

COMM 200-203: Communication and New Media

Spring 2020

Tuesday/Thursday 10:00 a.m. to 11:15 a.m. Corboy Law Center, Room L08

INSTRUCTOR:

Brett Fujioka, MLIS

HOW TO ADDRESS ME:

Professor Fujioka

PRONOUNS:

He/him/his

E-MAIL:

bfujioka@luc.edu

OFFICE:

Lewis Towers, Room 900

OFFICE HOURS:

By Appointment

New Media is the stuff Postmodern nightmares and dreams are made of. A cultural and technological shift in the media occurred after the 1970s that gave birth to what we now call Postmodernism. With the Fall of the Berlin Wall and with little to no alternative system of mode of thought to “Late Capitalism” in sight, Postmodernism subsided as a fashionable intellectual trend and faded into the antiquated annals of academia. However, the emergence of New Media in many ways seemingly validated many of the hopes, dreams, fears, and anxieties of the so-called Postmodernists. A grand narrative collapsed and gave way to smaller, fragmented narratives. These fragmented narratives, too, cracked and shattered amidst the wreckage of 2016. To understand New Media, a little bit of Postmodernism is in order.

This course will begin with a tentative definition of Postmodernism and Postmodernity; what they are and what they are not. Each week features a chapter with an introductory overview of different topics in New Media. The course will pair each chapter with supplementary material for critical insight in New Media’s role in culture and society at large.

This course is merely an introduction to New Media and its inner trappings and barely skims the surface. To be blunt, every subject included in this course arguably deserves a course of its own. Students will leave the course with a better intellectual and professional understanding of the way New Media works. It’s up to them to decide whether New Media offered a vision of utopia, dystopia, or perhaps a combination of both.

Objectives and Goals:

By the end of this course, students will be able to critically assess and understand New Media through a critical and “Postmodernist” lens. Students will depart with a stronger intellectual and professional understanding of New Media and the way it regulates, mediates, and shapes the world around us.

Required Materials/Books.

There is one required book/text for this course. The remaining assigned reading for the course will be shared and posted on Sakai throughout the semester and students may need their Loyola UVID and password to access additional readings through Loyola's Libraries.

Titles and topics for discussion are listed in the syllabus's detailed weekly schedule. Students will be expected to complete the readings prior to class to fully participate in discussions and activities for that day.

Students are expected to have access to their own laptop computers, tablets, notebooks, pens and pencils to take notes, participate in activities, and complete assignments on time. If this isn't possible, please let me know and we'll discuss and discover alternate solutions.

Technology Requirements

For this class, students will need access to a reliable desktop computer, laptop computer, or tablet, to be able to participate in discussions, readings, viewpoints, and other assignments. You will need some sort of word processor like Microsoft Word, Apple Pages, or Google Docs, to work on your assignments. To complete and submit assignments, you'll need a reliable internet connection.

You will need access to Sakai on a regular basis to keep up to date with the course material.

Keep in mind, the course schedule merely outlines the topics of discussion for the week and outlines the reading schedule. The required readings that aren't in the textbook are on SAKAI.

Required Books:

New Media (4th Edition).

Author(s): Terry Flew ISBN: 978-0195577853

Course Requirements

There is a total possible of 100 points that students will receive for this course. The grading scale is:

GRADE	POINTS
A	94 to 100
A-	90 to 93
B+	87 to 89
B	84 to 86
B-	80 to 83
C+	77 to 79
C	74 to 76
C-	70 to 73
D+	67 to 69
D	64 to 66
F	63 and below

Below is a table that breaks down the percentage points of each assignment. Brief descriptions of the assignments are below the table.

ASSIGNMENT	POINTS
Syllabus Quiz	5 points
Participation/Professionalism	15 points
New Media Object Analysis	15 points
Midterm Project	25 points
Final Project	40 points
TOTAL	100 points

Syllabus Quiz:

Students will be required to pass a quiz about the syllabus for the course with five (5) questions. **The quiz will be due on Sakai on January 23, 2020 at 11:59 P.M.**

New Media Object Analysis:

Students will pick a New Media object that will be completely of their choosing. Some examples include Twitter, Snapchat, Instagram, Tik Tok, tumblr, a podcast, or Facebook (pick a page or group). For New(er) Media Object analyses, I'd like you to look at specific individual accounts and explain why these individual accounts or influencers are importance. Ask yourselves this: ten or fifteen years from now, will this specific account

or influencer define the culture of this specific medium and its community? Students are also welcome to argue why certain popular New Media artifacts will fall out of fashion.

Another idea would be to pick a more archaic New Media artifact. You can analyze a message board forum, Livejournal, blog, xanga, or Myspace. I want students to consider the ways New Media artifacts that have gone out of vogue shaped contemporary culture for better or worse.

Finally, you have the option of critically analyzing the portrayal of New Media in popular culture. You can pick a film, television show, video game (Persona 5, Metal Gear Solid 2: Sons of Liberty, and Death Stranding to name a few), short story, or novel. In this essay, you will need to identify, detail, and justify your choice and why you believe it is an important object to analyze using the readings we have studied. I'll upload examples onto SAKAI and go over them on a class day.

The New Media object analysis essay should be 4 to 5 pages, double spaced, 1-inch margins, 12-point Times New Roman or Arial font, using appropriate citations and citation style (MLA, APA, or Chicago Style, as long as it is consistent). It should have an introduction, body/analysis, and conclusion section that are clearly marked. All assignments should have the student's name, course name and semester, the assignment title, and the date in the top left-hand corner. Example:

Brett J. Fujioka
COMM 200 – Spring 2020
February 20, 2020
New Media Object Analysis

Students must cite and include 5 different sources from reputable outlets or journals in their finished paper. Contact me to confirm whether specific sources are reliable. Several outlets that write about New Media such as BuzzFeed, Vice, Vox, and the Gawker Media group are a mixed bag and often times report things that are simply untrue. Slate, The Atlantic, Tablet, and Pro Publica are examples of good, reputable outlets.

The New Media object analysis essay will be due on February 20th, 2020 at 11:59 p.m.

Midterm Project (25 points)

The midterm project is meant for the students to begin thinking of what their final project will be. The final project will be a *group project* and students will choose their groups early on in the semester. For the midterm, an annotated bibliography of sources, a detailed project proposal, and a project plan for the final project will be required.

Think of the topic, the form of the final project (essay, short story, research paper, etc.), and build an annotated bibliography, proposal, plan and timeline from there. All materials must be turned in to the instructor on Sakai by March 12, 2020 at 11:59 p.m.

The breakdown of points for the Midterm Project will be:

Annotated Bibliography: 10 points

Project Proposal: 10 points

Project Plan/Timeline: 5 points

Only *one student* should submit all of the materials for the Midterm Project to the instructor on Sakai, but include *all of the names of their group members* on them.

Final Project (40 points)

Students will complete a group project with their chosen group as the final requirement for this course. Working on a final project with a group will help students to think about an issue or topic that they are interested in in a group setting, which will also encourage collaboration. The project can be one of the following:

1. A critical essay examining, critiquing, and/or exploring one of the topics discussed in this course and/or of a media object (6 to 8 pages, 12 pt Times New Roman font, double spaced, 1 inch margins) in APA or Chicago Citation style
2. Creative expression; this can include a short 6 to 8-minute film, collaborative art piece, a 6 to 8 page short story (or collection of short stories; 12 pt font, double spaced, 1 inch margins), or podcast based on the topics covered in this course.

The creative expression can even take the form of a philosophical dialogue or fictional expositional narrative about New Media. For instance, St. Thomas Moore's *Utopia* was technically a novel and certain segments of George Orwell's novel, *1984*, were technically creative essays.

More information for the final project will be given as the semester goes on and I will be open to suggestions from students if they have ideas that extend beyond the options presented here. I will provide additional suggestions and examples as the semester progresses.

Additionally, students will be required to fill out individual *group member evaluations* for each of their group members. These ratings will be considered when final individual grades are being calculated.

These evaluations must be emailed to the instructor of the course on TBD, the same day the final version of your group project is due.

As part of the final grade, students will be required to *present* their final project as a group to the rest of the class. The grade breakdown will be as follows:

Final Project (essay or creative expression): 20 points

Presentation: 10 points

Group Evaluation: 10 points

The deadline for the final project will be TBD. Only *one student* should submit all of the materials for the Midterm Project to the instructor on Sakai, but include all of the names of their group members on them.

Participation/Professionalism

Since I believe you are all responsible adults capable of making your own independent decisions, attendance will not be a separate grade in this course. **HOWEVER--POP QUIZZES WILL BE RANDOMLY GIVEN THROUGHOUT THE SEMESTER, THUS GIVING YOU THE OPPORTUNITY FOR EXTRA CREDIT POINTS THAT DAY. STUDENTS WHO WERE NOT PRESENT FOR THE "POP QUIZ" WILL NOT RECEIVE EXTRA CREDIT POINTS.**

I expect you all to attend class regularly, complete the assignments on time, and to participate in class discussions. If a student is seen not paying attention in class (i.e. watching something on their laptop, texting, working on different assignments, etc.) they will be asked to put away their device and if they are still distracted, to leave the classroom. This will be deducted from their participation and professionalism score.

Additionally, if a student is regularly late for class (10 minutes past the scheduled start time), schedules a meeting time outside of office hours and does not show up to the meeting, or any other behavior deemed inconsiderate or irresponsible by the instructor, they will have points deducted from their professionalism score.

Course Communication

Communication with your group members is crucial for your final project. Please ensure that you share your material, contact material, and meet regularly to have a successful final project.

Late Work Policy

You will be expected to turn in and complete all assignments on their assigned due dates at the proper time. Late work will only be accepted under certain circumstances, including but not limited to illnesses, family, or personal emergencies. If an assignment is turned in without prior approval from the instructor, it will receive a zero.

E-Mail/Sakai Policy

I will respond to e-mails within 24 hours during the weekday and 48 hours during the weekends **and extended holiday breaks**. If you have not received feedback within that designated period, then please feel free to “poke” or “prod” me and reach out to me again to ensure that your e-mail was received.

I fully expect for students to use appropriate, professional, and considerate language when they communicate with me and other students via e-mail. If you are nervous or uncertain about how to go about this, check out this presentation on email etiquette: [E-mail Etiquette for Students](#).

Students are expected to regularly check SAKAI and their LUC email accounts to stay up-to-date on announcements.

If you don't check your LUC email account then you should forward it to an account that you do regularly check. You may also forward your LUC mail to a non-LUC account. Students are responsible for any information distributed via LUC email and/or SAKAI.

Sensitive Content

During this course, students may be exposed to topics that they may deem triggering or traumatic. If at any point you feel uncomfortable participating in class activity or topic due to this, please let me know and we'll find an alternative topic for you during that week.

Limits to Confidentiality

Under the Illinois Abused and Neglected Child Reporting Act, all personnel of institutions of higher education are classified as "mandated reporters" who must report to the Illinois Department of Children and Family Services (DCFS) if the reporter has reasonable cause to believe that a minor under 18 years of age known to the reporter in his or her official or professional capacity may be abused (physically or sexually) or neglected.

Essays, journals, and other materials submitted for this class are generally considered confidential pursuant to the University's student record policies. However, students should be aware that University employees, including instructors, may not be able to maintain confidentiality when it conflicts with their responsibility to report certain issues

to protect the health and safety of Loyola University Chicago community members and others. As the instructor, I must report the following information to other University offices if you share it with me:

- Suspected child abuse/neglect, even if this maltreatment happened when you were a child
- Allegations of sexual assault or sexual harassment when they involve MSU students, faculty, or staff, and
- Credible threats of harm to oneself or to others.

These reports may trigger contact from a campus official who will want to talk with you about the incident that you have shared. In almost all cases, it will be your decision whether you wish to speak with that individual. If you would like to talk about these events in a more confidential setting you are encouraged to make an appointment with the [LUC Health Center](#).

Accommodations For Students with Disabilities

Any student with a learning disability that needs special accommodation during exams or class periods should provide documentation from the Student Accessibility Center confidentially to the instructor. The instructor will accommodate that student's needs in the best way possible, given the constraints of course content and processes. It is the student's responsibility to plan in advance in order to meet their own needs and assignment due dates.

Accommodations for Students with Children

Students who are the caretakers, guardians, or parents of children are allowed to bring their children with them to class in the event of an emergency, if childcare plans fall through, etc.

Please let me know ahead of time if you will be bringing your child/children to class and also sit near the door in the event that the student needs to leave the classroom to tend to the child/children.

If the child/children are using devices like phones, tablets, etc., to entertain them during class time, I also ask that the student who is their caretaker/guardian/parent to make sure to provide headphones as to not disturb the rest of the class.

School of Communication Statement on Academic Integrity.

A basic mission of a university is to search for and to communicate truth as it is honestly perceived. A genuine learning community cannot exist unless this demanding standard is a fundamental tenet of the intellectual life of the community. Students of Loyola University Chicago are expected to know, to respect, and to practice this standard of personal honesty.

Academic dishonesty can take several forms, including, but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. These examples of academic dishonesty apply to both individual and group assignments. Academic cheating is a serious act that violates academic integrity. Cheating includes, but is not limited to, such acts as:

- Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher;
- Providing information to another student during an examination;
- Obtaining information from another student or any other person during an examination;
- Using any material or equipment during an examination without consent of the instructor, or in a manner which is not authorized by the instructor;
- Attempting to change answers after the examination has been submitted;
- Taking an examination by proxy. Taking or attempting to take an exam for someone else is a violation by both the student enrolled in the course and the proxy.
- Unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom;
- Falsifying medical or other documents to petition for excused absences or extensions of deadlines; or
- Any other action that, by omission or commission, compromises the integrity of the academic evaluation process.

Plagiarism is a serious violation of the standards of academic honesty. Plagiarism is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific words and ideas of others without proper acknowledgement of the sources, and includes, but is not limited to, the following:

- Submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.;

- Submitting as one's own another person's unpublished work or examination material;
- Allowing another or paying another to write or research a paper for one's own benefit; or
- Purchasing, acquiring, and using for course credit a pre-written paper.
- Submitting the same work for credit in two or more classes, even if the classes are taken in different semesters. If a student plans to submit work with similar or overlapping content for credit in two or more classes, the student should consult with all instructors prior to submission of the work to make certain that such submission will not violate this standard.

The above list is in no way intended to be exhaustive. Students should be guided by the principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or commission, is an act of plagiarism. A more detailed description of this issue can be found at https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml.

Plagiarism or any other act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. All instances of academic dishonesty must be reported by the instructor to the Associate and Assistant Deans of the School of Communication. Instructors must provide the appropriate information and documentation when they suspect an instance of academic misconduct has occurred. The instructor must also notify the student of their findings and sanction.

The Associate and Assistant Deans of the School of Communication may constitute a hearing board to consider the imposition of sanctions in addition to those imposed by the instructor, including a recommendation of expulsion, depending on the seriousness of the misconduct. In the case of multiple instances of academic dishonesty, the Dean's office may convene a separate hearing board to review these instances. The student has the right to appeal the decision of the hearing board to the Dean of SOC. If the student is not a member of the SOC, the dean of the college in which the student is enrolled shall be part of the process. Students have the right to appeal the decision of any hearing board and the deans of the two schools will review the appeal together. Their decision is final in all cases except expulsion. The sanction of expulsion for academic dishonesty may be imposed only by the Provost upon recommendation of the dean or deans.

Students have a right to appeal any finding of academic dishonesty against them. The procedure for such an appeal can be found at:

http://www.luc.edu/academics/catalog/undergrad/reg_academicgrievance.shtml.

The School of Communication maintains a permanent record of all instances of academic dishonesty. The information in that record is confidential. However, students may be asked to sign a waiver which releases that student's record of dishonesty as a part of the student's application to a graduate or professional school, to a potential employer, to a bar association, or to similar organizations.

Special Note

The course schedule merely lists the topics for each week and is subject to change. Relevant and periodic guest speakers will be updated in the course schedule along with other additional course readings outside of the textbook. It is the students' responsibility to check announcements and up-dates on Sakai. At a bare minimum, the professor will provide the additional course readings within a week's notice.

DETAILED COURSE SCHEDULE

Week 1 January 14 & 16	January 14: Introduction to Course January 16: Chapter 1: Introduction to New Media (Flew) Fyre Fraud - A Hulu Documentary (Sakai)
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Week 2 January 21 & 23	January 21: Chapter 2: 20 Key Concepts in New Media (Flew) SYLLABUS QUIZ DUE ON January 23 AT 11:59 P.M.
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Week 3 January 28 & January 30	January 28: Chapter 3: Approaches to New Media (Flew)
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Week 4 February 4 & February 6	February 4: Chapter 4: Social Networking Media(Flew)
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Week 5 February 11 & February 13	February 11: Chapter 5: Participatory Media Culture
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Week 6 February 18 & February 20	February 18: Chapter 6: Games; Technology, Industry, Culture.
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**TURN IN MEDIA OBJECT ANALYSIS ON
FEBRUARY 20 BY 11:59 P.M.**

Week 7 February 25 & February 27	February 25: Chapter 7: Online News and the Future of Journalism
SPRING BREAK March 3 & March 5	
Week 9 March 10 & March 12	March 10: Chapter 8: Creative Industries
MIDTERM PROJECT MATERIALS DUE ON MARCH 12 AT 11:59 P.M.	
Week 10 March 17 & March 19 (St. Patrick's Day)	March 17: Chapter 9: The Global Knowledge Economy
Week 11 March 24 & March 26	March 24: Chapter 10: New Media and the Transformation of Higher Education
Week 12 March 31 & April 2	March 31: Chapter 11: Internet Law, Policy, and Governance.
Week 13 April 7 & April 9	Chapter 12: Online Activism and Networked Politics
Week 14 April 14 & April 16	New Media Users, Participants, and Professionals.
Week 15 April 21 & April 23	December 3 and 5: Final presentations. You will sign up for a day to present the week of April 7 & April 9.
Week 16 Finals Week	FINAL GROUP PROJECT MATERIALS DUE ON TBD.