020 by 11:59 PM

Week 14: Monday, 16 November 2020
Commodity Fetishism Read: Kristen Warner, “In the Time of Plastic Representation”
Watch: *Whatever This Is*. Episode 1, “Reality” and Episode 2, “Westchester.” [whateverthisis.com/]
Play: molleindustria, *Phone Story*, [phonestory.org]
Available: Week 14: Commodity Fetishism Worksheet

Week 14: Commodity Fetishism Worksheet due
Monday, 23 November 2020 by 11:59 PM

Week 15: Monday, 23 November 2020
Fandoms Read: Abigail De Kosnik, “Fandom as Free Labor”
Read: Laura Springman, “‘It’s ARMY versus the U.S. Army’: K-Pop Fans, Activism, and #BlackLivesMatter,” [flowjournal.org/2020/08/its-army-versus-the-army/]
Watch: *Bigger than Me: A Documentary about Fandom* (JamesChats, 2016) [youtube.com/watch?v=fGDtTRPgfrw]
Available: Week 15: Fandoms Worksheet

Week 15: Fandoms Worksheet due

FINALS WEEK Paper 03: Applied Critical Theory Analysis Due
Tuesday, 8 December 2020 by 11:59PM

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.