



Final Exam

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Instructions:

- ✓ The exam consists of four major questions (10 marks per answer / 40 marks in total), two of them with smaller sub-questions.
- ✓ Please write down your responses in the official exam sheet **and do not use more than one + half exam booklet (three sheets)**. You can change the order of questions when answering.
- ✓ You have **two hours and 20** minutes to do the exam.
- ✓ You are allowed to use dictionary.

Question 1

Define briefly the following concepts:

- a. *Collective intelligence*
- b. *Agenda setting*
- c. *Hegemony*
- d. *The Public sphere* according to Habermas
- e. *The electric light* (in McLuhan's thesis of the media)

Question 2

- a. How is a theory generated?
- b. Who proposed that media messages should be understood as “discursive” forms? Why?
- c. Name three sociological traditions that, in your opinion, might allow us to challenge the classical critical theory of the media and explain briefly why.

Question 3: Write a **250 word critical comment** on “the dominant view of the media in contemporary society”. Do not forget to give your essay an interesting title and use current affairs or real life examples to show how theory operates.

Question 4: Choose and comment **one** of the following quotations:



Option A

To the degree that civil society becomes independent, which marks the degree to which there is a democratic social life, the audience for media of mass communication, whether fictional or factual, becomes the broad "society" rather than particular interests within it. This more inclusive social reference depends, in turn, on the institutional differentiation of mass media organizations. This involves, on the one hand, impersonal markets for information and fictional forms, which allow communication to be acquired via negotiated exchanges among buyers and sellers rather than through more personalized and clientelist relations that involve political and ethnic loyalty, class relationships, or ideological control. Differentiation also depends on the emergence of professionalized occupational ethics emphasizing objectivity and creative autonomy. Such ethics, along with self-regulating guilds, allow producers, writers, directors, and reporters more freedom to offer flexible interpretations responsive to shifting events. They can focus simply on "what is real and accurate" and "what will seem believable and dramatic" rather than on more dogmatic interpretations that merely authenticate loyalties to particular groups and particular institutional spheres. As the messages they formulate relate to society at large, they become more truly media of persuasion and less masked instruments for hegemony and domination.

Option B

The Theater of the Absurd dramatizes this recent dilemma of the Western man, the man of action who appears not to be involved in the action. Such is the origin and the appeal of Samuel Beckett's clowns. After three thousand years of specialist explosion and of the increasing specialism and alienation in the technological extensions of our bodies, our world has become compressional by dramatic reversal. As the electrically contracted, the globe is no more than a village. Electric speed in bringing all social and political functions together in a sudden implosion has heightened human awareness of responsibility to an intense degree. It is this implosive factor that alters the position of the Negro, the teen-ager, and some other groups. They can no longer be *contained*, in the political sense of limited association. They are now *involved* in our lives, as we in theirs, thanks to the electric media.