

Linda K. Fuller

GG-

Just wanted to
share some
stuff from my
media criticism
course in case
anything helps

Syllabus
ME 384 MEDIA CRITICISM
Dr. Linda K. Fuller L120-C
Worcester State College

Course description

The purpose of this course is to conduct evaluations and analyses of print (newspapers, magazines, books) and electronic (radio, sound recordings, television, film) media. The goals are:

1. To understand techniques of interpretation, such as rhetorical, semiological, Marxist, psychoanalytic, feminist/minority views, narrative, and socio-cultural approaches.
2. To develop skills for both critiquing and constructing reviews.
3. To apply evaluative procedures to varying topics, such as news, comedy, photography, ethics, horror, humor, etc.

Materials

1. Required text: Karyn Rybacki and Donald Rybacki, Communication Criticism: Approaches and Genres (Belmont, CA: Wadsworth), 1991; Arthur Asa Berger, Media Analysis Techniques, Revised Edition (Newbury Park, CA: Sage Publications, 1991).
2. Additional resources: library references, dictionary, newspapers.

Grading system

1. Topic choice	20%
2. Thesis statement	20
3. Organization	20
4. Mechanics	20
5. Style/delivery	<u>20</u>
	100%
Media critiques (7 at 10 points each)	70%
Class participation/communication skills	10
Final project	<u>20</u>
	100%

Course requirements

1. Attendance and participation--students are expected to do all readings and be prepared to contribute to class discussions.
2. Work will include 7 media critiques and a final project. All assignments are to be typed double-spaced on white 8 1/2"x 11" paper. Missed deadlines will be penalized a grade. In addition to quality of content, work will be judged on spelling, grammar, punctuation, and neatness.

Critical Dates
ME 384-02 MEDIA CRITICISM
MWF 9:30-10:20pm L114
Dr. Linda K. Fuller L120-C
Worcester State College
Fall, 1994

Date

- W 9/7 Overview, Syllabus, Student Profile
F 9/9 The purposes of criticism (Rybacki: Ch.1, 1-14)
- Newspapers
- M 9/12 Historical-critical newspaper research
The process of criticism (Rybacki: Ch.2, 15-37)
W 9/14 Project #1: Newspaper critique
F 9/16 "
- M 9/19 Semiological analysis (Berger: Ch.1, 14-43)
- Magazines
- W 9/21 Historical-critical magazine research
The traditional approach (Rybacki: Ch.3, 38-66)
F 9/23 Project #2: Magazine critique
M 9/26 "
W 9/28 Marxist analysis (Berger: Ch.2, 44-67; Rybacki: 145-149)
F 9/30 The role of horror in criticism
The dramatistic approach (Rybacki, Ch. 4: 67-84)
- Books
- M 10/3 Historical-critical book research, including comic books
Cultural approaches (Rybacki: Ch.7, 130-139, 149-158)
W 10/5 Project #3: Book review critique
F 10/7 "
- M 10/10 Columbus Day--no classes
W 10/12 Psychoanalytic analysis (Berger: Ch. 3, 68-89; R: 139-141)
- Radio
- F 10/14 Historical-critical radio research
The narrative approach (Rybacki: Ch.6, 106-129)
The rhetoric of public speaking (Rybacki: Ch.8, 159-204)
- M 10/17 Project #4: Radio critique

NEWSPAPER CRITIQUES
ME384 Media Criticism
Dr. Linda K. Fuller L120-A
Worcester State College

Having been introduced to the characteristics of rhetorical acts, you are being asked to perform your first media critique on a newspaper of your choice.

See how the newspaper you have chosen stands up to these criteria:

1. Instrumental--intention or purpose, including any particularly persuasive qualities. For example, is it liberal or conservative?
2. Social--identification of the target audience, and how the newspaper might try to influence that audience.
3. Verbal--language. For example, how advanced is the vocabulary, how emotional are the headlines, what kinds of editorials are featured?
4. Structural--an identifiable pattern of organization, with your response to how it is constructed. Consider all the sections.
5. Artistic--means of capturing and producing certain moods by means of poetic and aesthetic style. How does it "hit" you?
6. Ethical--potential for uses ranging from good to evil.

Further, try to include as much information as possible about the newspaper you have chosen--its history, ownership, headquarters, budget, political stance(s), plus your own personal overall reaction to it.

Your paper will run about 2-4 typewritten pages, and will be shared in class.

MAGAZINE CRITIQUE
ME384 Media Criticism
Dr. Linda K. Fuller L120-K
Worcester State College

Continuing your critique of print media, choose a magazine and describe it according to the following criteria:

1 **Purpose**--its thesis statement, central idea, and/or argumentative conclusion.

2 **Structure**--pattern of organization, such as one of the following types:

- a **Chronological**--historical development
- b **Narrative**--story
- c **Topical**--ideas that are related to each other
- d **Problem-solving**--issue and probable solution
- e **Cause-effect**--relationship (also can be effect-cause)
- f **Climax**--building to a point, such as from simple to complex, weakest to strongest, known to unknown

3 **Argument and idea development**--strategies for the audience to accept a point of view, including:

- a **Argument**--a claim, the evidence that supports it, and the rational process linking the evidence to the conclusion.
- b **Claims**--conclusions, opinions, and assertions
- c **Evidence**--portrayals of "reality"
- d **Reasoning process**--why, given the evidence, a claim should be accept as probably true.

4 **Use of symbols**--visual or verbal interpretations of ideas, objects, places, events, or persons.

5 **Concept of audience**--public, target market, conceptualized as:

- a **Ideal**--the one wanted for address
- b **Empirical**--the actual audience being addressed
- c **Agents-of-change**--influential people
- d **Created**--one that feels a sense of empowerment

Your paper will run about 2-4 typewritten pages, and will be shared in class.

BOOK REVIEW CRITIQUES
ME384 Media Criticism
Dr. Linda K. Fuller 120-~~6~~
Worcester State College

Now that you have done some critiques of your own, it is time to critique "professional" media critics. This exercise will offer you that first opportunity


Your assignment: select a book review, preferably contemporary, and consider it in light of what you know about evaluations.

First of all, consider the publication from which your review is taken--its overall purpose, history, persuasion/political leaning, target market, language, structure/organization, aesthetic style, and ethical worthiness. It's commonly believed that the "better" the source, the "better" the reviewer and review will be--what's the "truth" about that?

Next, what do you know about the reviewer--his/her name, reputation, credibility, experience with both writing and/or the topic of the book being reviewed, and what approach is being taken. If you don't have much information about the reviewer, are you prepared to be persuaded about his/her's sense of "truth"?

As far as the review itself is concerned, how well do you think it is presented--does it consider other books by this author, other books in the same genre, wider societal concerns upon which the book touches and has implications? How do you feel about both the content and the style of how the review is written? Does it make you want to read the book? Does it make you want to read other reviews by the reviewer?

Finally, how are you feeling about yourself at this point as a critic of critics?

RADIO CRITIQUES
ME 384 Media Criticism
Dr. Linda K. Fuller 120-
Worcester State College

As we begin our study of broadcasting, you will recall that radio was the electronic transmission resulting from the coming together of Aristotelian concerns for the speaker, the speech, and the audience.

Consider how the traditional canons of classical rhetoric become incorporated into contemporary usage by means of this discovery

Invention/conceptualization

Arrangement/organization

Style/symbolization

Delivery/operationalization

Memory/categorization

As you do your radio critique, discuss the particular radio channel you have chosen, and why. Tell where it is located, who owns it, its budget, its philosophy, what genre of programs it tends to broadcast, what kinds of announcers it tends to use, etc.

Who do you think is the intended audience for the radio station? What kinds of advertising is there, and do you think it is appropriate for the target market?

Tell about the programming--both its style and content, and your reaction to it. By now the concepts will come together in your critique of this oral medium.

Sound Recording Critique

Consider this quotation from Rybacki ("Communication Criticism: Approaches and Genres," Wadsworth Publishing Company, 1991, p. 303) on the rhetoric of song:

The traditional approach to rhetorical criticism can be applied in terms of the audience. When using the traditional approach, consider the singer/songwriter's ethos. How does her personality come across in the song? Did she create a persona other than that commonly associated with her? What was her relationship to the cause discussed or the image projected in the song? In other words, consider all of the techniques available to the rhetor to establish her credibility in your analysis.

You may want to examine message songs that contain an obvious argument in their lyrics, such as some of those mentioned in this chapter, as arguments in terms of logos. How is the argument developed, what proof is included? What circumstances or events are described in the lyric? How is the argument developed in terms of reasoning? Are cause-effect relationships established, are consequences of inaction identified, or is a better future prophesied as a result of undertaking some course of action? Even if a song does not immediately suggest an argumentative structure, consider how its lyrics develop the subject matter in terms of what the traditional approach says about logic and structure in rhetoric.

You also might want to consider the style of a song in terms of both its words and music, if possible. What does the music itself add to the lyrics' verbal elements? How is sound used to establish a mood, build to a climax, or create contrasts? The lyric itself also has emotive properties that appeal to the listener. Are the lyrics inflammatory? What emotions did the singer want the listener to experience through the lyric? How are the listener's interests, fears, and hopes engaged by the song?

Choose a song--classic or contemporary, and dissect its message, examine its ethos, argument(s), and style. How well did this song do (or has it done/will it do), in your opinion, getting its message across?

TELEVISION CRITIQUE
ME384 Media Criticism
Dr. Linda K. Fuller 120-
Worcester State College

Television simultaneously features both visual and verbal images, bringing to us perceptions of "reality" at both macro- and microscopic contextual levels.

Your assignment is to critique one particular television program, either current or currently in syndication, by whatever means you choose: narrative approach, dramatic, cultural, Jungian or psychoanalytic approach, feminist criticism, Marxist criticism, fantasy theme analysis, or the traditional approach. Either fiction or nonfiction "infotainment" television can be evaluated.

Consider, in your critique, television's unique role in our society as an all-pervasive medium, especially in light of reports on it as a major news source, its technical properties (lighting, camera work, editing, etc.), the program's time slot in terms of scheduling, its target audience, sponsors, plots and personnel, and what and how well it gets its message(s) across, both visually and verbally.

FILM REVIEW
ME 384 Media Criticism
Dr. Linda K. Fuller L120-~~C~~
Worcester State College

For your final media critique, you are being asked to do a film review, preferably of a current motion picture, on two levels: first, as if it were to appear in print (newspaper, magazine, newsletter, etc.) and second, to be presented orally in class as if you were a film reviewer by profession.

Consider your chosen film both textually and contextually, describing it, categorizing it, and considering both its stated and wider implications. Tim Bywater and Thomas Sobchack's "An Introduction to Film Criticism" (Longman, 1989, p.23) provides some valuable guidelines for questions the journalistic approach might employ:

1. Who are the actors and what roles do they play in the film?
2. Who made the film: production company, producer, director, writer, director of cinematography? Have I seen other works by these people? Is it pertinent to mention them?
3. Do I like the film? Why? Why not?
4. Have I been fair with the film after only one viewing, or should I see the film a second time to see what I might have missed?
5. What bias might I have toward the film's star, director, subject matter?
6. Have I been as objective as possible? Have I used examples to support my views? Have I been prejudiced by my dislike of the film's theme or plot? Have I described the film accurately?

Using these issues as starting points, construct a film review that will be both informative and entertaining.

Course Title: Bourgeois Tragedy, Family Drama, and Television
Melodrama in the Modern Period

Course: Theater 307, Topics in Drama
Instructor: Dr. Robert M. Greenberg
Semester: Spring 1998
Time: Tues. & Thursday, 11:40 - 1:00

Course Description:

This course will examine works and ideas of nineteenth and twentieth century dramatists who struggled to reform the tragic tradition of Greek and Renaissance drama. These modern dramatists, rather than working with the earlier subject matter of kings and national destiny, sought to adapt tragedy to the realities of urban middle-class society, family life, and professional life. In doing so, the epic and heroic focus of earlier tragedy had to be reconceived. The high points of the new tradition of "bourgeois tragedy," manifested in the work of Ibsen, O'Neill, and Miller, will be examined in some detail. Also included in the course will be earlier important theories and/or plays of Buchner and Hebbel; the expressionist and surrealist treatments of Strindberg and Wedekind; and the contemporary family dramas of Albee and Pinter. Finally, the genre of television family melodrama will be considered in the context of the theatrical tradition of bourgeois tragedy.

Reading List:

George Buchner, Woyzeck

Henrik Ibsen, Brand and Rosmersholm

August Strindberg, Miss Julia

Frank Wedekind, Lulu Plays, trans. Eric Bentley

Eugene O'Neill, Mourning Becomes Electra and Long Day's Journey Into Night

Arthur Miller, A View from the Bridge

Edward Albee, Who's Afraid of Virginia Woolf?

Harold Pinter, Homecoming

January 25, 2001

Hi, George:

Wanted to send along materials regarding the course I'm teaching this semester on VIOLENCE & THE MEDIA. Your name appears quite often!

I'm including here a copy of the following:

1. Syllabus: course description, materials, grading system, and course requirements

The text is James D. Torr, Violence in the Media. 2001. San Diego, CA: Greenhaven Press.

2. Dates, including these topics: history and theories of media violence, print media, children and violence (comic books, cartoons, toys, videogames), gender and gender orientation, sound recordings (rap, rhythm, rock), "news," sports, interpersonal/intercultural and domestic violence, TV (Cultural Indicators), movies (horror films, psychological thrillers, action-adventure films), global images of violence and wars

3. Selected bibliography—85 books to date

Assignments will include four analyses (print media, music, TV, and film), a book report, team debate on whether or not media violence has artistic merit, and a final project on a topic of their choice.

You can tell, no doubt, that I'm really excited about how this is progressing. Best of all, the students are enthusiastic and up to the challenge. It should be a terrific semester.

Next, can't think of anything more exciting than putting this together as a book with you. Give me some feedback on the draft outline, and we'll go from there.

Carry on!

Linda

Linda

Communications Department
Worcester State College
Spring, 2001

Wednesdays 12:30-3pm
LRC 117

Thursdays
11:30-2pm

CM 410 Special Topic: **VIOLENCE AND THE MEDIA**

Linda K. Fuller, Ph.D.
Professor of Communications
lkfuller@javanet.com

Course description:

This course aims to address the topic of violence and the media at both macro-societal and personal/individual levels. Emphasizing the role of mass communication, it will include the following topics: a history of violence, theories of violence, children's television and violence, the horror film genre, the rhetoric of violence, domestic violence, sports, hate crimes, news, music and violence, comics and cartoons, gender and gender orientation, the Internet, and popular cultural interpretations of violence.

Syllabus

CM 410 Special Topic: **VIOLENCE AND THE MEDIA**

Linda K. Fuller, Ph.D. L120-C

Worcester State College Spring, 2001 Thursdays 11:30-2pm

Course description

This course aims to address the topic of violence and the media at both macro-societal and personal/individual levels. Emphasizing the role of mass communication, it includes the following topics: a history of violence, theories of violence, children's TV and violence, various film genres, the rhetoric of violence, domestic violence, sports, hate crimes, news, music and violence, comics and cartoons, gender and gender orientation, the Internet, and popular cultural interpretations of violence.

Materials

1.Text: James D. Torr, Violence in the Media. San Diego, CA: Greenhaven Press, 2001.

2.Additional resources: library references, dictionary, newspapers.

Grading system:

1.Topic choice (20%); 2.Thesis statement (20%); 3.Organization (20%); 4.Mechanics (20%); 5.Style/delivery (20%)=100%

Media analyses (4 at 10 points each)	40%
Team debate on media violence	10
Book report	10
Class participation/communication skills	10
Final project	<u>30</u>
	100%

Course requirements

1.Attendance and participation--students are expected to do all readings and be prepared to contribute to class discussions.

2.Work will include 4 analyses, a book report, debate, and a final project. Homework assignments are to be typed double-spaced on white 8 1/2" x 11" paper. Missed deadlines will be penalized a grade. In addition to quality of content, work will be judged on spelling, grammar, punctuation, and neatness.

Critical Dates

CM 410 Special Topic: **VIOLENCE AND THE MEDIA**

Linda K. Fuller, Ph.D. L120-C

Worcester State College Spring, 2001 Thursdays 11:30-2pm

Dates

January 18

Syllabus, Student Profile, Critical Dates

James D. Torr, Violence in the Media. San Diego, CA:

Greenhaven Press, 2001: Introduction (pp.13-15).

"*The Cabinet of Dr. Caligari*," 1919. Director: Robert

Wiene (70 min.)

January 25

History and theories of media violence

"Popular culture glorifies violence," by Kevin Merida and
Richard Leiby, in Torr (p.18)

"Parents should limit children's exposure to violence in
the media," by Madeline Levine, in Torr (p.95).

• David E. Morrison et al, *Defining Violence: The Search for
Understanding*. U. of Luton Press, 1999—on reserve.

George Gerbner, "*The Killing Screens: Media & the Culture of
Violence*" (37 min)

February 1

Print media: newspapers, magazines, books, and advertising

"The entertainment industry should not be allowed to market
violent media to children," by Orrin G. Hatch, in Torr (p.91).

"The government should not regulate the marketing of
violent media," by Virginia Postrel, in Torr (p.105).

*Assignment: print media content analysis of violence

February 8

Children and violence: comic books, cartoons, toys, and
Videogames

"Violent video games teach children to enjoy killing," by
Dave Grossman, in Torr (p.67)

"The effects of violent video games on children are

March 15

Sports and Violence

“Violence in the media contributes to the violence in society,” by Michael Massing, in Torr (p.32)

“The entertainment industry should reduce its production of youth-oriented violent media,” by Media Appeal, in Torr (p.87).

“Any Given Sunday,” 2000. Director: Oliver Stone.

March 22

Interpersonal/intercultural and domestic violence

“Teenagers are not becoming more violent,” by Mike Males, in Torr (p.82).

“Individuals should address the problem of media violence by making better entertainment choices,” by Anne P. Dupre, in Torr (p.122).

• *Domestic Violence: Opposing Viewpoints*—on reserve

*Team debates on media violence

March 29

Television and Violence: Cultural Indicators

“Violence on TV is a serious problem,” by James T. Hamilton, in Torr (p.23)

“Communities should have more control over the content of mass media,” by George Gerbner, in Torr (p.129).

• “Television violence is a serious problem,” National TV Violence Study—on reserve

• “The amount of violence on TV has been exaggerated,” John Leo—on reserve

*Assignment: television program analysis of violence

April 5

Violence in the Movies 1: *The Horror Film Genre*

“Movie and television violence makes children violent,” by Gregg Easterbrook, in Torr (p.52).

“Violent movies do not make children violent,” by Jack Valenti, in Torr (p.72)

“*Nosferatu*,” 1922. Director: F.W. Murnau (70 min.)

*Book report

VIOLENCE AND THE MEDIA

A Selected Bibliography compiled by Linda K. Fuller

- Alloway, Lawrence. 1971. Violent America: The Movies, 1946-1964. NY: Museum of Modern Art.
- Barak, Gregg. 1994. Media, Process, and the Social Construction of Crime. NY: Garland.
- Barker, Martin and Julian Petley (eds.). 1997. Ill Effects: The Media-Violence Debate. NY: Routledge.
- Baudrillard, Jean. 1987. The Evil Demon of Images. Sydney, Australia: Power Institute of Fine Arts.
- Benjamin, Walter. 1965. On the Critique of Violence. Frankfurt.
- Bok, Sissela. 1998. Mayhem: Violence as Public Entertainment. Reading, MA: Addison-Wesley.
- Bouzereau, Laurent. 1996. Ultraviolent Movies: From Sam Peckinpah to Quentin Tarantino. Secaucus, NJ: Carol.
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- Brown, Richard Maxwell. 1975. Strain of Violence: Historical Studies of American Violence and Vigilantism. NY: Oxford.
- Bugliosi, Vincent with Curt Genry. 1974. Helter Skelter: The True Story of the Mason Murder. NY: W.W. Norton.
- Cameron, Deborah and Elizabeth Frazer. 1987. The Lust to Kill: A Feminist Investigation of Sexual Murder. NY: NYU.
- Cantor, Moanne. 1998. Mommy, I'm Scared: How TV and Movies Frighten Children and What We Can Do to Protect Them. NY: Harcourt Brace.
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- Carlsson, U. and C. von Feilitzen (eds.) 1998. Children and Media Violence. Goteborg, Sweden: UNESCO International Clearinghouse on Children and Violence on the Screen.
- Carlsson-Paige, Nancy and Diane Levin. 1996. Who's Calling the Shots? How to Respond Effectively to Children's Fascination with War Play, War Toys and Violent Television. NY: Society Publishers.
- Center for Media and Public Affairs. 1994. Violence in Prime Time Television. Washington, DC: Center for Media and Public Affairs.
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- and Dolf Zillmann (eds.), Media Effects: Advances in Theory and Research. Hillsdale, NJ: Lawrence Erlbaum: 163-211.
- Hamilton, James T. 1998. Channeling Violence: The Economic Market for Violent Television Programming. Princeton, NJ: Princeton University Press.
- Hamilton, James T. (ed.). 1998. Television Violence and Public Policy. Ann Arbor, MI: University of Michigan Press.
- Hargrave, A.M. (ed.) 1993. Violence in Factual Television, Annual Review. London: John Libbey.
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- Iaccino, James. 1994. Psychological Reflections on Cinematic Terror. Westport, CT: Praeger.
- Isenberg, Sheila. 1991. Women Who Love Men Who Kill. NY: Dell.
- Kelly, P.T. (ed.) 1996. Television Violence: A Guide to the Literature. NY: Nova Science.
- Kidd-Hewitt, David and Richard Osborne. 1995. Crime and the Media: The Postmodern Spectacle. London: Pluto Press.
- Kitwana, Bakari. 1994. The Rap on Gangsta Rap: Who Run It?: Gangsta Rap and Visions of Black Violence. Chicago, IL: Third World Press.
- Kristeva, Julia. 1982. Powers of Horror. NY: Columbia.
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- Levine, Diane E. 1998. Remote Control Childhood?: Combating the Hazards of Media Culture. Washington, DC: National Association for the Education of Young Children.
- Levine, Madeline. 1996. Viewing Violence: How Media Violence Affects Your Child's and Adolescent's Development. NY: Doubleday.
- Levine, Madeline. 1998. See No Evil: A Guide to Protecting Our Children from Media Violence. San Francisco, CA: Jossey-Bass.
- Lichter, L.S. and D. Amundson. 1994. A Day of TV Violence: 1992 vs. 1994. Washington, DC: Center for Media and Public Affairs.
- Mascia-Lees, Frances E. and Patricia Sharpe (eds.) 1992. Tattoo, Torture, Mutilation, and Adornment: The Denaturalization of the Body in Culture and Text. Albany: SUNY.
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- Wertham, Fredric. 1966. A Sign for Cain: An Exploration of Human Violence.
NY: The Macmillan Company.
- White, Mimi. 1992. Tele-Advising: Therapeutic Discourse in American TV.
Chapel Hill: U. of North Carolina
- Williams, Linda. 1989. Hard Core: Power, Pleasure, and "The Frenzy of the Visible." Berkeley: U. of California.
- Williams, Tony. 1996. Hearths of Darkness: The Family in American Horror Film. Cranbury, NJ: Fairleigh Dickinson U. Press.
- Wood, Robin and Richard Lippe (eds.) 1979. American Nightmare: Essays on the Horror Film. Toronto: Festivals of Festivals.

Print Media Content Analysis of Violence

CM 410: VIOLENCE AND THE MEDIA
Linda K. Fuller, Ph.D. L120-C
Worcester State College Spring, 2001

Using either a newspaper for a week (e.g., the *Worcester T&G*, *Boston Globe*, *USA Today*, *NY Times*) or a single current newsweekly magazine (e.g., *Time*, *Newsweek*, *US News & World Report*), content analyze both the quantity and quality of “news” about violence. Consider the following in your report:

1. Purpose: What seems to be the print media’s overall intention? For example, is it liberal or conservative?

2. Socio-cultural approach: Who do you think is the target audience for the publication, and how might it be trying to influence that audience? Does there seem to be one particular country or geographic region that is emphasized?

3. Vocabulary: Consider the language. How advanced is it verbally? How emotional are the various headlines, and what kinds of editorials are featured?

4. Organization: Is there an identifiable pattern of organization? How is it constructed? Consider all the sections.

5. Style: How artistic is the means of capturing and producing certain moods? How does this publication strike you?

The background research should help you to see how violence is represented, and why. Once you have taken it into account, then you will be better able to figure out what is being reported about violence, and what the overall purpose is. Your paper will be about 2-4 typewritten pages, double-spaced, and should include any relevant graphics, references, and information about the author(s). It will be shared in class on the due date: Thursday, February 1st

Music and Media Violence

CM 410: VIOLENCE AND THE MEDIA
Linda K. Fuller, Ph.D. L120-C
Worcester State College Spring, 2001

As music plays such an enormous role in the issue of media violence, you are being asked to choose a song that you think incites or pertains to violence—classic or contemporary, and dissect its message. Have your report accompanied by the words to the song you are analyzing, and consider the following aspects:

- Does the song have a particular *message*, either stated or implied?
- How well did this song *do* (or has it done/will do), in your opinion, getting its message across?
- What information do you know about the *people* involved: singer(s), songwriter(s), producer(s), etc.
- Is the song trying to evoke some kind of *mood*, or reaction, in the listener?
- What is the *context* for this song: when was it produced, how well did it do on the musical charts, and what was the critical reaction to it?
- Is there a particular *lesson* to be learned from this song?

Your musical analysis should provide an opportunity to understand both emotionally and rationally both what messages are meant to be delivered about violence and how they are then received. It will be about 2-4 typewritten pages, double-spaced, and will be shared in class on the due date: Thursday, February 22nd.

Television Shows Relative to Media Violence

CM 410: VIOLENCE AND THE MEDIA
Linda K. Fuller, Ph.D. L120-C
Worcester State College Spring, 2001

As television transmits both *visual and verbal images*, bringing us perceptions of “reality” at both macro- and microscopic contextual levels, it obviously has played a key role in the media violence issue.

Your assignment is to critique either one particular television program or a series of programs, such as newscasts or children’s cartoons, that are considered violent. Consider, in your study, television’s unique role in our society as an all-pervasive medium. Also, take into account reports on television as a major news source, its technical properties (e.g., lighting, camera work, editing, etc.), the program’s time slot in terms of scheduling, its target audience, sponsors, plots and personnel, and what and how well you think it got or gets its message(s) across.

Above all, try to determine your opinion on whether television promotes violence in the society or whether societal violence influences what gets shown on television.

Your paper will be about 2-4 typewritten pages, double-spaced, and will be shared in class on the due date: Thursday, March 29th.

Motion Pictures Relative to Media Violence

CM 410: VIOLENCE AND THE MEDIA
Linda K. Fuller, Ph.D. L120-C
Worcester State College Spring, 2001

As is evident on the media violence reference sheet that was handed out in class, a number of scholars have written about the role of Hollywood and violence. Your assignment involves analyzing a single motion picture to check that theory.

Consider your chosen film both textually and contextually, describing it, categorizing it (e.g., horror, psychological thriller, action-adventure), and determining both its stated and wider implications. After a brief synopsis, include information on the following aspects:

1. Who are the *actors* and what roles do they play in the film?
2. *Who made the film*: production company, producer, director, writer, director of cinematography, etc.? Have you seen other work by these people? Is it pertinent to mention them?
3. *Did/do you like the film?* Why? Why not?
4. Have you been *fair* with the film after only one viewing, or should you see it a second time to see what you might have missed? Have you been as objective as possible?
5. What *bias* might you have toward the film's star(s), director, subject matter?
6. Will you *recommend* this film to other people to see? Why?

Your paper will be about 2-4 typewritten pages, double-spaced, and will be shared in class on the due date: Thursday, April 19th.

Final Project

CM 410: VIOLENCE AND THE MEDIA
Linda K. Fuller, Ph.D. L120-C
Worcester State College Spring, 2001

Bringing this seminar on Violence and the Media to a close, you have an opportunity to do research on a topic of your choice for a final project, which will count as 30% of your grade. To encourage a wide range of subjects, permission will be granted on a first-come, first-served basis, and a sign-up sheet will be made available.

Your topic will include an in-depth study on a particular theme, such as media violence history, children's programming, the role of government, videogames, pro wrestling, theories of media violence, the fashion industry, comic books, war toys, domestic violence, gangsta rap, "news," organizations related to media violence, cultural issues, photographs, TV, film, the Internet, and international perspectives. As an overview, your outline should include contextual information, then focus in on your particular subject, such as this:

Title

- 1.Introduction
- 11.Thesis statement/argument
- 111.Topic overview
 - A.History/development
 - B.Economic-political considerations
 - C.Socio-cultural implications
 - D.Etc.
- 1V. Example(s)/case study
- V.Conclusions

Your paper is due on Thursday, April 26th, a week before our last class, and will be returned and reported on in class on May 3rd. It should be typed, double-spaced, and will be approximately 8-10 pages long, including a detailed Reference section. Turn in two papers, one of which will remain in Professor Fuller's files. A VCR can be made available for brief demonstrations for your in-class reportage.

MEDIA-MEDIATED VIOLENCE

by

George Gerbner and Linda K. Fuller

1. Introduction

- A. Historical background
- B. Theories of violence
- C. The language of violence, including hate
- D. Gender and gender orientation relative to violence
- E. Cultivation analysis and media-mediated violence

11. Violence and the media

A. Print media

- 1. Newspaper coverage of violence
 - ex, World Trade Center and Oklahoma City bombings, Tiananamen,
- 2. Magazines
- 3. Books, including comic books

B. Electronic media

- 1. Radio
- 2. Television, including children's television, cartoons, sports, etc.

C. Visual media

- 1. Photography
- 2. Motion pictures
 - a. The horror film genre
 - b. Psychological thrillers
 - c. Action-adventure films

D. Sound recording

- 1. The music industry and violence
- 2. Rap, rhythm, and rock

E. Media support systems and violence

- 1. Advertising and public relations

2. Journalism—violence in the “news,” including reportage on domestic violence

F. Telecommunications and violence

1. Violence and the Internet

2. Telephony, satellites, and consumer electronics

G. Global images of violence

111. Conclusions

Appendixes

References

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About the authors