

NEW YORK UNIVERSITY

Department of Cinema Studies

H72.3011 - SOCIAL THEORY AND THE SCREEN

Welcome to Social Theory and the Screen. This is a PhD seminar, so it is not designed for the novice to screen studies, cultural studies, or social theory. The course co-ordinator is Toby Miller. If you have any specific issues to raise about this class, please make a time to see me. My room number is 645 and the telephone extension is 9981614. My email address is <toby.miller@nyu.edu>. Office hours for the course are Tuesdays 2-4 pm. I am also Director of Graduate Studies and have office hours for that function on Thursdays from 2-4 pm. The class runs each Tuesday between 6 and 10 p.m. in Room 643 of 721 Broadway.

RATIONALE

H72.3011 is worth 4 points towards your degree. The class is designed to give doctoral students a means of evaluating the uses of social theory for understanding the screen. What has sociology had to say about film, television, and the internet? How did the psy-complexes (ego psychology within the social sciences and psychoanalysis within the humanities) gain hegemony over discussions of the screen in academia, criticism, and public policy? How could we use social theory to deal with questions of race, class, gender, sexuality, age, religion, and so on—and what of allied approaches (economics, communication studies, anthropology, geography, and the law) that conventional screen studies sidesteps?

ASSESSMENT

YOUR MISSION, SHOULD YOU CHOOSE TO ACCEPT IT, IS TO WRITE A 10000 WORD ESSAY (I.E. ROUGHLY HALF THE CHAPTER-LENGTH OF AN EVENTUAL DISSERTATION) ON A TOPIC RELATED TO THE CLASS. PLEASE PLACE THE PAPER IN MY PIGEON HOLE BY 4.51 PM ON 17 DECEMBER 1999. ESSAYS WILL NOT BE ACCEPTED VIA FAX OR EMAIL.

IT IS IMPORTANT THAT YOU HAVE AN OVERALL DIRECTION TO YOUR ESSAY. AND IF YOU ARE ENGAGED IN TEXTUAL ANALYSIS, YOU MUST CONSIDER EXTRA-TEXTUAL, SOCIAL CONSIDERATIONS (such as referentiality in everyday life, intersection with history, and practices of spectatorship). IT IS ADVISABLE THAT YOU DISCUSS YOUR CHOICE OF TOPIC AND METHOD WITH ME EARLY ON. The paper should follow referencing systems from EITHER Joseph Gibaldi. *MLA Handbook for Writers of Research Papers*, 5th ed. New York: The Modern Language Association of America, 1999 OR *The Chicago Manual of Style*, 14th ed. Chicago: U of Chicago P, 1993. You may wish to consult Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. Chicago: U of Chicago P, 1995 and

Sarah Berry and Toby Miller. *Blackwell Cultural Theory Resource Centre*.
<<http://www.blackwellpublishers.co.uk/cultural/>>.

NO INCOMPLETES ARE AVAILABLE ON THIS COURSE WITHOUT CERTIFICATION FROM A DOCTOR, COUNSELLOR, EMPLOYER, OR LAWYER, EXPLAINING THAT YOU CANNOT PRODUCE THE REQUIRED WORK ON TIME. THEY DO NOT NEED TO INDICATE REASONS WHY. IF YOU ARE HAVING DIFFICULTIES WITH DEADLINES, TELL ME AS SOON AS POSSIBLE. START YOUR RESEARCH NOW. YOUR PET POODLE CATCHING RABIES IN WEEK TWELVE IS NOT A GOOD REASON FOR FAILING TO SUBMIT WORK ON TIME.

COURSE TOPICS (for full bibliodata on readings, see Big List of References, where relevant entries are asterisked)

7 September 1999 WEEK ONE—WHY THE PSY-COMPLEXES?

READING: D. Schiller *Theorizing*; Lyman “Anhedonia”; Tseëlon and Kaiser

14 September 1999 WEEK TWO—WHAT WAS SCREEN SOCIOLOGY?

READING: Clough; Cressey; Forman; Huaco; May and Shuttleworth; Mayer
Sociology

21 September 1999 WEEK THREE—WHAT IS SCREEN SOCIOLOGY?

READING: S. Thomas; Baker and Faulkner; Bayma; Bielby and Bielby; Denzin
Images; Franzosi; Jarvie *Movies*; Jarvie *Sociology*; Levy; Peters; Tudor
Image; Tudor “Sociology”; Jayyusi; Gray

28 September 1999 WEEK FOUR—AUDIENCES (I)

READING: B. Austin *Immediate*; Gamson “Organizational”; Mayer *British*;
Richards and Sheridan; Korzenny and Ting-Toomey

5 October 1999 WEEK FIVE—AUDIENCES (II)—GUEST LAURIE OULLETTE

READING: Oullette; Lewis; Gauntlett; Hunt

12 October 1999 WEEK SIX—SCREENINGS

19 October 1999 WEEK SEVEN—SCREENINGS

26 October 1999 WEEK EIGHT—ETHNOGRAPHY—GUEST RANDY MARTIN

READING: Martin *Critical*; Martin *Socialist*; Powdermaker

2 November 1999 WEEK NINE—CULTURAL POLICY

READING: Miller; Bennett; McGuigan

9 November 1999 WEEK TEN—POLITICAL ECONOMY—GUEST RICHARD
MAXWELL

READING: Clark; Gray and Seeber; McChesney; H. Schiller *Culture*; Wasko
Hollywood; Wasko *Movies*; Horowitz and Davey; Murdock “Base”;
Garnham “Political”

16 November 1999 WEEK ELEVEN—THE LAW

READING: Aoki; Bergman and Asimow; Black; Brylawski; Coombe; Denvir;
Salokannel

LONDON 23 November 1999 WEEK TWELVE—SOCIAL CATEGORIES (I)—
GENDER

READING: Craig; Lyman “From Matrimony”; Dines and Humez

30 November 1999 WEEK THIRTEEN—SOCIAL CATEGORIES (II)—CLASS

READING: Gamble, Marsh, and Tant

7 December 1999 WEEK FOURTEEN—SOCIAL CATEGORIES (III)—RACE

READING: Gandy; Wilson and Gutiérrez; Nakayama and Martin

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Robin Anderson. *Consumer Culture and TV Programming*. Boulder: Westview P,
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