



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit CLAS Department English

Subject FMS Number 110 Title Introduction to New Media Units: 3

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

Is this a shared course? No If so, list all academic units offering this course

Course description:
Explores the cultural effects of new media 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 or 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 Dawn Opel Phone 480.209.5730

Mail code 0302 E-mail: dawn.opel@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Mark James Date: Feb. 11/2015

Chair/Director (Signature): [Handwritten 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.

ASU - [L] CRITERIA			
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>CRITERION 1: 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>	Attached syllabus and sheet below.
<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. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p style="text-align: left; margin-left: 20px;">C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	Attached assignment sheets and sheet below.
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p style="text-align: left; margin-left: 20px;">C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: 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>	Attached syllabus, assignment sheets, and attached sheet below.
<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. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p style="text-align: left; margin-left: 20px;">C-3</p>			

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: 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>	Attached syllabus and sheet below.
<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>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
FMS	110	Introduction to New 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)
C-1	At least 50% of the course requirement involves extensive gathering of evidence, critical reflection, and writing.	Grading breakdown in syllabus, p. 2. Each scholarly blog post is the equivalent of a research paper. The multimodal presentation requires incorporation of scholarly material and significant writing. The Code Academy exercise requires the writing of substantive material for a website.
C-2	All assignments involve critical inquiry of scholarly material and engagement with that material through literate practices, including writing for the web and multimedia writing practices.	Assignment sheets attached to syllabus.
C-3	All assignments are in-depth writing or speaking assignments. The blog post assignments are in-depth critical thinking pieces, while the presentation and video essay are multimodal writing projects of significant	See assignment sheets attached to syllabus.
C-4	Each project in the course builds on one another such that students receive feedback on their writing as soon as the first blog post assignment is posted, within a few weeks of the course.	See highlighted areas of syllabus and assignment sheets for timelines for due dates on writing projects. Specifically, blog posts and large video essay project has iterative feedback on proposals and drafts of projects.

FMS 110 - Introduction to New Media

Spring 2015

Course description: Explores the cultural effects of new media technologies.

Enrollment requirements: None

Units: 3

Repeatable for credit: No

General Studies: L or HU

Offered by: [College of Liberal Arts and Sciences](#)

FMS 110 Syllabus: Introduction to New Media (Spring 2015)

Tuesday/Thursday, 10:30-11:45 a.m. (LS E-Wing 250)

Professor: Dawn Opel • dawn.opel@asu.edu • [@dawnopel](https://twitter.com/dawnopel)

Office hours: Thursdays 12-2 p.m. in LL 003 (basement) or by appointment (email me)

Course blog: <http://fms110spr15.wordpress.com/>

Course twitter hashtag: #fms110

COURSE DESCRIPTION:

Discourses of “newness” and “obsolescence” have always circulated around emergent technologies. This course will consider the desires and anxieties that underpin these discussions in the digital age, and offer a critical introduction to new media technologies and digital cultures. Because technology informs our everyday interactions with media texts, it is crucial to gain an understanding of both the history of “new” media, and the industrial and socio-political infrastructures that mediate these interactions. This course will touch on the major themes that have preoccupied new media scholars, from the impact of digital culture on intelligence, identity, and surveillance, to the politics of participatory culture amongst gamers, remixers, and pirates. In order for students to become more critical “users” of digital platforms, and more active participants in digital culture, many of the assignments in this course take a hands-on approach to media criticism. This emphasis on writing for the web will come in a number of forms, including blog posts, memes, and remix videos.

COURSE GOALS: (C-1, C-2, C-3)

- To become conversant in the central themes of new media and digital culture studies
- To consider how our understanding of technology is informed by cultural commentary and media representations
- To learn to write critical, multimodal media criticism for the web
- To develop fluencies in the tools, technologies, and practices that support participatory culture

COURSE ASSIGNMENTS:

Details on all your course assignments, including instruction handouts, submission guidelines, and due dates, can be found under the “Assignments” tab of our course blog. I would encourage that you plug all these due dates into your personal calendars now, to help manage your workflow. Your final grade for the course will consist of **seven elements/assignments**, enumerated below:

First, your **attendance and active participation (10%), both in class and on the course blog**, is central to the class’ success and to your success in the class. **Attendance will be taken and more than 4 classes missed will result in a 0 for participation.**

Time will be allotted to discuss your response to the readings and screenings, but you’re encouraged to post any additional material you come across that you think might be relevant to the class (blog posts, videos, articles, etc.) to our course blog. This will earn you participation credit, so it’s a good option if you’re not comfortable speaking up in class. You can also send me comments and links via Twitter [@dawnopel](https://twitter.com/dawnopel), using our course hashtag ([#fms110](https://twitter.com/fms110)).

You will be evaluated on the course materials (including readings, lectures, and screenings) twice during the semester. First, you will be asked to present a **multimodal presentation** to the class on

an assigned area of new media studies. **The Final Exam** will be comprised of short identifications and essay questions. In addition to these exams, you have four assignments: **two blog posts (10% each)**, passing the basic **HTML course in Code Academy (10%)**, and a **group video essay project (20%)**. More detailed instructions for all of these assignments are available on our course blog.

All assignments must be handed in on time, and turning in assignments late will be detrimental to your grade. For each week your assignment is late, you will be docked one full letter grade. All assignments must be completed to pass the course. Exceptions will be made and extensions will be given only for medical or family emergencies (provided you can offer documentation).

Grading breakdown:

Attendance/Participation = 10%

Blog Post I = 10% **C-1, C-3**

Blog Post II = 10%

Multimodal Presentation on Key Term = 20%

Code Academy = 10%

Video Essay (Group Project) = 20%

Final Exam = 20%

REQUIRED READINGS:

Readings are listed below on the course schedule; assigned chapters and articles are to be read **before class each Tuesday (unless noted otherwise below)**. The weekly readings are available on the course's Blackboard site, under "Contents." You can download and print out each article at your convenience, along with other course documents. Note that a direct link will be provided for several of the assigned readings.

STUDENTS WITH DISABILITIES:

Qualified students who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

ACADEMIC INTEGRITY AND PLAGIARISM:

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

COURSE SCHEDULE

Week 1 • Introductions

Tuesday, 1/13: Introduction to the Course, Goals, Assignments, and Each Other

Thursday, 1/15: Writing for the web and WordPress

Due:

- Wednesday, 1/14 by 11:59 p.m.: Create a wordpress username (use a pseudonym, do NOT use "dawnopel," "dopel," etc.), email your username to me (dawn.opel@asu.edu). Once you're received and accepted your invitation to join the blog, familiarize yourself with the dashboard. A wordpress tutorial is available on the course blog under "Tools."

Week 2 • Old/New Media

Tuesday, 1/20: Discourses of newness and obsolescence
Thursday, 1/22: Screening: *Frontline: Digital Nation* (2010)

Read:

- Lev Manovich, "How Media Became New" + "Principles of New Media"
- Tom Gunning "Re-Newing Old Technologies"

Week 3 • Convergence

Tuesday, 1/27: Industrial and Technological Convergence
Thursday, 1/29: Cultural Convergence

Read:

- Joshua Green, Sam Ford, and Henry Jenkins, "Where Web 2.0 Went Wrong"
- Mark Andrejevic, "iMedia"

Due:

- Blog Post (Option 1): Old/New Media meme [1/30 by 11:59pm] C-4; first writing feedback by week following

Week 4 • Cyborgs

Tuesday, 2/3: Cyborgs and Posthumanity (presentations)
Thursday, 2/5: Screening: *Beyond Human: The Cyborg Revolution* (2001) (+ presentations)

Read:

- Donna Haraway, "A Manifesto for Cyborgs: Science, Technology, and Socialist-Feminism in the 1980s"
- "When We Have Never Been Human, What Is to Be Done?" - Interview with Donna Haraway

Week 5 • Intelligence

Tuesday, 2/10: How Machines Think
Thursday, 2/12: How Machines Change the Way We Think

Read:

For Tuesday's class:

- A.M. Turing, "Computing Machinery and Intelligence"

For Thursday's class...

- Siva Vaidhyanathan, "The Gospel of Google"
- Henry Jenkins, "What Wikipedia Can Teach Us About New Media Literacies," Parts **One** and **Two**

Due:

- Blog Post (Option 2): Wikipedia + Collective Intelligence [2/13 by 11:59pm]

Week 6 • Narrative

Tuesday, 2/17: Hypertext to Transmedia Storytelling (+ presentations)
Tuesday, 2/19: Screening: *The Lizzie Bennett Diaries* (select webisodes, 2012) (+ presentations)

Read:

- Janet H. Murray "Harbingers of the Holodeck"
- Henry Jenkins, "[Transmedia Storytelling 101](#)"

Week 7 • Surveillance

Tuesday, 2/24: #Panopticism

Tuesday, 2/26: Screening: *Pretty Little Liars* ("Know Your Frenemies," 2011)

Read:

- Mark Andrejevic, "Surveillance in the Digital Enclosure"
- Sarah Banet-Weiser, "Branding the Post-Feminist Self: Girls' Video Production and YouTube"

Due:

- Blog Post (Option 3): Transmedia Extension [2/27 by 11:59 pm]

Week 8 • Archives

Tuesday, 3/3: Curation and Memory

Thursday, 3/5: Screening: *Black Mirror* ("The Entire History of You," 2011)

Read:

- Nicholas Gane and David Beer, "Archive"
- Jens Schroter, "On the Logic of the Digital Archive"

Due:

- Code Academy Badges [3/6 by 11:59 p.m.]

Week 9 • 3/10 and 3/12, SPRING BREAK, NO CLASS

Week 10 • Literacies: Read/Write Culture, The (New) Digital Divide and the Participation Gap

Class meetings will be virtual on the blog while Dawn is at the Conference on College Composition and Communication (CCCC).

Tuesday, 3/17, by 11:59 p.m.: Respond by 500-word blog post to Dawn's prompt. Consider bringing other materials from the web into the conversation. Also, I will ask for presentations for those who might be interested in doing a podcast or imovie.

Thursday, 3/19 by 11:59 p.m.: Respond to 3 posts or presentations with a substantive post of your own. Get creative!

Read:

- James Paul Gee, "[Digital Media & Learning: A Prospective Retrospective](#)"
- Susan P. Crawford, "[The New Digital Divide](#)"
- Brendan I. Koerner, "[Forget Foreign Languages and Music. Teach Our Kids to Code.](#)"

Week 11 • Ownership

Tuesday, 3/24: Copyright(s) and Piracy

Thursday, 3/26: Screening: *RIP: A Remix Manifesto*(2009)

Read:

- William Patry, "How the Copyright Wars Are Being Fought and Why"
- Lawrence Lessig, "Pirates" + "Piracy"

Due:

- Video Project (pt I): Sign up for groups for video project [3/27 by 11:59 pm]

Week 12 • Remix

Tuesday, 3/31: Transformative Works and Cultures + Introduce Video Project

Thursday, 4/2: Screening: Selected FanVids and Remix Videos and Discussion (+presentations)

Read:

- Virginia Kuhn, "[The Rhetoric of Remix](#)"

- Francesca Coppa, "[Women, Star Trek, and the Early Development of Fannish Vidding](#)"

Due:

- Video Project (pt II): Co-Authored video concept pitch [4/3 by 11:59pm]

Week 13 • Identity

Tuesday, 4/7: Gender, Race, and Sexuality

Thursday, 4/9: Screening: *Silicon Valley* S1, EP1 and discussion (+presentations)

Read:

- danah boyd, "Why Youth Heart Social Network Sites"

- Lisa Nakamura, "Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet"

- Daren C. Brabham, "[The Potential of Vernacular Video for Queer Youth](#)"

Week 14 • Play (with guests from ASU's Center for Games and Impact)

Tuesday 4/14: Gaming

Thursday, 4/16: Gaming Part II

Read: TBD

Due:

-Video Project (pt III): Upload to YouTube + Email link, AND send your 1 paragraph description of your contributions to the video via email [4/19 by 11:59pm]

Week 15 • Video Project Screenings

Tuesday, 4/21: Screen and discuss group video projects

Thursday, 4/23: Screen and discuss group video projects

Week 16 • Review and Final

Tuesday, 4/28: Review for Exam

Thursday, 4/30: Last Day of Class / Exam

MULTIMEDIA PRESENTATIONS

Each member of the course will give a ten-minute, multimodal presentation in class on an assigned topic related to the course. You are free to use as much creativity as you can muster, but here are the parameters:

- You must successfully define the key term in question, along with the history and current debates surrounding the term. Use course readings and other scholarly sources—as well as discern relevant materials from popular culture—to create your materials. C-1, C-2, C-3
- You must end your presentation with a question to ask of the class that should be answerable given the course readings and your presentation. This presentation should spark a conversation about the course thematics of the week.
- Your presentation must include at least two multimedia tools and platforms. Feel free to use presentation software (ppt, Prezi, etc.) plus additional audio, visual, or aural elements. Embed them in your presentation, or deliver them as a video or podcast; the choice is yours! You must create a “script” or a narrative of your presentation that is clearly understood, well planned and executed, and entertaining.
- This project is 20% of your grade and will be evaluated on the following criteria: successful communication of term, successful employment of multimedia elements, audience engagement, and meeting the time limitation. Have fun!

BLOG POST OPTION 1: OLD/NEW MEDIA

Old/New Media Meme

Due: 1/30 by 11:59 p.m.

Building on the week 2 readings and lecture on the old/new media dichotomy, you will pick a media object and discuss how discourses of “newness” and/or “obsolescence” around that object are constructed through a meme and a blog post that critically engages with Tom Gunning’s essay “Re-Newing Old Technologies.” (C-1, C-2,C-3) You can pick any media object (Google Glass, Friendster, VCR, iPads, Snapchat, Game Boy, Kickstarter, etc.) to research, but pick something specific (not, for example “video games” or “smart phones”).

Gunning contends that it’s increasingly important to consider the origins and history of emergent technologies. To begin this “archeology,” ask yourself the following questions:

- What was the cultural response to this object/technology when it emerged, how was it perceived? Was it perceived differently by different groups? Has the perception of it changed over time?
- How was promoted (if it was promoted), and what do advertisements (images or commercials) tell us about the hopes and anxieties around emergent technologies?
- Is this object (or platform, or app) merely an extension of a prior technology, or does it mark a true innovation in how media and/or culture is produced and consumed?

- Per Gunning’s article, does this object represent any breakdowns in established binaries or ways of thinking (consider his discussion of the telephone representing a simultaneous presence and absence, or the collapse of space and time brought on by planes/trains)?

After you do this research, you will create a version of the “What People Think I Do/What I Really Do” meme that became popular in 2012, using [this generator](#). Here’s a good example from last semester’s class:



As you can see, the meme’s form plays with perception vs. reality, and yours should similarly offer a (potentially humorous) commentary on perceptions vs. reality of the media technology you’ve picked. This particular meme clearly conveys how various groups conceptualize Facebook (accordingly, you’re **not allowed** to select Facebook as your object). If you’re picking an older/obsolete object, that might

include how people perceived the object then, and how it's perceived now.

You are required to include "What it really does" as the final frame of the meme, but other than that you can select from any of the following for the other five frames:

- "What I think it does"
- "What my parents think it does"
- "What journalists think it does"
- "What society thinks it does"
- "What my friends think it does"
- "What my teachers think it does"
- "What tech bloggers think it does"
- "What my grandparents think it does"
- "What TV/movies think it does"
- Create your own [for one of the categories]

Once you've completed your meme and saved it, you will **compose a 500 word blog post (with your meme embedded in the post).**

This post should spend 1-2 sentences offering some historical background on the object you've selected, and the rest should critically engage with your meme through concepts from Tom Gunning's essay "Re-Newing Old Technologies." In short, this post will also function as a reading response, in which you convey that you've read, understood, and can mobilize Gunning's argument in your own work.

C-1, C-2, C-3. Some of his ideas you might consider structuring your post around include (among others):

- Onian's 4 stages of amazement
- Defamiliarization

- The uncanny nature of emerging technologies
- The importance of taking an archeological approach to technology

Though this is a blog post, it's a *scholarly* blog post, so make sure you're citing correctly (endnotes and/or parentheticals in the body of your post with a works cited list). You will be graded on the following:

- The clarity of your meme in conveying how the object you've selected is conceptualized by various groups
- Your understanding and critical application of Gunning's essay
- Your analysis of your meme (in short, the post should create a critical conversation between your meme and key concepts from Gunning's essay)
- Style/Mechanics (including citations)

BLOG POST OPTION

3: TRANSMEDIA

Transmedia Extension

Due: 2/27 by 11:59 p.m.

Building on our readings and lecture from Week 6 on transmedia storytelling and networked narratives you will research and compose a 500 word blog post about a digital narrative extension for a media property of your choosing (a film, TV show, or video game). C1-3] After selecting your media property, pick one of the following forms of transmedia extensions as the focus of your blog post:

- Webisodes
- Character twitter accounts
- Character blogs or websites rooted in the fictional “world” of the story
- Webcomics
- Minigames or Alternate Reality games
- Wikis (this should be an entire wiki devoted to a franchise, not an entry on Wikipedia)

A good place to start looking for this content is on the media property’s website (see example from the site for NBC’s *Heroes* below).



Your analysis of this digital narrative extension should address the content's narrative connection to the primary text (e.g. how is it networked or "linked," either narratively or literally, to the film, TV show, or video game), and should be structured around 2-3 of the following concepts from your readings by Henry Jenkins and Janet Murray:

- multiform story
- self-reflexivity
- hypertext fiction
- worldbuilding
- negative capability
- cultural attractors and cultural activators
- additive comprehension
- migratory cues

Consider how the different forms of transmedia extensions (a webisode vs. an in-character social media account) serve different narrative functions. In addition to hyperlinking to the transmedia extension you've chosen somewhere in your post, you must include

some visual representation of this content (either embedded videos or images) to support your analysis.

Video Essay

Group Video Essay Assignment

Multiple Deadlines (see below)

In class, we've seen a number of remixes and fan vids that make a compelling argument. As Virginia Kuhn notes in her essay "[The Rhetoric of Remix](#)," remixes can be viewed "as a digital utterance expressed across the registers of the verbal, the aural, and the visual [...] thus, remix is a form of digital argument that is crucial to the functioning of a vital public sphere."

For this assignment, you will form groups of 3-4 and collaboratively create an argumentative video essay that comments on some element of new media and/or digital culture that we've discussed in class:

- The old/new media dichotomy
- Cyborgs
- Intelligence
- Surveillance
- Transmedia Storytelling
- Archives
- Copyright Law and/or Piracy
- Remix Culture

You should approach this assignment as you might a term paper for this course: you need to collaboratively hone in on an argument and spend some time planning how to most effectively execute that argument...albeit in an audiovisual form. Instead of creating a conversation between your readings and textual analysis, here you'll be creating a critical dialogue between the audio and images you select. Think about how you might create resonant moments, or interesting juxtapositions between the audio, image, and text in order to articulate a claim.

This is a wonderful opportunity to get creative, consider the power of alternative modes of argumentation, and get more comfortable manipulating media to comment on media. With all of that said, this will be a labor-intensive project, so budget your time and divide your labor accordingly. C1-C3

To begin this process...

Step 1: Select a group/sign up via the wiki I've set up on Blackboard [10/31 by 11:59 p.m.]

- Sign in to Blackboard and in the left sidebar, click "Tools" then "Wikis"
- If you don't select a group by the deadline, I will assign you to a group

Step 2: Collaboratively formulate your argument [11/6 by 11:59 p.m.]

- Pick a broad topic we've discussed in class from the list above
- Collectively decide what position you would like your video to argue. This argument might evolve as you work, but you need to have a strong enough sense of it going in so that you can begin cultivating materials that relate to it (video clips, music, images, text, scripted voiceover, etc.)
- You will articulate your argument, and your plan for executing it, in a co-authored blog post [due 11/4 by 11:59 p.m.]. This post should be 300-500 words, and must also include:
 1. At least one quote from one of our readings that will serve as inspiration for your video's argument
 2. An embedded example of a remix video that is similar (either in tone, aesthetic or commentary) to the type of remix you're planning, and some engagement with why this video is effective in making an audiovisual argument or commentary.

Step 3: Select your audiovisual evidence and create your video

- See the tools list provided by [politicalremixvideo](#) as a starting point. If you plan on pulling clips from YouTube, you might try using [Video DownloadHelper](#). (If neither of these work, try [Info-Activism How To Guide](#).)
- The bottom line is that you need a video editor, and there are plenty of free ones to download and use, like iMovie (mac) and Windows Movie Maker. There are infinite tutorials for these on YouTube to learn how to pull media from the web and edit it.
- Take detailed notes on which clips (and, specifically, which sections of the those clips) you might want to use. Just as you might choose between two or three quotes from an article when attempting to support a point in an essay, you may need to weigh the power of multiple images when crafting your video.
- You should “storyboard” or create a rough draft of your video essay/remix video before you begin editing.
- At various stages of the editing process, even if one person is doing the bulk of the hands-on editing, the group as a whole should screen rough cuts (or “drafts”) and collectively discuss how the video might be improved. In other words, even if you break up the labor in your group to “pre-production duties” (conceptualization, research, scripting, etc.) and “production” duties (sourcing and editing video, working on the style and tone), the whole group needs to be involved in each stage of the process.

Step 4: Submit video and personal contribution statement

- Upload your group’s video to YouTube and email me the link [11/23 by 11:59 p.m.]
- Email me 1 paragraph detailing what you contributed to the group and who worked on what elements of the video. [same deadline]

VIDEO PARAMETERS

- All videos must be between 2-5 min long
- You can work within any remix “genre” or style that you like (video essay, fan video, audio dub, parody, fake trailer, etc.) but you should have a clear conception of why that particular style is most effective form for conveying your argument.
- You will be graded based on this [videorubric](#).

DEADLINES

- **Friday, 10/31 by 11:59 pm:** Sign up for group through wiki on Blackboard
- **Thursday, 11/6 by 11:59 p.m.:** Upload co-authored blog post that briefly summarizes what your remix video team is attempting to argue and how you plan to execute that argument to course blog (approx 300-500 words) C-4: This is where they receive feedback on work before full assignment is due.
- **Sunday, 11/23 by 11:59 p.m.:** Upload your finished video to YouTube/email me the link.
- **Sunday, 11/23 by 11:59 p.m.:** Email me 1 paragraph describing your personal contributions to the video essay
- **Tuesday, 11/25:** In-class video presentation, screenings, and discussion

Reading List for FMS 110 / Spring 2015

* All scholarly journal articles or book chapters. Most hyperlinked to author's webpage or database.

Lev Manovich, "How Media Became New" + "Principles of New Media"

Tom Gunning, "Re-Newing Old Technologies"

Joshua Green, Sam Ford, and Henry Jenkins, "Where Web 2.0 Went Wrong"

Mark Andrejevic, "iMedia"

Donna Haraway, "A Manifesto for Cyborgs: Science, Technology, and Socialist-Feminism in the 1980s"

"When We Have Never Been Human, What Is to Be Done?" - Interview with Donna Haraway

A.M. Turing, "Computing Machinery and Intelligence"

Siva Vaidhyanathan, "The Gospel of Google"

Henry Jenkins, "What Wikipedia Can Teach Us About New Media Literacies," Parts [One](#) and [Two](#)

Janet H. Murray, "Harbingers of the Holodeck"

Henry Jenkins, "[Transmedia Storytelling 101](#)"

Mark Andrejevic, "Surveillance in the Digital Enclosure"

Sarah Banet-Weiser, "Branding the Post-Feminist Self: Girls' Video Production and YouTube"

Nicholas Gane and David Beer, "Archive"

Jens Schroter, "On the Logic of the Digital Archive"

James Paul Gee, "[Digital Media & Learning: A Prospective Retrospective](#)"

Susan P. Crawford, "[The New Digital Divide](#)"

Brendan I. Koerner, "[Forget Foreign Languages and Music. Teach Our Kids to Code.](#)"

William Patry, "How the Copyright Wars Are Being Fought and Why"

Lawrence Lessig, "Pirates" + "Piracy"

Virginia Kuhn, "[The Rhetoric of Remix](#)"

Francesca Coppa, "[Women, Star Trek, and the Early Development of Fannish Vidding](#)"
danah boyd, "[Why Youth Heart Social Network Sites](#)"

Lisa Nakamura, "[Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet](#)"

Daren C. Brabham, "[The Potential of Vernacular Video for Queer Youth](#)"