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**ASCJ 200**

**Discover, Deconstruct, Design:**

**Navigating Media and News in the Digital Age**

**Who When/Where**

Professors Fall 2018

Gabriel Kahn, School of Journalism ANN L105a

Alison Trope, School of Communication T/Th 11am-12:20pm

Digital Media Director: Labs/Sections:

Alexandra Garreton times vary (see Schedule of Classes)

Lab Instructors:

Nicholas Morr, Elisabeth Raff, Leslie Ridings

**Office Hours and Contact Information**

Gabriel Kahn (gabriel.kahn@usc.edu); office hours W 9-11 + by appointment; ASC 227C

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Alexandra Garreton (alexandragarreton@gmail.com) office hours: W 11am-1pm DL + by appointment

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**Course Overview:**

This interdisciplinary cross-school course is designed to engage students as discriminating media and news *consumers* and *contributors* at a time when the digital revolution is spawning an unprecedented daily flood of content. This media environment is evolving rapidly, creating a new set of powerful players. The influence these players possess and implications of their reach are often poorly understood and unquestioned. The mark of a well-educated person in the 21st century is the ability to *critically navigate* this contested and integrated terrain: to understand, employ, enjoy and help build and shape the media landscape we now inhabit. Only by understanding our own roles as consumers and producers of media can we begin to make sense of the environment around us. The health of our democracy depends on enlightened and engaged citizens who can critically analyze the range of information and content disseminated from an equally wide range of sources and platforms. The course will examine new avenues of civic participation and the critical importance of ethical standards in communicating messages. ***Students will learn how to apply their critical-thinking and analytic skills to a range of media and news production and consumption****.* ***The critical thinking skills developed in this course will be applicable to many fields of study, from science to the arts.***

**Course Objective:**

The course is designed at the intersection of theory and practice. Students will

* **develop** critical thinking and analytic skills for evaluating the barrage of media, information, and news content we face in this digital age, from advertising, film and television images to news and opinion.
* **discern and distinguish** different types of media and news (e.g. opinion/commentary, news reports, documentary, entertainment, satire, expository/informative) as well as the different media formats and platforms in which they circulate
* **learn** how to become full and active participants in the new digital culture, traveling beyond the role of passive consumers to emerge as highly-engaged critics, thoughtful citizens and co-producers of information.
* **produce** and manipulate media using various software while taking into consideration the construction of argument, potential implicit bias, and the value in sharing and distribution

**Course Requirements and Attendance:**

Students are required to do all of the reading, attend all classes (including labs), complete all assignments, and participate fully in class discussion. Attendance is mandatory. Simply showing up to class does not guarantee a perfect attendance/participation score. Other factors, including promptness and level of attention during class lecture and guest speaker visits, will impact your grade. You are allowed two total absences (including lectures and labs) without explanation, after which there is a deduction off the final grade for each unexcused absence. If circumstances prevent you from attending class, the instructors should be informed by email ASAP. Participation grades will start at 85—the threshold—and then move up or down based on the factors above.

**Technology Policy**

For this class we will use what might be called the Harvard Business School Rule: during the class, students will not be allowed to use laptops, mobile phones, or wireless connections. Note-taking should be done by hand unless otherwise instructed or announced, unless you have a documented disability or make arrangements with the professors. These devices will be required components of your lab sessions, when you will be learning to produce your own content. To understand the reasons for this policy, you may want to read the following:

* “[Why you should take notes by hand – not on a laptop](https://urldefense.proofpoint.com/v2/url?u=https-3A__www.vox.com_2014_6_4_5776804_note-2Dtaking-2Dby-2Dhand-2Dversus-2Dlaptop&d=DwMF-g&c=clK7kQUTWtAVEOVIgvi0NU5BOUHhpN0H8p7CSfnc_gI&r=Ck_xxwROAfLqXW7DemF6dafj2gMNDHsymZCf-N1Go7Dpkaw8IPRjcelMuev8sHeN&m=BbWcyMqi_bbkhTAO09PVlFhKyb6JbCgXjlJG_gBGaM8&s=cSMcO51lFjZgcSzWzpapeA_bflXJn9Ha6-qiQEXYiB4&e=)”
* “[The Case for Banning Laptops in the Classroom](https://urldefense.proofpoint.com/v2/url?u=http-3A__www.newyorker.com_tech_elements_the-2Dcase-2Dfor-2Dbanning-2Dlaptops-2Din-2Dthe-2Dclassroom&d=DwMF-g&c=clK7kQUTWtAVEOVIgvi0NU5BOUHhpN0H8p7CSfnc_gI&r=Ck_xxwROAfLqXW7DemF6dafj2gMNDHsymZCf-N1Go7Dpkaw8IPRjcelMuev8sHeN&m=BbWcyMqi_bbkhTAO09PVlFhKyb6JbCgXjlJG_gBGaM8&s=sVc0_Q0jkZ4ijpkRDdBra5g8SV_2b2iX1Ajtk3iZuW8&e=)”
* Studies of the late Stanford University Professor Cliff Nass that show the dangers of multitasking (summarized in this [NPR segment](https://urldefense.proofpoint.com/v2/url?u=http-3A__www.npr.org_2013_05_10_182861382_the-2Dmyth-2Dof-2Dmultitasking&d=DwMF-g&c=clK7kQUTWtAVEOVIgvi0NU5BOUHhpN0H8p7CSfnc_gI&r=Ck_xxwROAfLqXW7DemF6dafj2gMNDHsymZCf-N1Go7Dpkaw8IPRjcelMuev8sHeN&m=BbWcyMqi_bbkhTAO09PVlFhKyb6JbCgXjlJG_gBGaM8&s=IRsdCUqM8z-zaotdq7HW1XYmJOnXf3Gj7mdNxayvl7c&e=))
* “[How Smartphones Hijack Our Minds: Research suggests that as the brain grows dependent on phone technology, the intellect weakens](https://www.wsj.com/articles/how-smartphones-hijack-our-minds-1507307811)”
* The *Los Angeles Times*  article on an [“off the grid” policy](https://urldefense.proofpoint.com/v2/url?u=http-3A__www.latimes.com_local_education_la-2Dme-2Dhigher-2Dlearning-2Dinternet-2D20150305-2Dstory.html&d=DwMF-g&c=clK7kQUTWtAVEOVIgvi0NU5BOUHhpN0H8p7CSfnc_gI&r=Ck_xxwROAfLqXW7DemF6dafj2gMNDHsymZCf-N1Go7Dpkaw8IPRjcelMuev8sHeN&m=BbWcyMqi_bbkhTAO09PVlFhKyb6JbCgXjlJG_gBGaM8&s=MhsTPB1JXTxaPxgjeASdQhYYLd5jU9kx1UzSQ6gCXm4&e=).
* “[The Myth of Multitasking](https://www.insidehighered.com/news/2018/07/27/class-cellphone-and-laptop-use-lowers-exam-scores-new-study-shows?utm_source=Inside+Higher+Ed&utm_campaign=f85b018bfd-DNU_COPY_01&utm_medium=email&utm_term=0_1fcbc04421-f85b018bfd-197499385&mc_cid=f85b018bfd&mc_eid=17820ca051)”

**Course Readings**:

Course readings can be found on Blackboard, as **PDFs**/**online links** and ***Create to Learn*** by Renee Hobbs, an e-book you may purchase online at [wiley.com](https://www.wiley.com/en-us/Create%2Bto%2BLearn%3A%2BIntroduction%2Bto%2BDigital%2BLiteracy-p-9781118968369). The Blackboard site will also include a list of **useful links and resources** used throughout the term. We will regularly incorporate topics and developments that come up in the popular press and current events to allow for “in the moment” analysis. Some of these also will be available via the Twitter hashtag **#ascj200**.

**Lab Sessions:**

Weekly lab sessions are an **essential** and **mandatory** part of this course. Labs are designed to work in conjunction with lecture content and to train you in general design principles and the general use of digital tools so that you are equipped to maintain your WordPress site and complete your digital DIY assignments. Additional help is available at the Digital Lounge helpdesk, located in ANN 301. Hours of operation and software tutorials can be found on their website: [**www.AnnenbergDL.org**](http://www.AnnenbergDL.org). You may also look at Lynda.com on USC’s IT site for online tutorials on a range of software here: [**https://shib.lynda.com/InCommon**](https://shib.lynda.com/InCommon)

**Required Equipment for Labs and Assignments:**

In accordance with the Annenberg mandatory laptop policy, you will need a laptop with the following recommended specs:

* MAC: multicore Intel processor with 64-bit support, MacOS X 10, at least 8GB RAM (16 recommended)
* Windows: multicore processor with 64-bit support, at least Windows 7 with 64-bit service pack. 8GB of RAM (16GB recommended)
* 8GB of available hard-disk space for software installation

You will also need a smartphone with the following specifications to complete your DIY assignments:

* Apple: iPhone 5 or higher, must be running iOS 8.1 or later
* Android: Needs to have 1080p for video, must be running Android 4.4
* Storage: 16GB minimum, 32GB recommended

Additionally, you will need at least 10GB of dedicated media storage for this course. An external hard drive is highly recommended. For more information, please visit <http://www.annenbergdl.org/adobe/>

Please bring **headphones/earbuds** to all lab sessions.

*If for any reason you do not have the required equipment or have problems with your equipment during the course of the semester, please get in touch with the instructors ASAP. Accommodations can be made to support you.*

***A selection of digital tools for DIY assignments will be discussed in lab and linked on Blackboard.***

**Assignments and Grading:**

All assignment prompts will be distributed via Blackboard. Assignments must be completed and handed in on time to avoid a grade reduction. All assignments are **due by 11am on Tuesdays except where noted**. If you are unable to turn in an assignment due to illness or a personal emergency, you must provide written documentation that will allow you to be excused, or discuss your situation with us in a timely manner.

***Do NOT wait until the end of the semester to sort things out if you are having problems (health or otherwise). Remember: this is YOUR responsibility.***

You are responsible for the material covered in class and in the reading. You will be evaluated on the following:

1. the level of your engagement with the class materials (as demonstrated in your written work, projects, and class participation)
2. your capacity to articulate and explain your ideas and analysis in well-written blog posts and digital media projects
3. your ability to analyze and apply the theories and methodologies of the class
4. your ability to demonstrate intentional design choices and execution of your projects

All of your work will be graded on two primary evaluative scales:

1. how well it demonstrates an understanding of the theories and methodologies of the class
2. how well it articulates and structures its argument (in written and digital media formats)

**The final course grade will be based on the following distribution**:

Participation, including lecture AND lab 10%

Pop quizzes (5 out of 6 @ 3% each) 15%

WordPress site (see below) 5%

Including posting and clear categorization of all assignments

DIY Assignments (3 total, 10%, 10%, 15%) 35%

Blog Posts (3 total, 5% each, see below) 15%

Final Exam 20%

Assignments will be detailed in specific prompts distributed throughout the course of the semester.

***Late assignments will be marked down 5 points per day.***

**You must complete ALL of these assignments in order to pass the class.** ***Failure to complete ONE OR MORE course assignments will result in an F in the class.***

**WordPress Site**

Students will create blogs (via WordPress.com) at the beginning of the semester that will:

* Serve as a clearly **organized and categorized** **repository for your assignments** throughout the semester. General categories/menu items should include: “About,” (including a list of 5 news sources and 5 personal interest links), “Blog Posts,” “DIY Projects.” ALL posts should be categorized.
* Offer a place for you to create a **public and digital identity** tied to your assignments.
* Demonstrate **intentional design choices** (decisions re: colors, fonts, layout, etc. should be cohesive and align with your assignments and the identity you are trying to convey to your public/audience).

**DIY Assignments and Final Project**

You will have three (3) DIY assignments over the course of the semester. All DIY projects will offer arguments supported by evidence and analysis, and will be accompanied by brief written analysis (250-300 words) that explains design choices and ties to course readings/lectures.

1. Photo manipulation
2. Infographic
3. Audio OR Video remix OR PSA (including rough-cut and final cut)

**Blog Posts**

There will be three (3) written blog assignments (approximately 500 words each):

1. Media Consumption
2. SMELL Test /Photo Forensics
3. Media Frames and Ethics

Best practices for blogging will be covered in class and you may see some samples on BB, but in general keep the following in mind:

* Use a catchy headline and post title (i.e. not “Blog Assignment”)
* Use a clear opening statement that sets up your position, indicating how you plan to frame your commentary or analysis
* Offer appropriate set-up or context so a reader outside of our class can understand what you are writing about
* Use evidence (analysis of text, direct quotes, photos, etc.) to support your conclusions
* Use succinct, clear, and straightforward prose
* Include compelling images/video to help keep your reader engaged or to illustrate/substantiate the points you are making. Any media you reference should be embedded in your post.
* Include hyperlinks where appropriate to reference other sites and sources
* Proofread for spelling and grammar

A blog in this class is **not** a diary entry or an opinionated rant. It can be casual and somewhat informal (in your own voice, first person), but should adhere to the above criteria.

**Course Grading Policy:**

Grades will be assigned as follows:

A outstanding, thoughtful and insightful work and analysis, showing an ability to think beyond the basic course material.

 A grade of A+ (97-100) *may* be given to *individual* assignments in *rare* instances where expectations are exceeded.

A-/B+ above average work, demonstrating effort and keen understanding of

conceptual ideas

B/B- average work, needs improvement on ideas, execution, and argument

C+/C shows little effort, lacks clarity and/or argument

C- fulfilling the bare minimum and showing little understanding of the

material

D no understanding of the material and/or does not meet bare minimum

criteria

F failure to meet minimum criteria

Each assignment will be worth 100 points and will be converted to a percentage score depending upon the weight assigned to each. Your percentage scores on the assignments will be totaled and translated to a letter grade per the scale shown below:

 A+ = 97-100 (only applicable to individual assignments, NOT course grade)

A = 96-94 C = 76-74

A- = 93-90 C- = 73-70

B+ = 89-87 D+ = 69-67

B = 86-84 D = 66-64

B- = 83-80 D- = 63-60

C+ = 79-77 F = 59-00

If you have concerns regarding a grade on a given assignment, you must wait 24 hours (‘cooling off’ period) before appealing it in writing, stating the reasons why you feel the grade is inaccurate. All concerns should be addressed within 10 days of receiving the graded assignment. After that, no appeals will be accepted for review and the grade will be considered final.

**Statement on Academic Conduct and Support Systems**

***Academic Conduct***

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards https://scampus.usc.edu/1100-behavior- violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

The Annenberg School for Communication and Journalismmaintains a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from the Annenberg School. All academic integrity violations will be reported to USC’s office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as Annenberg school administrators. In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

***Support Systems***

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

*Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

*USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.* Provides overall safety to USC community. dps.usc.edu

###### Tentative Weekly Schedule (open to revision)

*Reading/assignments are all due on the specified day/week.*

**PART 1: DECODING**

*This section of the class will examine and equip students with the basics of media and news analysis. We will discuss narrative form and modes of storytelling, genres and news neighborhoods, point of view and tone.*

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| **Topics/Daily Activities** | **Readings**  | **Lab instruction/Assignments/****Due Dates** |
| ***Week 1: Introduction: Media & News in our Everyday Lives*** *How do we consume media and news? How do we play roles as producers of media and news content? How are media and news content central to and integrated into our daily lives and habits, constructing our identities and understandings of the world?*  | ***8/21:*** Course introduction ***8/23:***Renee Hobbs, *Create to Learn*, chapter 1 + 7 “Create to Learn: Consider Your Identity as a Digital Author” and “Blogs and Websites” (3-14, 107-121)Farhad Manjoo, *The New York Times*, March 2018, “[For Two Months I Got My News From Print Newspapers. Here’s What I Learned](https://www.nytimes.com/2018/03/07/technology/two-months-news-newspapers.html).”[Emma Whitford, “The Myth of Multitasking,” Inside HigherEd, July 27, 2018](https://www.insidehighered.com/news/2018/07/27/class-cellphone-and-laptop-use-lowers-exam-scores-new-study-shows) | **Lab**: *Intro to WordPress*, *constructing online identities* **Assignments:**ASSIGNED: Create a **WordPress.com site** for the semester.  |
| ***Week 2: Fundamentals of Literacy and Why It Matters****What are the categories of media and news and the basic tools of media and news analysis? Focusing on patterns in form, structure, visual conventions, and point of view, students will learn how to decipher and deconstruct media and news content and consider the range of meanings (intended, negotiated, and oppositional) embedded in them and the ways we respond to them.*  | ***8/28:***Greg M. Smith, excerpts from *What Media Classes Really Want to Discuss* Renee Hobbs, *Create to Learn*, chapter 2-3, “Getting Creative: Develop a Creative Brief”; “Decisions, Decisions: Build a Communication Strategy” (15-44)***8/30:*** John McManus, “The SMELL Test”“On Skepticism, News Literacy, and Transparency: An Interview with Dan Gillmor” and and also [Part Two](http://henryjenkins.org/blog/2011/09/on_skepticism_news_literacy_an_1.html)(Henry Jenkins blog)Gabriel Kahn, [“Transparency is the New Objectivity” *Media Shift*](http://mediashift.org/2017/09/transparency-new-objectivity/)  | **Lab**: *Basic skills assessment. Design basics and what does it mean to be “intentional”?* **Assignments:****DUE by 11am 8/28**WordPress URL + categories ASSIGNED: **Blog #1 Media Consumption** |
| ***Week 3: Bias, B.S. + Fakery in News & Media****How are meanings and bias constructed in the way media and news are produced and consumed? We will discuss the ideological power of media, the construction of alternative facts, and the evolving of separate ‘realities’ based on ideological differences. How do we engender trust in news media? How do news publishers convey or erode trust? What is the role of transparency? What do we look for and how are we shaped as consumers?* | ***9/4:***Renee Hobbs, *Create to Learn*, ”Accessing and Analyzing Ideas” (45-68)D.M.McLeod & James Hertog, “Social Control, Social Change and the Mass Media’s Role in the Regulation of Protest Groups”Take a test here: [Project Implicit](https://implicit.harvard.edu/implicit/)***9/6:***Craig Silverman, [*This Analysis Show How Viral Fake Election News Stories Outperformed Real News on Facebook,* BuzzFeed News, Nov. 16, 2016](https://www.buzzfeed.com/craigsilverman/viral-fake-election-news-outperformed-real-news-on-facebook?utm_term=.hkrGMwe77#.qyN6K8OVV)Sapna Maheswari, [*How Fake News Goes Viral: A Case Study,” The New York Times, November, 2016*](https://www.nytimes.com/2016/11/20/business/media/how-fake-news-spreads.html?smid=tw-share&_r=0) The Roy Moore Saga:“[Woman Says Roy Moore Initiated Sexual Encounte](https://www.washingtonpost.com/investigations/woman-says-roy-moore-initiated-sexual-encounter-when-she-was-14-he-was-32/2017/11/09/1f495878-c293-11e7-afe9-4f60b5a6c4a0_story.html?utm_term=.1a30952e9b20)r,” Washington Post, Nov. 9, 2017. “[A Botched Sting With a Phony Roy Moore Accuser](https://www.washingtonpost.com/news/the-fix/wp/2017/11/27/a-botched-sting-with-a-phony-roy-moore-accuser-was-supposed-to-discredit-the-media-like-similar-schemes-it-did-the-opposite/?utm_term=.ebe0afe79292),” Washington Post, Callum Borchers, Nov. 27, 2017 | **Lab:** *Taking Pictures (framing, cropping, and what gets left out, composition, rule of thirds, etc.)***Assignments:****DUE by 11am 9/4**Blog #1 Media ConsumptionASSIGNED:Blog #2 SMELL Test/Photo Forensics ASSIGNED:DIY #1 Image Manipulation |

**PART 2: POLITICS**

*This section of the class will examine the politics of media and news, stemming from the premise that media, news and digital content are never neutral or objective. We will explore issues of power, bias, authenticity, appropriation, norms and contested opinions as well as the politics and ethics of representation and identity (e.g. gender, race, sexuality and class).*

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| ***Week 4: The Power (and danger) of Stories & Images:*** *We will explore why certain stories and images have power, how they become iconic, why they spread or go viral, and how they can create eco-chambers and filter bubbles. We will also discuss the concept of objectivity and how it is intricately linked to the industrial structure of news media.* | ***9/11:***Robert Harriman and John Louis Lucaites, “The Borders of the Genre: Migrant Mother and Times Square Kiss”Renee Hobbs, *Create to Learn*, “Images” (p. 139-153)***9/13:****Clay Shirky, “Truth Without Scarcity, Ethics Without Force,” chapter 2 of “*The New Ethics of Journalism: Principles for the 21st Century.” SAGE/CQ Press, 2013. | **Lab:** *Photo editing—making meaning + commentary through altering form*  *(color, lighting, saturation, contrast)***DUE by 11am 9/11**Blog #2 SMELL Test/Photo Forensics Due |
| ***Week 5: Media Types, Hybrids and Testimony****What are the different categories of media and news (e.g. film and television genres, advertising, commentary, propaganda, publicity, citizen journalism, raw information, satire, and transmedia storytelling)? How do the lines between these categories interact?*  *How do we preserve the integrity of source material? How do preserve meaning in media in an age of remix and reuse?* *Guest Speaker: Stephen Smith, director, USC Shoah Foundation.*  | ***9/18:***Greg M. Smith, “Genre Shmenre”Renee Hobbs, *Create to Learn*, “Creating Ideas” (pp. 69-86)***9/20:***Jeffrey Jones, “Fake News vs. Real News: The Case of *The Daily Show* and CNN”Hannah Beech, “[The Rohingya Suffer Real Horrors. So Why Are Some of Their Stories Untrue](https://www.nytimes.com/2018/02/01/world/asia/rohingya-myanmar-camps.html)?,” The New York Times, Feb. 1, 2018. 10-minute the interview with the author “[For the Rohingya, Blurred Lines Between Trauma and Truth](https://www.wnycstudios.org/story/rohingya-blurred-lines-between-trauma-and-truth/).” | **Lab**: *Making meaning through manipulation; incorporating the recognizable, iconic, conventional with intention (layering, mixing, etc.)* **Assignments:**WordPress check-in during lab section |
| ***Week 6: The Politics and Ethics of Representation and Participation****How do facets of our identity, including gender, race, class, and sexuality get constructed by and impact the way we interpret media, tell stories, and understand ourselves and others**Guest: Tre’vell Anderson, film and media critic, Los Angeles Times* | ***9/25:***Greg Smith, “Role Models and Stereotypes: An Introduction to the “Other”Renee Hobbs, *Create to Learn*, “Infographics and Data Visualization” (155-168)Jeff Chang, “The Odds: On Cultural Equity”***9/27:***Tre’vell Andrerson, “[There is Room For Everyone](http://www.latimes.com/projects/la-et-mn-film-critics-diversity/),” Los Angeles Times, July 16, 2018 [Exploiting Fear of Muslims: The Far Right](http://beta.latimes.com/entertainment/la-et-hollywood-values-updates-how-hollywood-s-muslim-portrayals-1483650479-htmlstory.html) [Has Nothing on Liberal Hollywood](http://beta.latimes.com/entertainment/la-et-hollywood-values-updates-how-hollywood-s-muslim-portrayals-1483650479-htmlstory.html) | **Lab**: *Infographics and Data Visualization (collecting and assessing data, considering how different identities are represented [or underrepresented] through data, analyzing data sets)***Assignments:****DUE 9/25 by 11am** DIY #1: image manipulation ASSIGNEDDIY #2 Infographics and Data Visualization  |
| ***Week 7: Normalizing the Unthinkable*** *What does normalization mean? How do ideas and ideologies get normalized through our daily communication and sharing of information? How does new/digital media play a role in crafting what is normal and what isn’t, and how has that changed over time? How can data and other forms of media be used to counter normalization?* | ***10/ 2:***Renee Hobbs, *Create to Learn*, “Reflecting and Taking Action: Use the Power of Information and Expression to Make a Difference” (87-101) Hua Hsu, “[What Normalization Means](https://www.newyorker.com/culture/cultural-comment/what-normalization-means)”Rebecca Solnit “The Short Happy Recent History of the Rape Joke”Alison Trope, “Girl in the Box”Robin DiAngelo, “The Challenges of Talking to White People About Racism”***10/ 4:*** Ron Rosenbaum, “[Against Normalization: The Lessons of the Munich Post](https://lareviewofbooks.org/article/normalization-lesson-munich-post/#!),” Los Angeles Review of Books. | **Lab**: *Using data to combat normalized thinking and ideas (mapping/wire framing information, design and readability, telling a story and keeping it simple)***Assignments:**ASSIGNEDBlog #3 Media Frames and Ethics |

**PART 3: Top Down-Bottom Up**

*This section of the course will explore shifts in power and tensions between media producers and consumers. We will consider the gatekeepers and powerbrokers that define what media and news we see and how we see it, while also considering the role individuals have to produce and share content, thereby disrupting traditional structures of production and distribution. We will discuss industrial and institutional structures of production and distribution as well as their impact on privacy. We will explore our participation and engagement in media and news production, authorship, and ownership and consider the positive and negative implications of this participation on our identities, relationships, and public discourse.*

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| ***Week 8: Media, News & Tech Industry Gatekeepers*** *What economic imperatives play a role in the production and distribution of media and news? This week will offer a broad overview of industries and conglomerates and their infrastructures as a way to understand the impact they have on what we have access to and how content comes to us. How does the shape of the news business dictate the content we receive?* | ***10/9***Philip Napoli, “Media Economics and the Study of Media Industries”Joe Turow, “[A Guide to the Digital Advertising Industry That’s Watching Your Every Click](http://www.theatlantic.com/technology/archive/2012/02/a-guide-to-the-digital-advertising-industry-thats-watching-your-every-click/252667/)” (*The Atlantic*)***10/11***Matt Honan, “[I Liked Everything I Saw on Facebook for Two Days,](https://www.wired.com/2014/08/i-liked-everything-i-saw-on-facebook-for-two-days-heres-what-it-did-to-me/)” Wired, Aug. 11, 2014.Gabriel Kahn, “[How Much is My Browsing Worth?](http://mediashift.org/2015/02/how-much-is-my-browsing-worth-to-you/)” *Mediashift*, Feb. 3, 2015.“[We Broke the News Media, Howe Can We Fix Them?” Melissa Bell,](http://www.digitalnewsreport.org/survey/2017/viewpoint-we-broke-the-news-2017/) Reuters Institute, Digital Report 2017 | **Lab**: *Infographics and Data Visualization to explain ownership (mapping/wire framing information, design and readability, telling a story and keeping it simple)***Assignments:****DUE 10/9 by 11am**Blog #3 Media Frames/Ethics |
| ***Week 9: Changing Roles of Citizens and Consumers in a Participatory Culture****How have citizens and consumers become producers, and what does it mean to “to it yourself”? How do consumers play a role in defining what we see and the information we have access to? What do we produce and how does our participation challenge traditional business structures and the production and availability of content? How is the public interest being served by our media and news outlets?* | ***10/16:***Howard Rheingold, “Participation Power”Renee Hobbs, *Create to Learn*, “Video Production” (187-203); “Remix Production” (221-237)***10/18:***Allissa Richardson, “Bearing Witness While Black: Theorizing African-American Journalism After Ferguson” | **Lab**: *Audio/Video Production: the role of DIY media* (*choosing subjects, sites, developing questions, trajectories and narrative/story flow)*  |
| **Week 10: Media & Technology Platforms—How We See it, Communicate It, Live It***How does the changing landscape of digital distribution impact the way we see and partake in media and news? How are our participation and actions as consumers and producers monitored? Are we performing free labor? What power do Facebook, Google, and others have in our daily lives? Who gave them that power and where does it all end?* | ***10/23:***Safiya Noble, introduction *Algorithms of Oppression”*Renee Hobbs, *Create to Learn*, “Digital and Audio Podcasting” (123-137) ***10/25:***Katy Waldman, “[Facebook’s Unethical Experiment](http://www.slate.com/articles/health_and_science/science/2014/06/facebook_unethical_experiment_it_made_news_feeds_happier_or_sadder_to_manipulate.html)” (Slate)“[Where Countries Are a Tinderbox and Facebook Is the Match](https://www.nytimes.com/2018/04/21/world/asia/facebook-sri-lanka-riots.html),” The New York TImes, April 21, 2018Josh Marshall, [“A Serf on Google’s Farm,”](https://talkingpointsmemo.com/edblog/a-serf-on-googles-farm) Talking Points Memo, Sept. 1, 2017 | **Lab**: *Media Editing Basics—what’s the story? how does editing help storytelling? How can editing manipulate meaning?***Assignments:****DUE 10/23 by 11am**InfographicASSIGNEDDIY #3 Video/Audio Remix or PSA |
| **Week 11: Advocacy and Making Change***What is civic media, and what are the avenues for civic engagement and possibilities for social change in the digital age? What tools can we use (old and new) to encourage change and create impact?* Guest: Kristen Muller, managing editor KPCC | ***10/30:***Sangita Shrestova & Henry Jenkins, “[From Voice to Influence: An Introduction](https://ypp.dmlcentral.net/sites/default/files/publications/From%20Voice%20to%20Influence%3A%20An%20Introduction%20%7C%20Journal%20of%20Digital%20and%20Media%20Literacy.pdf)”Joseph Kahne, Ellen Middaugh, Danielle Allen, “Youth, New Media and the Rise of Participatory Politics”***11/1:***“[The Counted](http://www.theguardian.com/us-news/ng-interactive/2015/jun/01/the-counted-police-killings-us-database)” (The Guardian, 2015)“[Officer Involved](https://projects.scpr.org/officer-involved/)” (KPCC, 2017) | **Lab**: *Audio Editing: how to create emotional resonance, how to use digital media to elicit change*  |
| **Week 12: New Modes & Ethics of Storytelling***Have new media and news platforms, from digital to social (VR, AR, memes, etc), changed storytelling? What are our responsibilities and ethical obligations as media creators and storytellers? What is the role of fair use in digital storytelling and participatory culture? How does this conversation evolve as the medium changes?**Guest: TBD* | ***11/6:*** Carrie James, “Property: The Wikipedian’s Dilemma”Patricia Aufderheide, “Copyright and Fair Use in Remix: From Alarmism to Action”***11/8:***Benjamin Mullin, “[Virtual Reality: A New Frontier in Journalism Ethics](https://www.poynter.org/news/virtual-reality-new-frontier-journalism-ethics),” Poynter, Jan. 16, 2016.  | **Lab:** *Video Editing: citing sources, maintaining ethics while exploring new forms and technical innovation.*  |
| **Week 13: Implications of Sharing…and Rejecting***What do we share? With whom? And why? Can we maintain any semblance of privacy? We will explore the intentions and values tied to sharing, identity making, self-branding in the digital age, taking stock of our roles as digital citizens. We will also discuss our constant monitoring, how the content we view is curated and potentially limited, and whether we are performing free labor for media industries.*  | ***11/13:***Carrie James, “Privacy: Tagged, Found out on Facebook”Theresa Senft, Nancy Baym, “What Does the Selfie Say? Investigating a Global Phenomenon”Renee Hobbs, *Create to Learn*, “Social Media” (239-250)***11/15:***Elizabeth Kolbert, “[Why Facts Don’t Change Our Minds,](https://www.newyorker.com/magazine/2017/02/27/why-facts-dont-change-our-minds)” New Yorker, Feb. 27, 2017.“Dave Roberts, “[Donald Trump and the Rise of Tribal Epistemology](https://www.vox.com/policy-and-politics/2017/3/22/14762030/donald-trump-tribal-epistemology),” Vox, May 19, 2017. | **Lab:** *open critiques + TBD review* |
| **Week 14** | ***11/20******Thanksgiving break*** | **No lab****Assignments:****DUE 11/20 by 11am**DIY #3 Audio/Video Remix or PSA  |
| **Week 15: Putting Knowledge to Work***How do we apply what we’ve learned to our daily lives, habits and work?*  | ***11/27:***Alumni Panel***11/29:***course wrap up, final review + showcase student work | **Lab:** *review for final* |
| **Final exam period** | Final exam **December 11, 8-10 am**(in our classroom unless otherwise indicated) |  |

**Weekly Due Dates At-A-Glance**

**Week Blog/Research DIY**

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| Week 18/21-8/23 |  |  |
| Week 28/28-8/30 |  | WordPress (**due** 8/28) |
| Week 39/4-9/6 | BLOG #1: media consumption (**due** 9/4) |  |
| Week 49/11-13 | BLOG #2: SMELL test/Photo Forensics (**due** 9/11) |  |
| Week 59/18-9/20 |  | WordPress check in (during lab) |
| Week 69/25-9/27 |  | DIY #1: Image Manipulation (**due** 9/25) |
| Week 710/2-10/4 |  |  |
| Week 810/9-10/11 | BLOG #3: Media Frames (**due** 10/9) |  |
| Week 910/16-10/18 |  |  |
| Week 1010/23-10/25 |  | DIY #2: Infographic (**due** 10/23) |
| Week 1110/30-11/1 |  |  |
| Week 1211/6-11/8 |  |  |
| Week 1311/13-11/15 |  |  |
| Week 1411/20 |  | DIY #3: Audio or Video PSA or Remix (**due** 11/20) |
| Week 1511/27-11/29 |  |  |
| Final Exam**12/11 8-10am** |  |  |

Note: Pop quizzes will be given during lecture **6 times** during the semester.