

# *The Hebrew University of Jerusalem*

## *Syllabus*

### *Media Criticism in the Media - 50334*

*Last update 03-03-2022*

*HU Credits:* 2

*Degree/Cycle:* 1st degree (Bachelor)

*Responsible Department:* Communication & Journalism

*Academic year:* 0

*Semester:* 2nd Semester

*Teaching Languages:* Hebrew

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Dr. Lillian Boxman-Shabtai

*Coordinator Email:* [lilly.boxman@mail.huji.ac.il](mailto:lilly.boxman@mail.huji.ac.il)

*Coordinator Office Hours:* Tuesday 12:00-13:00

*Teaching Staff:*

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Dr. Lillian Boxman-Shabtai

Course/Module description:

*What differentiates “the critic” from critical members of the audience? How does the television critic use printed press to articulate her commentary? Is remix the future of media criticism? This course reviews different forms of media criticism – about the media, in the media, and through the media. Drawing on a tradition of criticism and interpretation in literary and media studies and on sociological theories of taste and distinction, the course will explore the manners with which critics perceive their role and articulate critique and the factors that empower and limit their authority as critics.*

Course/Module aims:

Learning outcomes - On successful completion of this module, students should be able to:

- \* characterize different forms of media criticism*
- \* describe the various agents of media criticism and their relationship with media institutions*
- \* analyze communicative norms and values embedded in media criticism*
- \* produce an original media criticism*

Attendance requirements(%):

Teaching arrangement and method of instruction:

Course/Module Content:

*literary roots: hermeneutics of suspicion  
sociological roots: judgment and evaluation  
critics as cultural intermediaries  
criticism of the press  
media scandals  
the amateur critic  
news criticism and alternative journalism  
criticism and consumerism  
criticism from the fringe: from canceling to trolling  
tough love criticism: fan fiction/art  
criticism and technological rivalry*

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satire and parody

Required Reading:

Hall, S. (2013) *The work of representation*. In: Hall, S., Evans, J. and Nixon, S. (eds.) *Representation; Cultural Representations and Signifying Practices*. Sage

Venrooij, A.V and Schmutz, V. (2010). *The Evaluation of Popular Music in the United States, Germany and the Netherlands: A Comparison of the Use of High Art and Popular Aesthetic Criteria.* *Cultural Sociology* 4 (3): 395-421.

Mendelsohn, D. (August 28, 2012) *A Critic's Manifesto*. *The New Yorker*.  
<http://www.newyorker.com/books/page-turner/a-critics-manifesto>.

כהן, א. (2013). "הסיפור האזרחי של החדשות: היום שהיה עם גיא זהר" מסגרות מדיה 10, 64-95

Daskal, E. and Kampf, Z. (2015). *Stop Gripping, Start Complaining: How Public Discontent Can Trigger a Change in Broadcast Entertainment Content*. *Media, Culture & Society* 37(8): 1226-43.

Tomasena, J.M.(2019) *Negotiating Collaborations: BookTubers, The Publishing Industry, and YouTube's Ecosystem*. *Social Media + Society* 5(4): 1-12.

Vos, T.P, Craft, S. and Ashley, S. (2012). *New Media, Old Criticism: Bloggers' Press Criticism and the Journalistic Field*. *Journalism* 13(7): 850-68.

Jaakkola, M. (2018). *Vernacular Reviews as a Form of Co-Consumption: The User-Generated Review Videos on YouTube*. *MedieKultur: Journal of Media and Communication Research* 34(65): 10-30.

פרימו, ר. (2022, 2 בפברואר). גם אמהות צריכות למות: איך הפכה ג'ייקיי רולינג מסופרת נערצת לאדם שכולם שונאים. הארץ. <https://the/magazine/il.co.haaretz.www/:https://edge/premium.HIGHLIGHT-1.10585156>

Romano, A. (2020, June 11). *Harry Potter and the Author Who Failed Us*. *Vox* <https://www.vox.com/culture/21285396/jk-rowling-transphobic-backlash-harry-potter>.

Mishan, L (2020, December 3). *The Long and Tortured History of Cancel Culture*. *The New York Times*. <https://www.nytimes.com/2020/12/03/t-magazine/cancel-culture-history.html>.

Ng, E. (2018). *Reading the Romance of Fan Cultural Production: Music Videos of a Television Lesbian Couple*. *Popular Communication* 6(2): 103-21.

Affleck, B. (Director). (2012). *Argo*. [Film]

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Weir, P. (Director).  
(1998). *The Truman Show* [Film]

Baym, G., and Jones, J.P (2012). *News Parody in Global Perspective: Politics, Power, and Resistance*. *Popular Communication* 10(1-2): 2-13.

Additional Reading Material:

Course/Module evaluation:

End of year written/oral examination 0 %  
Presentation 0 %  
Participation in Tutorials 15 %  
Project work 85 %  
Assignments 0 %  
Reports 0 %  
Research project 0 %  
Quizzes 0 %  
Other 0 %

Additional information:

The final version of the syllabus will be uploaded to the course's website on Moodle