



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste current course information from [Class Search/Course Catalog](#).

Academic Unit College of Liberal Arts and Sciences Department English

Subject FMS Number 351 Title Emerging Digital Media Units: 3

Is this a cross-listed course? (Choose one)  
If yes, please identify course(s) \_\_\_\_\_

Is this a shared course? (choose one) If so, list all academic units offering this course \_\_\_\_\_

Course description:  
Analyzes modern cultural and digital technologies.

**Requested designation:** Literacy and Critical Inquiry-L

*Note- a separate proposal is required for each designation requested*

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto:Lauren.Leo@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

**Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.**

**Contact information:**

Name Jeremy Carr Phone 480-298-8727

Mail code \_\_\_\_\_ E-mail: jeremy.carr@asu.edu

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Aaron Baker Date: \_\_\_\_\_

Chair/Director (Signature): \_\_\_\_\_

**Arizona State University Criteria Checklist for**  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [L] CRITERIA</b>		
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p> <p style="text-align: right;">FMS 351 Literacy and Critical Inquiry.doc</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>		
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-1</b>".</p> </div> <p>C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 2:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p> <p style="text-align: right;">FMS 351 Literacy and Critical Inquiry.doc</p>
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-2</b>".</p> </div> <p>C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 3:</b> The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p> <p style="text-align: right;">FMS 351 Literacy and Critical Inquiry.doc</p>
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-3</b>".</p> </div> <p>C-3</p>		

## ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	<p>FMS 351 Literacy and Critical Inquiry.doc</p>
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: yellow; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
FMS	351	Emerging Digital Media	L

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	Participation (100 Points): Students are responsible for participating in the threaded discussions. Each student must answer the given question and post one substantive comment to another student's response per lesson. Critical Review Essays (150 Points): Students will complete two three-page, double-spaced essays (75 points each) answering one of three given questions. Final Paper (100 points): This assignment asks students to critically analyze a digital media work that shows how its digital format affects human activity.	GRADED WORK
2	Each of the writing assignments require a thorough understanding and application of key course concepts, as obtained specifically from the course readings. Citations from these readings, as well as external sources applicable to the specific media form chosen, will also be required. Students will need to be able to approach media works and apply the appropriate concepts and to analyze said work through their own critical interpretation.	GRADED WORK
3	Each of the Critical Review Essay assignments require a thorough understanding and application of key course concepts, as obtained specifically from the course readings and lectures. The essays require students to take principles stated in course texts and to provide their own analysis of these ideas. They will also then be required to provide original	GRADED WORK

	<p>examples of these media theories and illustrate their application. The Final Paper requires students to analyze a media work in any form and apply the concepts learned from class to that point. They are required to cite course texts as part of this assignment, as well as to incorporate studies relating to their specific chosen media. Citations from texts and lectures, as well as external sources applicable to the specific media form chosen, will be required. Students will need to be able to approach media works and apply the appropriate concepts and to analyze said work through their own critical interpretation.</p>	
4	<p>Discussion board posts are assigned weekly, with grades posted within 24 hours. The First Critical Essay is due Oct. 2; the Second Critical Essay is due Oct. 30. The Final Paper is due on the last day of class, Dec. 4. Essays are typically graded and feedback is available within three days of their receipt</p>	<p>LEARNING TASKS</p>

## **General Studies Course Proposal**

FMS 351 - Emerging Digital Media

Jeremy Carr

C-1: Participation (100 Points): Students are responsible for participating in the threaded discussions. Each student must answer the given question and post one substantive comment to another student's response per lesson. Critical Review Essays (150 Points): Students will complete two three-page, double-spaced essays (75 points each) answering one of three given questions. Grades are based on the clarity and relevance of the thesis statement, clear and concise writing, strong use of evidence and examples from course texts, websites, and/or films, a logical organization and development, and adherence to the assignment guidelines. Final Paper (100 points): This assignment asks students to critically analyze a digital media work that shows how its digital format affects human activity. Grades will be based on the clarity and relevance of the thesis statement, clear and concise writing, strong use of evidence and examples, from course texts, websites, and/or films, a logical organization and development, and an adherence to the assignment guidelines. Additional sources aside from those presented for class are encouraged. Papers must be six double-spaced pages and must be submitted as email attachments in Word.

C-2-3: Each of the Critical Review Essay assignments require a thorough understanding and application of key course concepts, as obtained specifically from the course readings and lectures. The essays require students to take principles stated in course texts and to provide their own analysis of these ideas. They will also then be required to provide original examples of these media theories and illustrate their application. The Final Paper requires students to analyze a media work in any form and apply the concepts learned from class to that point. They are required to cite course texts as part of this assignment, as well as to incorporate studies relating to their specific chosen media. Citations from texts and lectures, as well as external sources applicable to the specific media form chosen, will be required. Students will need to be able to approach media works and apply the appropriate concepts and to analyze said work through their own critical interpretation.

C-4: Discussion board posts are assigned weekly, with grades posted within 24 hours. The First Critical Essay is due Oct. 2; the Second Critical Essay is due Oct. 30. The Final Paper is due on the last day of class, Dec. 4. Essays are typically graded and feedback is available within three days of their receipt.

### course catalog & class search

Click on the title of the course for more details. Each column can be sorted by clicking on the column header. Courses found: 1

Collapse

Term Summer '15  
Search Course catalog  
Subject FMS Num 351  
Level  
Gen Studies  
Keywords  
Offerings in-person & iC  
**Search**  
Clear  
Advanced Search

Course	Title	Units	GeneralStudies
FMS 351	<b>Emerging Digital Media</b> Analyzes modern cultural and digital technologies. <b>Allow multiple enrollments:</b> No <b>Primary course component:</b> Lecture <b>Repeatable for credit:</b> No <b>Grading method:</b> Student Option <b>Offered by:</b> College of Liberal Arts and Sciences -- Department of English Pre-requisites: ENG 102, 105 or 108 with C or better	3	L

Feedback





## FMS 351 EMERGING DIGITAL MEDIA

**Professor:** Jeremy Carr  
**Email:** Jeremy.Carr@asu.edu

**Thursday, Aug. 20 - Friday, Dec. 4**

### COURSE DESCRIPTION

In this course, we will attempt to define, study, and explore a moving target – emerging digital media. First we will attempt to answer some basic questions and to approach the subject conceptually. What does the term “digital media” mean, and what makes it “emergent?” What needs and desires have driven media change in the past? How might our history with media use inform our current and future relationships with media? Having covered these topics on media functions, we will next consider digital media forms. Specifically, we will engage four characteristics that are commonly associated with digital media – automation, interactivity, modularity, and layering – and analyze how they affect our experiences and shape our evolving sense of “high-tech” style. Finally, we will discuss the social dimensions of digital media, especially in terms of how it changes the modes of identification and power dynamics among individuals and groups.

At the end of this course, you will be able to: 1) describe the utilitarian and imaginative drives that current media technologies embody; 2) reflect on some of the methods and frameworks that scholars have used to study digital media; 3) analyze the characteristic forms of digital media and their implications; and 4) recognize yourself as a mediated subject whose identity and social relationships are informed by the technologies that you and your communities use.

**Readings:** All readings will be provided on the course site or via external links online. Readings must be completed by the date assigned. Readings are subject to change.

**Screenings:** Most lessons include a film to watch. Students are responsible for viewing these movies. All assigned films are available through rental outlets such as Netflix, Amazon.com or at ASU and public libraries. Some are additionally available online at [www.youtube.com](http://www.youtube.com) and other streaming outlets. The respective films should be watched before the corresponding lesson.

**Academic Dishonesty:** In the Academic Integrity Policy manual, ASU defines plagiarism as using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately. You can find this definition at: <http://provost.asu.edu/academicintegrity>. Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for cheating, plagiarizing, and any other form of dishonesty.

**Disability Accommodations:** Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

**Establishing Eligibility for Disability Accommodations:** Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: [www.asu.edu/studentaffairs/ed/drc](http://www.asu.edu/studentaffairs/ed/drc). Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

## GRADED WORK

**Participation (100 Points):** You are responsible for participating in the threaded discussions that take place on the Blackboard discussion board.

**ALL POSTS FOR EACH LESSON ARE DUE  
BY 11 P.M. (AZ TIME) THE DATE ASSIGNED.**

Each student must answer the given question and post one substantive comment to another student's response per lesson.

A "substantive" post is one that is thoughtful, developed and connected to the Lesson topic; it is precisely, concisely, and grammatically composed. Typically, substantive posts are more than three sentences long. Posts must keep up with the progress of the course. You cannot, for example, go back and post to a lesson after it has been completed and expect the posts to be counted toward your participation grade.

**Critical Review Essays (150 Points):** Students will complete two three-page, double-spaced essays (75 points each) answering one of three given questions. Grades are based on the clarity and relevance of your thesis statement, clear and concise writing, strong use of evidence and examples from course texts, websites, and/or films, a logical organization and development, and adherence to the assignment guidelines.

**Final Paper (100 points):** This assignment asks students to critically analyze a digital media work that shows how its digital format affects human activity. Grades will be based on the clarity and relevance of your thesis statement, clear and concise writing, strong use of evidence and examples, from course texts, websites, and/or films, a logical organization and development, and an adherence to the assignment guidelines. Additional sources aside from those presented for class are encouraged. Papers must be six double-spaced pages and must be submitted as email attachments in Word. Double check to make sure you attach the correct paper in the correct format. We do not accept excuses for missed deadlines or papers sent in the wrong format.

C-1-3

## READINGS, CLIPS, AND LECTURES ARE FOUND AT

<http://www.asu.edu/courses/fms351vm/>

### **Grading Scale: 0 to 400 Points**

A+	.....	399-400 Points
A	.....	380-398 Points
A-	.....	360-379 Points
B+	.....	347-359 Points
B	.....	333-346 Points
B-	.....	320-332 Points
C+	.....	307-319 Points
C	.....	280-306 Points
D	.....	240-279 Points
E	.....	000-239 Points

## LEARNING TASKS

This course is comprised of 15 lessons. Each lesson includes all or some of these tasks:

1. Readings: Read the Assigned Texts
3. Screening: Study Films Screened for Class
4. Website/Montage: Surf Websites or Engage Interactive Montages
5. Lecture: Listen To and Participate In Lectures
6. Film Clips: Review Scenes Referenced in Readings and Lectures
7. Discussion Board: Pose and Answer Questions on Blackboard

### **Lesson 1: Defining Digital Media (DUE ON Friday, Aug. 28)**

- Reading:** “What’s New About ‘New Media?’” (Flew, 2005)  
“New Media as Cultural Technologies” (Flew, 2005)
- Website:** “Histories of the Internet” <<http://www.isoc.org/internet/history/>>
- Lecture:** Course Introduction: What is this class about? How can we study a moving target?
- Film Clip:** *Did You Know? 2.0* (Fisch and McLeod, 2007)  
<<http://www.youtube.com/watch?v=pMcfrLYDm2U>>

### **Lesson 2: “Old” and “New” Media (DUE ON Friday, Sept. 4)**

- Reading:** “Introduction” and “Lord Burleigh’s Kiss” (Murray, 1999)  
“The Medium is the Message” (McLuhan, 1964)
- Screening:** “I Robot... You, Jane” *Buffy the Vampire Slayer* (Season 1, disc 2, Whedon, 1997)
- Website:** “New Media and Old Storytelling” (Bordwell, 2007)  
<<http://www.davidbordwell.net/blog/?p=827>>

**Lecture:** Post-Book: Does media form affect experience?  
**Film Clips:** *Medieval Help Desk with English Subtitles* (Nærum, NRK, 2001)  
<<http://www.youtube.com/watch?v=pQHx-SjgQvQ>>

**Lesson 3:** **Imag(in)ing New Media (DUE ON Friday, Sept. 11)**

**Reading:** “The Technology and the Society” (Williams, 1974)  
“There Will Come Soft Rains” (Bradbury, 1950)  
**Screening:** *Blade Runner* (Scott, 1982)  
**Websites:** “Tweeting the Dialectic of Technological Determinism” (Friedman, 2009)  
<<http://flowtv.org/?p=4052>>  
**Lecture:** Utopia/Dystopia: Does technology determine culture?

**Lesson 4:** **Media as Tools (DUE ON Friday, Sept. 18)**

**Reading:** “The Screen and the User” (Manovich, 2001)  
“Adam and Galileo” (Ihde, 1990)  
**Screening:** “A Grand Day Out” and “Cracking Contraptions” in *Wallace & Gromit in Three Amazing Adventures* (Park, 2001)  
**Website:** Google maps <<http://maps.google.com/>>  
**Lecture:** Extended Abilities: Where is the body/world boundary?

**Lesson 5:** **Media and (Self-)Perception (DUE ON Friday, Sept. 25)**

**Reading:** “The Scene of the Screen” (Sobchack, 2004)  
**Screenings:** *A Scanner Darkly* (Linklater, 2006) and “Final Flight of the Osiris,” “Beyond,”  
and “Matriculated”  
from *The Animatrix* (Chung et al., 2003)  
**Website:** 83 Optical Illusions & Visual Phenomena <<http://www.michaelbach.de/ot/>>  
**Lecture:** Our Media, Our Selves: How do the media affect who we are?

**Lesson 6:** **Automation and “Creative Media” (DUE ON Friday, Oct. 2)**

**Reading:** “What is New Media?” (Manovich, 2001)  
“Computing Machinery and Intelligence” (Turing, 1950)  
**Screening:** *WALL-E* (Stanton, 2008)  
**Website:** Pi10K <<http://www.avoision.com/experiments/pi10k/index.php>>  
**Lecture:** Miracle Workers: What tasks can/should media machines do?  
**Film Clip:** *Charlie and the Chocolate Factory* (Burton, 2005)

**Critical Review 1: Due by NOON (AZ TIME) FRIDAY, OCT. 2**

**C-4**

**Lesson 7:**      **Interactivity/Immersion (DUE ON Friday, Oct. 9)**

- Reading:**        “A Critical History of Virtual Reality” (Hillis, 1999)  
                  “Transforming Mirrors” (Rokeby, 1995)
- Screening:**      *Tron* (Lisberger, 1982)
- Website:**        animation <<http://www.addictinggames.com/animotion.html>>  
                  Neave Games <<http://www.neave.com/games/>>
- Lecture:**        Remote Communications: What is the nature of media interactivity?

**Lesson 8:**      **Modularity/Multiplicity (DUE ON Friday, Oct. 16)**

- Reading:**        “The Multiple” (Friedberg, 2006)  
                  “The Database” (Manovich, 2001)
- Screening:**      *Timecode* (Figgis, 2000)
- Lecture:**        Everything is Exchangeable: How do the whole and its parts relate in digital media?
- Website:**        YouTube <<http://youtube.com>>  
                  You Are I Am <<http://avoision.com/experiments/youare/>>  
                  rrrrrrrrrrrrrrrrrrrr <<http://rrrrrrrrrrrrrrrrrrrr.ytmd.com/>>

**Lesson 9:**      **Layers, Composites, and Simulations (DUE ON Friday, Oct. 23)**

- Reading:**        “The Double Logic of Remediation” (Bolter and Grusin, 1999)  
                  “Simulacra and Simulations” (Baudrillard, 1988)
- Screening:**      *Forrest Gump* (Zemeckis, 1994)
- Website:**        Morph Thing <<http://www.morphthing.com/>>  
                  xtranormal <<http://www.xtranormal.com/>>
- Lecture:**        Relative Reality: How do digital media affect our expectations for verisimilitude?
- Film Clip:**        *The Polar Express* (Zemeckis, 2004)

**Lesson 10:**     **Edge and Polish (DUE ON Friday, Oct. 30)**

- Reading:**        “The Eye of the Frog” (Tudor, 2008)  
                  “I’m Sorry Dave, I’m Afraid I Can’t Do That” (McClellan, 2007)
- Screening:**      *2001: A Space Odyssey* (Kubrick, 1968)
- Lecture:**        High-tech, Low-tech: What do “emerging digital media” look and sound like?
- Film Clips:**     *How to Kill a Mockingbird* (Scodary and Benitez, 2004)  
                  <<http://www.albinoblacksheep.com/flash/mockingbird>>  
                  *Veronica Mars* opening credits, seasons 1 and 3 (2004, 2006)

**Critical Review 2: Due by NOON (AZ TIME) FRIDAY, OCT. 30**

- Lesson 11:    The Underprivileged and Activism (DUE ON Friday, Nov. 6)**
- Reading:**        “Photoshop for Democracy” (Jenkins, 2006)  
                       “The Promise and the Peril of Social Action in Cyberspace” (Gurak, 1999)
- Screening:**      *An Inconvenient Truth* (Guggenheim, 2006)
- Websites:**      MoveOn.org Interactive Timeline <<http://pol.moveon.org/10years/>>
- Lecture:**        David’s Slingshot: Do digital media help the underdog?
- 
- Lesson 12:    Branding and Business (DUE ON Friday, Nov. 13)**
- Reading:**        “Access Denied” (Lax, 2007)  
                       “Just Do It” (Lury, 2007)
- Screening:**      *You’ve Got Mail* (Ephron, 1998)
- Websites:**      Amazon.com <<http://www.amazon.com/>>  
                       Phoenix Craigslist <<http://phoenix.craigslist.org/>>
- Lecture:**        “Spending” Time: Is there balance between mass production and customization?
- Film Clip:**      *EPIC 2015* (Sloan and Thompson, 2005)  
                       <<http://www.albinoblacksheep.com/flash/epic>>
- 
- Lesson 13:    Intellectual Property & Our Global Neighbors (DUE ON Friday, Nov. 20)**
- Reading:**        “Internet Law and Policy” (Flew, 2005)  
                       “Hollywood’s Global Rights” (Miller, 2005)
- Screenings:**    *The Hunt for Gollum* <<http://www.thehuntforgollum.com/>>  
                       (Bouchard et al, 2009)  
                       *Dr. Horrible’s Sing-Along Blog* <<http://www.drhorrible.com/>>  
                       (Whedon et al, 2008)
- Website:**        Creative Commons <<http://creativecommons.org/licenses/by-nc-sa/3.0/>>  
                       English *Two Towers* Subtitles <<http://www.angelfire.com/rings/ttt-subtitles/>>
- Lecture:**        Makers, Keepers: Does information want to be free?
- Film Clips:**    *A Fair(y) Use Tale* (Faden, 2007)  
                       <<http://cyberlaw.stanford.edu/documentary-film-program/film/a-fair-y-use-tale>>  
                       Indian Thriller with English Lyrics!  
                       <<http://www.youtube.com/watch?v=TtJRNyPK-lc>>
- 
- Lesson 14:    Fans and Gamers (DUE ON Friday, Nov. 27)**
- Reading:**        “Slashing the Romance Narrative” (Kustritz, 2003)  
                       “The Video Game as a Medium” (Wolf, 2001)
- Screening:**      *The King of Kong: A Fistful of Quarters* (Gordon, 2007)
- Websites:**      FanFiction.net <<http://www.fanfiction.net/>>  
                       Television Without Pity <<http://www.televisionwithoutpity.com/>>
- Lecture:**        Super-Participation: Why should we care about fans and gamers?

**Lesson 15: Identity and Community (DUE ON Friday, Dec. 4)**

- Reading:** “Crisis and Internet Networks” (Kivikuru, 2007)  
“Virtual Cultures” (Flew, 2005)
- Screening:** *South Park*, season 14, episode 4, “You Have 0 Friends” (Parker and Stone, 4/7/2010)
- Website:** Post Secret <<http://postsecret.blogspot.com/>>  
Facebook <<http://www.facebook.com/>>  
“Automatic Flatterer” (Netropolis Design, date unknown)  
<<http://www.cse.unsw.edu.au/~geoffo/humour/flattery.html>>
- Lecture:** I and We: How do digital media situate us in space and time?

**Final Paper: Due by NOON (AZ TIME) FRIDAY, DEC. 4**  
**C-4**