



## (Curriculum issues in) Cultural and New Media Studies

ETEC 531.61a :: Digital Learning & Curriculum Cohort

University of British Columbia

Winter 1 2013

### Course Description and Valued Ends:

This course focuses on understanding media and associated freedoms of cultural expression and the press for learning, teaching, and public pedagogy. Media studies is a dynamic discipline tailored to exploring youth, culture, and education through concepts or techniques such as articulation, framing, regulation, remediation, representation, and transcoding. In addition to understanding culture, media, and the process of meaning-making, this course focuses on making and managing media across formats, cultural expression, and civic engagement. Making minimal distinction among (the) media *of*, *on*, and *in* education, the course provides a survey of media studies and new media with an emphasis on media education and literacy. Media education and literacy are among the most relevant challenges to “official” knowledge and represent key movements in the sociology of curriculum. Hence, this course balances practice with ethical, legal, and theoretical aspects and emphasizes the design of curriculum and courses for teaching media studies and for integrating media literacy across the curriculum.

**Course Designers: 2.0** (Stephen Petrina & Franc Feng)

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**Graduate Assistant:**

**Office Hours:** By appointment

### Valued Ends of the Course:

Our intention is to help you develop a framework for understanding cultural and new media studies. One major effort will be in helping you balance practice with ethical, legal, and theoretical aspects. A second effort is to help you develop a critical cultural and media literacy to grapple with controversial issues. A third effort encourages you to design curriculum and courses for teaching media studies and integrate media literacy across the curriculum.

### Required Text:

1. *Cultural and New Media Studies Readings*.

### Assessment (see details below):

1. Participation (20%)
2. Media Production @ Case Study of Cyberbullying (45%)
3. Research Project (35%)

### Deadline:

Ongoing  
23 Oct  
27 Nov

## Operational Definition of Letter Grade Categories (EDCP, Revised, 2008)

### A level - Good to Excellent Work

A+ (90-100%) A very high level of quality throughout every aspect of the work. It shows the individual (or group) has gone well beyond what has been provided and has extended the usual ways of thinking and/or performing. Outstanding comprehension of subject matter and use of existing literature and research. Consistently integrates critical and creative perspectives in relation to the subject material. The work shows a very high degree of engagement with the topic.

A (85-89%) Generally a high quality throughout the work. No problems of any significance, and evidence of attention given to each and every detail. Very good comprehension of subject and use of existing literature and research. For the most part, integrates critical and creative perspectives in relation to the subject material. Shows a high degree of engagement with the topic.

A- (80-84%) Generally a good quality throughout the work. A few problems of minor significance. Good comprehension of subject matter and use of existing literature and research. Work demonstrates an ability to integrate critical and creative perspectives on most occasions. The work demonstrates a reasonable degree of engagement with the topic.

### B level - Adequate Work

B+ (76-79%) Some aspects of good quality to the work. Some problems of minor significance. There are examples of integrating critical and creative perspectives in relation to the subject material. A degree of engagement with the topic.

B (72-75%) Adequate quality. A number of problems of some significance. Difficulty evident in the comprehension of the subject material and use of existing literature and research. Only a few examples of integrating critical and creative perspectives in relation to the subject material. Some engagement with the topic.

B- (68-71%) Barely adequate work at the graduate level.

**NOTE: For UBC's Faculty of Graduate Studies (FOGS), a final mark below 68% for Doctoral students and below 60% for Masters students is the equivalent of a Failing mark.**

### C & D level - Seriously Flawed Work

C (55-67%) Serious flaws in understanding of the subject *material*. Minimal integration of critical and creative perspectives in relation to the subject material. Inadequate engagement with the topic. Inadequate work at the graduate level.

#### D level

D (50-54%)

#### F level - Failing Work

F (0-49%)

- ❑ **Academic Honesty and Standards, and Academic Freedom:** *UBC Calendar 2013/14*
- ❑ **Policies and Regulations (Selected):** <http://www.students.ubc.ca/calendar>
- ❑ **Academic Accommodation for Students with Disabilities:** Students with a disability who wish to have an academic accommodation should contact the Disability Resource Centre without delay (see UBC Policy #73 [www.universitycounsel.ubc.ca/policies/policy73.pdf](http://www.universitycounsel.ubc.ca/policies/policy73.pdf)).

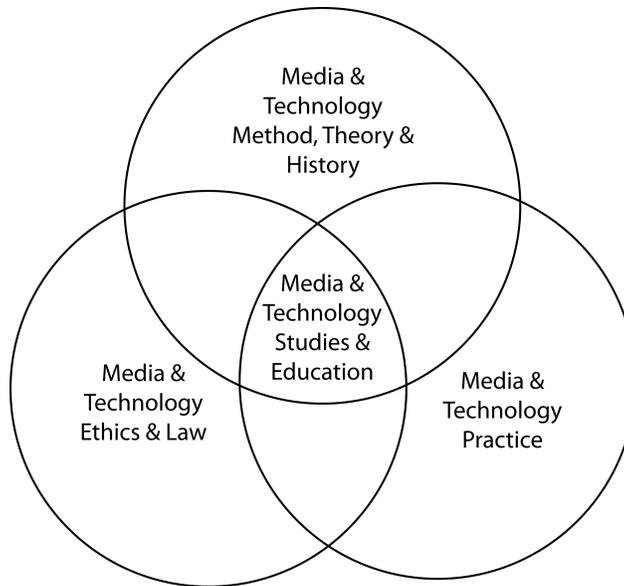
## Text and Readings

The required texts for the course frame the weekly modules. As a graduate student, you are expected to complete all of the readings and modules for the week. Although I do not expect you to read the entire contents of websites to which you are directed within the modules, I do expect you to browse the sites and familiarize yourself with the content. The bi-weekly live forums and discussion threads are two effective media for you to communicate your responses, understandings, feelings, and questions of the readings. Please take advantage of these media, which in turn can be cut and pasted into your e-Portfolio.

The course proceeds in a more or less linear, case-based approach from week 1 to week 13 in blended mode to correspond with modules and readings. However, the entire course, including all modules, is accessible.

## Course Schedule

<b>Date</b>	<b>Online or F2F</b>	<b>Module</b>	<b>Assignment</b>	<b>Readings &amp; Topics</b>
Week 1 4 Sept	F2F	-	Course Intro	<b>Course introduction, Media Studies, Mapping &amp; Definitions</b>
Week 2 11 Sept	F2F	#1 - #2	Readings & Assignments	<b>Media Semantics, Rhetoric and Epistemology What is or Who are (the) Media?</b>
Week 3 18 Sept	Online	#2	Readings & Assignments	<b>Media &amp; Technology Education / Media &amp; Technological Literacy or Literacies</b>
Week 4 25 Sept	Online	#3	Readings & Assignments	<b>Techniques &amp; Theory in Media Studies Media Production</b>
Week 5 2 Oct	F2F	#4	Readings & Assignments	<b>Regulation of the Citizen and Media Free Speech and Freedom of the Press Free Inquiry / Freedom of Thought Regulatory Codes / Codes of Ethics</b>
Week 6 9 Oct	F2F	#5	Readings & Assignments	<b>Academic Freedom / Teaching Controversial Subjects / Course and Resource Approval</b>
<b>Week 7: Study Break 13-20 Oct</b>				
Week 8 23 Oct	F2F	#5 - #6	<b>Media Production Due: 23 Oct</b>	<b>Academic Freedom / Teaching Controversial Subjects / Course and Resource Approval Copyright &amp; Intellectual Property Rights</b>
Week 9 30 Oct	Online	#6	Readings & Assignments	<b>Copyright &amp; Intellectual Property Rights</b>
Week 10 6 Nov	Online	#7	Readings & Assignments	<b>Media Methods</b>
Week 11 13 Nov	F2F	#7 - #8	Readings & Assignments	<b>Media Methods History of Media &amp; Technology</b>
Week 12 20 Nov	Online	#8	Readings & Assignments	<b>History of Media &amp; Technology</b>
Week 13 27 Nov	F2F	#	<b>Research Project Due: 27 Nov</b>	



**Module 1**  
**Media Semantics, Rhetoric and Epistemology**  
**What is or Who are the Media?**

**Readings / Media**

1. Petrina, S. (2010). On (the) media. Unpublished manuscript. **Author / Course Portal Access.**
2. Guillory, J. (2010). Genesis of the media concept. *Critical Inquiry*, 36, 321-362. **Library Portal Access.**

**Module 2**

**Media & Technology Education / Media & Technological Literacy or Literacies**

**Readings / Media**

3. Hobbs, R. (2010, November). *Digital and media literacy: A plan of action*. Washington, DC: Aspen Institute. Downloaded from <http://www.knightcomm.org/digital-and-media-literacy-a-plan-of-action/> **Open Access.**
4. Hobbs, R. & Jensen, A. (2009). The past, present, and future of media literacy education. *Journal of Media Literacy Education*, 1, 1-11. <http://jmlle.org/index.php/JMLE/issue/view/1> **Open Access.**
5. Bazalgette, C. (1992). Key aspects of media education. In M. Alvarado & O. Boyd-Barrett (Eds.), *Media Education: An introduction* (pp. 199-219). London: Open University Press. **Course Portal Access.**
6. Merrin, W. (2009). Media studies 2.0: Upgrading and open-sourcing the discipline. *Interactions*, 1(1), 17-34 **Library Portal Access.**
7. Saltau, M. (2007). Not just another teen movie: Juno. *Screen Education*, 51, 110-115. **Library Portal Access.**

**Module 3**

**Media & Technology Production**

**Readings / Media**

8. Kolodner, J. L. (1992). An introduction to case-based reasoning. *Artificial Intelligence*, 6, 3-34. **Library Portal Access.**

9. C. C. Lundberg. (1993). A framework for student case preparation. *Case Research Journal*, 2, 132-144. **Library Portal Access.**
10. Musburger, R. B. & Kindem, G. (2009). *Introduction to media production: The path to digital media production* (Chapter 2). Boston: Elsevier. **Course Portal Access.**
11. Academy of Motion Picture Arts and Sciences. (2008). *Teachers guide series*. <http://www.oscars.org/education-outreach/teachersguide/index.html> **Open Access.**

#### **Module 4**

##### **Regulation of the Citizen and Media**

Free Speech and Freedom of the Press

Free Inquiry and Freedom of Thought

Regulatory Codes / Codes of Ethics

#### **Readings / Media**

12. Watkinson, A. M. (1999). Freedom of expression and assembly. In *Education, student rights, and the Charter* (pp. 74-91). Saskatoon, SK: Purich Publishing. **Course Portal Access.**
13. Cooper, M. A. (2008). Bong hits 4 Jesus... in Canada? *Educational Law Journal*, 18(1), 57-77. **Library Portal Access.**
14. Hoover, B. J. (2009). The First Amendment implications of Facebook, Myspace, and other online activity of students in public high schools. *Southern California Interdisciplinary Law Journal*, 18, 309-328. **Library Portal Access.**
15. Society of Professional Journalists. (1996). *Code of ethics*. Download from <http://www.spj.org/pdf/ethicscode.pdf> **Open Access.**
16. Radio-Television News Directors Association. (2007). *Code of ethics*. <http://www.rtndacanada.com/ABOUT/PDF/RTNDAwelcomebooklet.pdf> **Open Access.**
17. National Scholastic Press Association. (2009). Model code of ethics. [http://studentpress.org/nsipa/pdf/wheel\\_modelcodeofethics.pdf](http://studentpress.org/nsipa/pdf/wheel_modelcodeofethics.pdf) **Open Access.**
18. Entertainment Software Rating Board. (2009). *A parent's guide to video games, parental controls, and online safety*. <http://www.esrb.org> **Open Access.**

#### **Module 5**

##### **Academic Freedom / Teaching Controversial Subjects / Course and Resource Approval**

#### **Readings / Media**

19. Salas, K. D. (2004). How to teach controversial content and not get fired. In *The new teacher book*. Milwaukee, WI: Rethinking Schools. <http://www.rethinkingschools.org/publication/newteacher/NTFired.shtml> **Open Access.**
20. Clarke, P. (1993). Teaching controversial issues. *Green Teacher*, 31, 9-12. **Course Portal Access.**
21. Petrina, S. (2008). Academic freedom for K-12 teachers. In S. Mathison & W. Ross (Eds.), *Battleground: Schools: An encyclopedia of conflict and controversy, Volume 1* (pp. 1-11). New York: Greenwood. **Author / Course Portal Access.**
22. Fountain, R. (1998). Sociologics: An analytic tool for examining socioscientific discourse. *Research in Science Education*, 28(1), 119-132. **Library Portal Access.**

#### **Module 6**

##### **Copyright & Intellectual Property Rights**

#### **Readings / Media**

23. Philip, K. (2005). What is a technological author? The pirate function and intellectual property. *Postcolonial Studies*, 8(2), 199-218. **Library Portal Access.**
24. Potter, A. (2003). Is copyright unconstitutional? *THIS Magazine*, 37(2), 22-25. **Course Portal Access.**

25. Liang, L., Mazmdar, A. & Suresh, M. (2004). Copyright/copyleft: Myths about copyright. *CounterCurrents.org*. <http://www.countercurrents.org/hr-suresh010205.htm> **Open Access.**

### **Module 7**

#### **Media & Technology Methods**

##### **Readings / Media**

26. Becker, A. D. (1977). Alternate methods for media research. *AV Communication Review*, 25(2), 81-94. **Library Portal Access.**
27. Burgess, J. & Harrison, C. M. (1993). The circulation of claims in the cultural politics of environmental change. In H. Anders (Ed.), *The mass media and environmental issues* (pp. 198-221). New York: Leicester University Press. **Library Portal Access.**
28. Voithofer, R. (2005). Designing new media education research. *Educational Researcher*, 34(9), 3-14. **Library Portal Access.**

### **Module 8**

#### **Media & Technology Theory**

##### **Readings / Media**

29. Murphie, A. and Potts, J. (2003). *Culture and technology* (Chapter 1). New York: Palgrave Macmillan. **Course Portal Access.**
30. Volcic, V. (2001). A critical historical overview of media approaches. *Medij*, 7(1-2), 45-67. **Open Access.**
31. Feng, F. (2003). The circuit of nature. In *Between immediacy and reification: Quotidian pedagogy, and the recovery of language and meaning in nature*. (Unpublished Ph.D. diss., University of British Columbia) (excerpt, pp. 35-42). **Author / Course Portal Access.**

### **Module 9**

#### **History of Media & Technology**

##### **Readings / Media**

32. Kittler, F. & Ogger, S. (2001). Computer graphics: A semi-technical introduction. *Grey Room*, 2, 30-45. **Library Portal Access.**
33. Agar, J. (2005). Medium meets message: Can media history and history of technology communicate?. *Journal of Contemporary History*, 40(4), 793-803. **Library Portal Access.**

## Participation:

Participation is valued at 20% of your final grade. We refer to the scholarly level of participation as **academic conversation**, which entails a variety of things including academic conversation, articulation and presentation. Participation is interdependent with **preparation** for each module, which involves **reading** (highlighting, pagination post-its, margin notes, comments & questions, etc.), **writing** (posting to discussions, note-taking, outlining, questioning, defining, mapping, framing, summarizing, journaling, blogging, podcasting, exposition, etc.), **organizing** (documenting, labeling, ordering, archiving, filing, sequencing events, chronicling, etc.), **reflecting** (rethinking, reincorporating, remapping, analyzing, synthesizing, etc.), and **speaking** (podcasting, corresponding with peers, chat, etc.). One goal of preparation is to sustain increasingly sophisticated academic conversations or engagement with the readings, course and peers. A second goal is to develop systematic approaches for engaging with the readings and your peers (i.e., developing reading, speaking, writing, organizing, and reflection form(at)s and styles that are effective). **Read for Meaning along with Purpose...**

### Participation

	Low-----	Avg-----	High
Appropriately and accurately articulates key constructs and themes in readings, etc.	1-----	3-----	5
Reveals an attempt to synthesize knowledge of media and technology in education (readings, etc.).	1-----	5.5-----	10
Advances collective knowledge and consciousness by engaging with authors, peers, instructors in the online course	1-----	3-----	5
<b>Total:</b> xx / 20			

## Assignments

Please remember that in a graduate course, you have a responsibility to do the readings, complete the modules, and participate in online discussions, both synchronous and asynchronous. Many activities and assignments, other than the readings, will deal with non-print media. The assignments are intended to help you to develop skills and knowledge in the design and production of new media. These assignments ought to be progressively sophisticated in audio and video media, and theory.

**Assignment submissions:** Please submit all assignments via the *Assignments* tool and link to your e-Portfolio in the DLC site (e.g., link to MP on YouTube).

### 1. Thematic Media Production @ Case Study of Cyberbullying

Media productions are the hallmark of cyberspace— Communication and participation are blends or convergences of image, text and sound. Certainly, students of new media technologies ought to be conversant in all of these modalities. This assignment challenges you to creatively express yourself as well as apply your technical skills to the problem of cyberbullying. Produce one media production that thematically responds the challenge of cyberbullying. Prepare a case study that indicates your thoughtful engagement with cyberbullying. The media should be thorough and designed to inspire dialogue, and pedagogical to address challenges for students and teachers. (Groups of 3)

A number of options are available for producing your thematic media productions. You could produce a media production with power point, Java slide show (export ppt file as html), animation (use formats such as .avi, .gif or .swf), or a video camera. The media production can be in compressed formats such as .avi, .mov, .mpg, .qt, .rm, flv, etc. and should be about 5 minutes in length (Examples are provided). An approach might be to script an interview of yourself in front of a video camera. When submitting, please include your *name* in your file and indicate *versions*. For universality of access and ease of marking, include an *iPod-compatible* file (e.g., (H-264, mpeg4), in addition to your source file format. Please see me, if you are interesting in interviewing a peer or participant (UBC Research Ethics Board implications).

**Thematic Media Submissions:**

When ready, simply submit your media production via the *Assignments* tool and link to your e-Portfolio (e.g., link to your MP on YouTube).

<b>Media Production</b>		
Low	-----Avg-----	High
Thoroughly addresses key concept(s) in cyberbullying	1-----5.5-----	10
Synthesizes with theory (and theorists)	1-----5.5-----	10
Sufficient examples for the case study are provided	1-----5.5-----	10
Communication and media are professional in format— Style is clean and coherent	1-----5.5-----	10
Media take advantage of a range of technologies	1-----3-----	5
<b>Total: xx / 45</b>		

**Graduating Project / Research (35%)**— Throughout your DLC cohort experiences, you worked to transform or enhance curriculum via a series of affordances, media, and technologies. This included interactive tutorials, Smartboard interactivities, LMS’s, videos, podcasts, modules, etc. This assignment provides you an opportunity to follow-up on your graduating project plan, research proposal, and e-Portfolio. Think through and utilize this opportunity to develop your graduating project / research. Submit a one page outline and proposal for this by 2 October.