**Media Studies 200: An Introduction to Media Studies**  
Fall 2023 at the University of Victoria  
lək̓ʷəŋən and WSÁNEĆ territories  
Taught by Jentery Sayers (he / him)

YOUR NAME:

# Worksheet 2

This is your second of four worksheets in MDIA 200, and it covers material from Weeks 4, 5, and 6 (Sept. 25 - Oct. 12) of class. Your response is due via Brightspace by the end of Week 7: Friday, October 20th at noon.

The worksheet is *open-book*, meaning you are allowed to use your notes, assigned primary sources, the library, and the internet to address the prompts.

## Academic Integrity

By responding to this worksheet, you confirm that:

* You followed UVic academic regulations and observed standards of academic integrity (e.g., no plagiarism or cheating).
* You completed this worksheet individually.
* Each response to every prompt is your own, excluding quoted and paraphrased material that is clearly cited.
* You cited any sources, including assigned course material and internet sources, that you used to address the prompts.

## Section 1 (7 points each)

Please do not use more than *175 words* per response. (I will use a word-counting tool during assessment.) Do not include audio, images, or video in your responses. Your examples should be drawn from course material in Weeks 4, 5, and 6. By “course material,” I mean assigned primary sources, lectures, class discussions, and the course website, including the notes and glossary. You are welcome and in fact encouraged to quote definitions in your responses, but please cite your sources, including the course website (see “Citing Your Sources” below for details).

**SECTION 1 PROMPTS BEGIN HERE.**

1. Define the “ritual view of communication” and then explain its importance using *one* example from *Hair Nah*.

ANSWER:

1. Define “optical image” and “perceptual image” in the context of comics and then explain their importance using *one* example from “Translated, From the Japanese.”

ANSWER:

1. Define “intermedia” and then explain its importance using *one* example from the course material.

ANSWER:

1. Define “*mise en scène*” and “lighting connotation” in animation and then explain their importance using *one* example from *Biidaaban (The Dawn Comes)*.

ANSWER:

**SECTION 1 PROMPTS END HERE.**

## Section 2 (12 points each)

Please do not use more than *225 words* per response. (I will use a word-counting tool during assessment.) You are welcome to embed or attach audio, images, and video files as examples of content “outside the course material.” These files may be your own, but please cite them if they are not. By “course material,” I mean assigned primary sources, lectures, class discussions, and the course website, including the notes and glossary. Again, please cite your sources, including the course website (see “Citing Your Sources” below for details).

**SECTION 2 PROMPTS BEGIN HERE.**

1. Use *one* example *outside* the course material to briefly explain the tensions between media effects research and cultural studies of media.

ANSWER:

1. During Week 4, I asked you to annotate “Translated, From the Japanese” to describe how the comic constructs life in Japan, the United States, or the air (on a plane). Please use those annotations to explain, in your own words, how the comic communicates the experience of “learning to look.” You are welcome to annotate the comic on your own if you missed class that day.

ANSWER:

1. Use *one* example *outside* the course material to briefly explain *two* differences between medium specificity and media convergence.

ANSWER:

1. During Week 6, I asked you to study *Biidaaban (The Dawn Comes)* by masking the images and then cutting the sound. Please use the results of that exercise to explain, in your own words, Strong and Simpson’s approach to media aesthetics. You are welcome to perform the exercise on your own if you missed class that day.

ANSWER:

1. Use *one* example *outside* the course material to briefly explain a situation when media are milieus for social and sensory experiences that blur the boundaries between art and technology.

ANSWER:

1. Use *one* example *outside* the course material to briefly explain the role media play in “mirroring” or capturing aspects of the real world for audiences around the world to access. Then use *one* more example *outside* the course material to briefly describe the role media play in creating a world for audiences to inhabit or imagine.

ANSWER:

**SECTION 2 PROMPTS END HERE.**

Now please include a list of works cited. I’ve added our three primary sources for Weeks 4, 5, and 6 to get you started.

**WORKS CITED**

Momo Pixel. *Hair Nah*, 2017, [www.momopixel.com/hair-nah. Accessed 25 September 2023](http://www.momopixel.com/hair-nah.%20Accessed%2025%20September%202023).

Strong, Amanda, Leanne Betasamosake Simpson, and Bracken Hanuse Corlett. *Biidaaban (The Dawn Comes)*, CBC Arts, 2018, www.spottedfawnproductions.com/biidaaban/. Accessed 25 September 2022.

Tomine, Adrian. “Translated, from the Japanese.” *Killing and Dying*. First hardcover ed. Drawn & Quarterly 2015.

**WORKSHEET 2 ENDS HERE.**