Entertainment Media 019: 3185 (169): EXW

M-W: 9:30-11:05

Professor: Don McLeese

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Office hours online: Monday-Friday: 8:30-9:30 a.m., 1:30-2:30 p.m.

Or by appointment (email is generally the most efficient way to reach me).

I’m also happy to meet in person, either in Des Moines at 1200 Grand or in my office in Adler, E336, in Iowa City. I live in West Des Moines and am usually available here, and I’m in Iowa City at least a couple times a month over the summer.

THE COURSE

As resistant as I am to set-in-stone syllabi (preferring to keep you in a state of suspended animation and edgy anticipation that is the journalist’s natural habitat), I feel that it is even less appropriate for this course than others. Not only are we utilizing an emerging method of online instruction, one that fits the cyber-technology of the world in which we live (or at least you do; I’m a fossil preserved in amber), but we are focusing on a subject where revolution continues unabated and radical change appears to be the only constant.

Within the current flux of entertainment media, principles that hold true today—and have for decades, even centuries—might be anachronisms by the end of the summer. Or the end of next week. I can’t predict what might dominate next month’s discussion the way Spotify (and streaming) became such a dominant topic in music circles a couple of years ago. Because a month or two before that, I had never heard of Spotify (and now stream about 95% of my new music).

With Apple now entering the streaming wars (and cannibalizing its iTunes downloading profits in the process), a new front has opened. Google (which owns YouTube) and Amazon are almost sure to be competing as well. How might these heavyweights fare against Spotify and Pandora? We’ll be asking these questions, and maybe even finding some answers.

In every field of media, which seem to converge regularly, the identification of the major players changes constantly, as does the very nature of the games they are playing.
I have former students who have real jobs with “social networking” in their titles, and earn real paychecks in that field, who started their educations before that term was widespread. I have seen blogs go from introductory puzzlement (“short for web log,” as if that says anything) to near ubiquity to borderline anachronism—killed by Twitter and Tumblr, both of which arrived (and departed?) in an eye’s blink. I know that there’s been a rise of interest in Pinterest, but I have no idea why. (Women like it more than men, right? Let’s discuss.) You probably use Instagram and Snapchat; I don’t.

Believe it or not, I remember a world before YouTube. I remember when Facebook was the exclusive province of young people. Now it is dominated by old people (much to the embarrassment of their offspring who have yet to close their accounts). I still send emails when everybody else texts (though, for all I know, you all now communicate telepathically). I remember when phones were used not just primarily, but exclusively, for phone calls. Do any of you still make phone calls on your phones?

Enough. I don’t need to convince you that I am old. And I don’t need to convince you that things are changing—continually, rapidly, dramatically. For my generation and some codgers even a generation or two younger, such constant, dramatic change induces cultural whiplash. For many of you, constant change is the way of the world; it is all you’ve ever known. I may get nervous if the entire digital landscape seems to transform itself every couple of months; you may get nervous if it doesn’t. You’re already anticipating the next big thing, while I fear that it will make obsolete something that just cost me a few hundred bucks.

Together, we will analyze what has been and anticipate what is coming. There is no discrete body of knowledge that I expect you to master over the course of the semester. I will be pleased if we know less at the end than we think we do at the start, and if we leave this course with more questions than answers (as long as they are the right questions).

Yet, in my usual spirit of self-contradiction, let’s start with one postulate, which this course may well reaffirm (or refute as anachronistic): The emergence of new media always threatens old media, which then have two options—change or die. And as we scattershoot our way through the semester, we will see that every new medium has been widely perceived as the murderer of the old. Yet the old have generally adapted and survived. (Until now?)

Consider: Movies were supposed to kill live theater. Radio was supposed to kill commercial music, both live and recorded. TV was supposed to kill both radio and movies. And now digital technology is supposed to obliterate western culture as we know it, littering the media landscape with the corpses of the newspaper, music, film, publishing, cable TV and other industries. Will print on paper somehow adapt? Is there any value in paying for the cow of recorded music when you can get the milk of mp3 files for free? Is it better to possess (even digitally) than to stream?

Collectively, we will progress toward individual responses to such pressing issues of entertainment media.
COURSE OBJECTIVES:

*To understand the seismic revolutions that continue to transform entertainment media, and media and society in general.

*To get a sense of where things are heading in this area through an illumination of how these fields have progressed and changed, even before the computer and the Internet changed everything.

*To recognize the common challenges facing digitized media—music, movies, TV, books, games et al.—as well as the specific problems and opportunities for each.

*To understand the personal implications of these profound changes. As one cliché asks, Are you playing the music, or is the music playing you?

*To learn how research and analyze the shifts and upheavals of entertainment media through a series of short responses and longer papers at the middle and end of this course.

ATTENDANCE, ASSIGNMENTS AND GRADING

Because of both the experimental nature of the course and the volatility of the subject matter, attendance within this virtual classroom at the appointed time is MANDATORY. Every course I offer is primarily interactive, though the form that interaction might best take will reveal itself over the course of the semester. We will plainly have plenty of audio discussion. You also have a chat function on the desktop, where you can type among each other, for the class at large or at me. IF YOU’RE TRYING TO GET MY ATTENTION BY SHOUTING AT ME WITH CAPITAL LETTERS, it won’t bother me. (I’ve been married for 30 years and have two semi-adult daughters, so I’m used to being yelled at.)

I’ll have all sorts of other tricks at my disposal to help hook and keep your attention—power points, polls, quizzes, videos, etc.—but discussion remains the lifeblood of my educational method (or madness?).

Assignments will often be given in class and occasionally completed in class. There is no assigned textbook, for reasons that this class should make clear (if this syllabus hasn’t already). As things change faster and faster, books are too slow to keep pace. I submitted my most recent book manuscript to a publisher that insisted production takes a full year—so if what I wrote didn’t sound fresh and new a year or so later, it would be obsolete on the day of publication. (Good luck with that.)
I will be sharing articles (and would hope that you’ll do the same). And we’ll be monitoring websites, blogs, videos, social-networking chatter and anything else that has bearing on the topic at hand (which, in chicken-or-the-egg fashion, might be largely dependent on developments that we can’t predict and topics in the news).

So, if you’re not attending, you’ll have trouble keeping pace and participating on the level that this course demands.

You’ll have shorter written responses assigned in class as well, with a longer one at midterm (expect 1000 or so words) and an even longer one (1500 or so) at the end. (Both of these assignments will be 20% or so longer for graduate students.) Most assignments will be due in the ICON dropbox on the Sunday (by midnight) before Monday’s class. Those late will be docked a letter grade per day. (A paper due Sunday that deserves an A will receive a B if I don’t get it until Monday, etc.)

**Final grades will be determined as follows:**

ATTENDANCE AND PARTICIPATION 35%
SHORTER RESPONSES 20%
MIDTERM WRITTEN ASSIGNMENT: 20%
FINAL WRITTEN ASSIGNMENT: 25%

There will be additional requirements and assignments for anyone registered in this course for graduate credit, which will be adapted to these percentages.

There will be no final exam.
Administrative Home

The College of Liberal Arts and Sciences is the administrative home of this course and governs matters such as the add/drop deadlines, the second-grade-only option, and other related issues. Different colleges may have different policies. Questions may be addressed to 120 Schaeffer Hall, or see the CLAS Academic Policies Handbook at [http://clas.uiowa.edu/students/handbook](http://clas.uiowa.edu/students/handbook).

Electronic Communication

University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences ([Operations Manual, III.15.2, k.11](http://clas.uiowa.edu/students/handbook)).
Accommodations for Disabilities

A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements. See [www.uiowa.edu/~sds/](http://www.uiowa.edu/~sds/) for more information.

Academic Honesty

All CLAS students have, in essence, agreed to the College's [Code of Academic Honesty](http): "I pledge to do my own academic work and to excel to the best of my abilities, upholding the [IOWA Challenge](http). I promise not to lie about my academic work, to cheat, or to steal the words or ideas of others; nor will I help fellow students to violate the Code of Academic Honesty." Any student committing academic misconduct is reported to the College and placed on disciplinary probation or may be suspended or expelled ([CLAS Academic Policies Handbook](http)).

CLAS Final Examination Policies

The final examination schedule for each class is announced around the fifth week of the semester by the Registrar. Final exams are offered only during the official final examination period. No exams of any kind are allowed during the last week of classes. All students should plan on being at the UI through the final examination period. Once the Registrar has announced the dates and times of each final exam, the complete schedule will be published on the Registrar's web site.

Making a Suggestion or a Complaint

Students with a suggestion or complaint should first visit with the instructor (and the course supervisor), and then with the departmental DEO. Complaints must be made within six months of the incident ([CLAS Academic Policies Handbook](http)).

Understanding Sexual Harassment
Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI Comprehensive Guide on Sexual Harassment for assistance, definitions, and the full University policy.

Reacting Safely to Severe Weather

In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Department of Public Safety website.

*These CLAS policy and procedural statements have been summarized from the web pages of the College of Liberal Arts and Sciences and The University of Iowa Operations Manual.

CALENDAR

Week one:

Jun 15-17: Preparing for take-off: Fasten your seatbelts. Technological troubleshooting, syllabus, getting to know you, lay of the land. Where are we now and where are we going. What is a book? A record? What is the difference between a TV show and a movie? How do you consume media and how has this changed? And we’ll start with the music industry and streaming.

Assign: Media diary due Sunday

Week two:


Week three:

June 29 –July 1: Conclude with music streaming and turn to Television--time shifting, multi-platforms. And streaming How long until your TV screen is also your computer’s? And all
programming is “on demand.?” How have Google, Apple, Amazon and Netflix all found themselves in what used to be called “television.” Which of these is a phone company? Do you watch TV programs on a TV set? At the time they originally air? Do you pay for them? How? What is “bundling” and how long will it last? We’ll also work in some contextual history on what TV used to be like (three networks, rabbit ear antennas) and what has changed. And what hasn’t.

**Week four:**

July 6-8: More on TV and the similarities and difference with the music industry in challenges faced. How has Netflix become so dominant? Does it offer a model for Spotify?

More on Apple, Amazon on paradigm shifts. How did a computer maker and an online bookseller find themselves as chief competitors battling for world media domination? And where does Facebook fit in this battle? We’ll examine some business models and discuss different means to similar ends.

Assignment: Midterm on music and movies due Sunday.

**Week five:**

July 13-15: Movies (or films, for the higher-brow among you) and how a medium that threatened others has itself become threatened (or at least challenged). As movie becomes more of a larger-than-life spectacle—3-D, Imax—has subtler, more mature entertainment become the province of HBO and AMC? Compare and contrast TV and movies concerning potential, popularity, etc. Short reflection due Sunday.

**Week six:**

July 20-22: Video games—art, entertainment, cultural menace. Or all of the above? How are the lines distinguishing video games and special-effects action movies dissolving? Short reflection due Sunday.

**Week seven:**

July 27-29: Books and the publishing industry. How are the challenges and demographics different and what issues does the industry face that are similar to what we’ve already discussed?
Assignment: Final paper due Sunday.

Week eight:
Aug 3-5: Wrapping it all up, discussing your final papers and offering some tentative predictions for the future.

No final! Enjoy what’s left of your summer!