
MEDIA & WAR in Fall 2018 (CM4017)

Course Code	CM4017	Professor(s)	Noemie Oxley
Prerequisites	None	Office Number	G-305
Class Schedule	TF: 13:45-15:05 in G-L22	Office Hours	Mon-Thurs 15:30-17:00, and by appointment noxley@aup.edu
Credits	4	Email	
Semester	Fall 2018	Office Tel. Ext.	

Course Description

War, recalls Robin Andersen, “is understood and interpreted, justified and judged through the images and narratives that tell the stories of war. Most civilians experience military conflict through the signs and symbols of its depiction, their impression derived not from the battles in distant lands but from the manner they are rendered at home” (Andersen: 2006, p.xvi). This course thus examines the complex relationship between media and war in historical and contemporary perspectives, hoping to recount the stories of war and the history and culture of their telling, from the first “Modern War” in Crimea to the enduring war in Syria.

By referring to our own experiences as spectators (or witnesses) of war, we examine together how modern warfare has generated new visual cultures, new media networks, and new modes of witnessing, archiving, and disseminating conflicts. We interrogate the nature of the power relationship between military and media, especially focusing on the U.S. and Europe. Students, in the last part of the semester, question the actual impact of alternative perspectives in media and new media in challenging the “Military-Industrial-Media-Entertainment Network” designed by Western media and the military.

Throughout the semester, the students explore and learn to analyze different media representations of war from Western and Non-Western perspectives, including photographs, films, press articles and fiction novels, television news coverage, video games, as well as amateur productions circulating on social media and drone images directly generated by the military. From press coverage in Crimea to propaganda in the U.S. and Germany during the Second World War, from the “Vietnam Syndrome” to the military-entertainment spectacle in Iraq, 9/11 as global war event, and continuing conflicts in Syria and Israel-Palestine, students learn to relates different modes of communicating war throughout history, and learn to retrace the history of struggle over war and its representation.

Course Learning Outcomes

General Education

[PLEASE EDIT OR REMOVE THE FOLLOWING TEXT AS APPLICABLE]

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

Course Outline

This Syllabus is subjected to changes.

Week 1. 10-13 Sept

War and media, a history of struggle over war and its representation

1. Introduction to the course
2. Introduction to key terms and issues.

Reading: Robin Andersen. A Century of Media, a Century of War. Introduction.

Week 2. 17-20 Sept

Emergence of Nation States and Modern Warfare

1. Crimean War and the Emergence of the Foreign Correspondent.

Philip Knightley. The First Casualty. The War Correspondent as Hero, Propagandist and Myth-Maker from the Crimea to Iraq. Chapter 1: "The Miserable Parent of a Luckless Tribe" 1854-1856.

2. Joseph Seethaler. *Selling War. The Role of the Mass Media in Hostile Conflicts*. Chapter: "War and the Public Sphere: European Examples from the Seven Years' War to World War I". **(Ebook av. on AUP library website)**.

Week 3. 24-27 Sept

The Great War and Modern Propaganda

1. The role of PR in war

Reading: Bernays: "The Psychology of public relations" (excerpts); David Welch & Jo Fox. *Propaganda, Politics and the Modern Age*. Chapter 3: "Conflict and Aftermath".

2. Political Ethnography: analysing the power of "We need you" and "I want you" posters.

Carlo Ginzburg "Your country needs you"; W.J.T. Mitchell. *What Do Pictures Want?* (excerpts).

Week 4. 01-04 Oct.

The Visual Turn

1. Photography in the Spanish War: Robert Capa's photographs.

Reading: Barbie Zelizer. *About to Die*. "Journalism, Memory, and the Voice of the Visual". **(Ebook av. on AUP Library website)**

2. Cinema and Propaganda: Leni Riefenstahl. *Triumph of the Will*.

Reading: Susan Sontag. *Under the Sign of Saturn*. "Fascinating Fascism", pp. 75-105.

Week 5. 8-11 Oct.

World War II and Propaganda in the U.S.

1. Visual Representations of War

George Roeder. *The Censored War*. Chapter: "War as a way of seeing".

2. The Good War in American Memory

John Bodnar. *The "Good War" in American Memory*. Chapter: "Split Screen"; or Tanine Allison. *Destructive Sublime. World War II in American Film and Media*. Chapter 2: "The Good War"? Style and Space in 1940s Combat Films.

Week 6. 15-18 Oct.

Baring Witness

1. Taking the Witness in account:

Reading: Giorgio Agamben. Remnants of Auschwitz: The Witness and the Archive. "The Witness, The Archive and Testimony".

Case Study: Rithy Panh and The Khmer Rouge genocide, The Missing Image; Claude Lanzmann, Shoah

Week 7. 22-25 Oct.

Justifying the War in Vietnam/First Gulf War: Censoring war coverage

1. Vietnam as a Public Affair Disaster: Structural inadequacy between the language on war and its disturbing visual reality

Readings: Thomas Rid. *War and Media Operations. The US Military and the Press from Vietnam to Iraq*. Chapter on Vietnam.; Daniel C. Hallin. *The Uncensored War. The Media and Vietnam*. Introduction and Conclusion.

2. First Gulf War build-up and war coverage.

Reading: Robin Andersen. *A Century of Media, A Century of War*. Chapter 11-13.

Week 8. 29 Oct.

The War on Terror: The making of hyper visible spectacle.

1. 9/11: A Global War Event.

Reading: Thomas Stubblefield. *9/11 and the Visual Culture of Disaster*. Introduction.

Week 9. 05-08 Nov.

The Iraq War and the Military-Entertainment Complex

1. Understanding the Military-Entertainment Complex

Readings: Robin Andersen, "That's Militainment! The Pentagon's media-friendly 'reality war'", <http://fair.org/extra/thats-militainment/>; Richard Keeble: "Information Warfare in the Age of Hypermilitarism".

2. The Embedding Process: "A Straw View of the War".

Reading: Thomas Rid. War and Media Operations. The US Military and the Press from Vietnam to Iraq. Chapter on Iraq. Recommended: Dahr Jamail. "Media Myth and Ground Reality in Reporting from Iraq".

Week 10. 12-15 November

Alternative Visions

1. Glitches in the War on Terror narrative: Abu Ghraib photographs.

Reading: Allen Feldman 2005. "The Actuarial Gaze: from 9/11 to Abu Ghraib".

2. Covering terrorism from the Homefront:

Reading: Helga Tawil-Souri. "Covering Terrorism in Arab Media".

Week 11. 19-22 November

War today in the media and new media: from secrecy to dissemination

1. Scopic regimes: drone warfare and necro-ethics. Considering the enemy in counter-terrorist doctrine

Reading: Tyler Wall and Torin Monahan. "Surveillance and Violence from Afar: The Politics of Drones and Liminal Security-scapes". Recommended: Derek Gregory. "Lines of descent." Open Democracy. 8 November 2011. <https://www.opendemocracy.net/derek-gregory/lines-of-descent#61>

2. Soldiers' videos shot by American soldiers in Iraq: "The real nasty side of war that even movies like Saving Private Ryan just don't quite capture". Amateur videos shot on the

battlefield and the question of authenticity.

Week 12. 26-29 November

Israel-Palestine conflict: war of perceptions

1. The Development of Digital Militarism.

Readings: Adi Kunstman and Rebecca Stein. Digital Militarism: Israel's Occupation in the Social Media Age. Chapter 2 and Afterwords.

2. Covering the 2014 Gaza on CNN vs Al Jazeera

Kareem El Damanhoury, Faisal Saleh. "Is it the same fight? Comparative analysis of CNN and Al Jazeera America's online coverage of the 2014 Gaza War".

Week 13. 3-6 Dec.

War today – Syria Case Study

1. Syrian Cinema and suffering at a distance.

Reading: Shohini Chaudhuri, "The Alterity of the image: the distant spectator and films about the Syrian revolution and war". Recommended Lilie Chouliaraki. The Spectatorship of Suffering. Introduction.

2. Syrian videos on social media: Citizen journalism? Protest? Witnessing?

Reading: "Citizen Journalism" in the Syrian Uprising: Problematizing Western Narratives in a Local Context.

Week 14. 10 Dec.

Conclusion to the course: Infowar today

Reading: James Der Derian. Virtuous War: Mapping the Military-Industrial-Media-Entertainment Network. Conclusion.

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Academic honesty: Students are expected to understand, and comply with, American University of Paris policies on academic dishonesty. Acts of dishonesty may result in a failing grade for an assignment or the course.

GRADING GUIDELINES

Your grading relies on the following characteristics:

Content:

1. Relevance to the course
2. Wide reading
3. Development of argument
4. Accurate citation of references (including adequate bibliography)

Presentation

5. Clarity of expression
6. Explicit structure
7. Consistency of purpose
8. Clear conclusion

Critical Judgement

9. Depth of interpretation
10. Imaginativeness
11. Critical appraisal
12. Thoroughness of analysis

Grade A range is for outstanding work that achieves all that could reasonably be expected of a university BA student, and demonstrates at least 7 of the 12 characteristics above in relation to the argument presented. It includes 5 elements cited above: 1. Key question; 2. Argument; 3. Evidence; 4. Intellectual importance; 5. Contribution to this field of study.

You must achieve these goals:

- Not just repeat what the book says, but try to have a “dialogue” (e.g. question why? What else?)
- Not apply the theory blindly or dutifully, but try to evaluate its strengths and weaknesses (e.g. based on the society where you come from) and gain a nuanced, contextualized understanding of the theory/knowledge

Grade B range is for work that demonstrate an integration of some (at least 5) of the 12 characteristics above but **presents an argument that could be developed further**. It includes 4 of 5 elements cited above: 1. Key question; 2. Argument; 3. Evidence; 4. Intellectual importance; 5. Contribution to this field of study.

Grade C range is for work that adopts some (at least 3) of the 12 characteristics above but does **presents a too weak argument**. It includes at least 3 of 5 elements cited above: 1. Key question; 2. Argument; 3. Evidence; 4. Intellectual importance; 5. Contribution to this field of study.

Fail is one in which the course learning goals are not properly understood, key issues are not identified, the essay is badly organized, and requires an adequate range of reading and attention to the above characteristics.

Other

Electronic Devices:

To eliminate unnecessary distractions and encourage strong class participation, all electronic devices, **including laptops** – essentially used to take notes, of course – must be turned off and put away during class time. In case of exceptional circumstances, please refer to me before class.

For more infos: <https://www.theguardian.com/technology/2015/feb/23/reading-writing-on-paper-better-for-brain-concentration>