New telecommunication media   Comm 4291 / Fall 2019

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Course description and objectives

It has become commonplace to claim that our world has been revolutionized by "new" communication technologies such as the internet, laptop computers, DVRs, and the like. How true that claim is, however, depends on which technologies one means, what part of the world one is talking about, and what counts as a "revolutionary" change. The actual relationship between technology and culture is rarely as simple as such clichés suggest. Our task this semester will be to engage with major social, cultural, and political issues raised by the growth and spread of digital media, and to do so with an eye for the nuances and complexities of these issues.

The list of "new" media that could plausibly fit this course is far too long for us to cover even a fraction of it adequately. As such, we will spend the semester focusing on *the smartphone*: a technology that exists at the intersection of multiple other technologies (e.g., telephones, personal computers, portable music players, digital music formats, the internet, digital cameras, video and computer games, and so on). Thus, even as we narrow our focus considerably, we will still find ourselves discussing a fairly broad range of technologies and issues.

None of the big questions we'll address this semester have easy answers. How well you will do depends on (1) your ability to think *critically* about technology, media, culture, and politics, and (2) your ability to *argue* your positions on those issues persuasively, rather than your ability to memorize and repeat the "right" answers.

Readings

The *required* book is
   •   Jennifer Daryl Slack and J. Macgregor Wise*, Culture and Technology: A Primer* [second edition]
It is available at the University Bookstore in Coffman Union, and on electronic reserve through the UMN Library http://www.umn.eblib.com.ezp1.lib.umn.edu/patron/FullRecord.aspx?p=2011077   If you get the book somewhere else, make sure to get the *second* edition. Other required readings/videos will be made available via Canvas.

Students working on a Capstone Project in connection with this course are *strongly* encouraged to use the *recommended* book (also available at the University Bookstore) to help plan, research, and write their final papers:
   •   Wayne C. Booth *et al.*, *The Craft of Research* [fourth edition]

Canvas

If you're on the course roster, you should already have access to the course's Canvas site. Log in to the U's main Canvas page (https://canvas.umn.edu/) and select "COMM 4291" from either the Dashboard or the Courses menu. We will use Canvas for several things this semester:
   •   access to the official course documents and assignments
   •   access to our required non-book readings/videos
   •   a graded course blog where you will contribute posts and comments about the course material
   •   details about your course grade
   •   a repository for supplemental materials (e.g., writing aids, optional media examples)
   •   occasional business-related announcements about the course
More information on Canvas can be found at:
   •   https://community.canvaslms.com/docs/DOC-10701 [text-based guide]
   •   https://community.canvaslms.com/videos/1124-canvas-overview-students [video tutorial]
[N.B.: There are Canvas smartphone apps (search for "Canvas Student") for both Android and iOS, though these are probably not the most efficient way to use Canvas on a regular basis.]

Grades

This course uses a "pile it on" grading system, rather than a traditional percentage-based system. Since this is probably not a system that you're used to, it may seem more complicated than it is. In essence, it works like this:
   •   You begin the semester with 0 points.
   •   As you complete various grade-worthy tasks, you earn points that get added to your overall grade.
   •   To earn a passing grade for the course (e.g., a C-), you need to earn at least 70 points overall.
   •   To earn a grade higher than a C-, you need to earn additional points overall (see the table below).

There are two kinds of points you can earn: "easy" points and "not so easy" points.

- "Easy" points (In-Class Participation, Blog) require (relatively) low-stakes work from you, and they're assessed in a simple binary fashion: i.e., either you earn the point or you don't. [There are some minor qualifiers to that last clause with respect to ICP. See below for more details.]
- "Not so easy" points (Thought Paper, Critical Essays) require focused, thoughtful writing from you, and they are assessed on a qualitative scale: e.g., if you do nothing more than meet the minimum requirements for the assignment, you'll earn a C-; higher grades are reserved for work that is more than just competent. [The Thought Paper (see below) actually offers "easy" points for "not so easy" work.]

This course follows the University's published standards for A-F grading:

- A: "achievement that is outstanding relative to the level necessary to meet course requirements"
- B: "achievement that is significantly above the level necessary to meet course requirements"
- C: "achievement that meets the course requirements in every respect"
- D: "achievement that is worthy of credit even though it fails to meet fully the course requirements"
- F: "signifies that the work was . . . completed but at a level of achievement that is not worthy of credit."

Final course grades will be calculated using the following schedule:

- In-class participation (ICP): 25 points maximum
- Course blog: 25 points maximum
- Thought paper (TP): 10 points maximum
- Critical essays (CEs): 10 points each

N.B.: Regardless of your other grades, *the upper limit for your course grade is your final ICP grade multiplied by 4* (e.g., if your final ICP grade is 21, your maximum possible course grade is 84).

Point totals at the end of the semester will translate to letter grades as follows:

A	93+	B+	87-89	C+	77-79	D+	67-69
A-	90-92	B	83-86	C	73-76	D	60-66
		B-	80-82	C-	70-72	F	0-59

- There will be occasional opportunities to earn points via in-class quizzes and/or extra assignments. Such opportunities will be the exception, rather than the rule, and they will not be offered on an individual basis.
- "S/N" grades will only be given to students who have registered for the course on an S/N basis.
- "I" grades will only be given under *extraordinary* circumstances (i.e., major life emergencies).

Over the course of the semester, you can keep track of your grade in three different ways:

- I will post regular updates to the "Grades" section of the course Canvas site. As a general rule, ICP grades will be updated within 24 hours after the end of each class, and Blog grades will be updated within 24 hours after the end of any given course week.
- I will send you personalized Status Reports after we've passed the 4, 8, and 12 week points in the semester. These will include a summary of your overall point total, as well as a *rough* estimate of what you'll need to do for the rest of the semester in order to pass the course.
- You can email me to ask where your grade stands.

N.B.: The "Grades" feature on the Canvas site is not equipped to handle a "pile it on" grading system gracefully. In particular, the number it provides on the "Assignments" line is misleading. If I could adjust how Canvas calculates that number (or remove that line from the report), I would. Since that isn't possible, you should ignore that line completely. Otherwise, that report should allow you to keep track of your grade as the semester goes on.

In-class participation (ICP)

This is *not* a lecture-based course. Our class meetings will be structured around discussions, so you'll need to:

- attend class regularly,
- do the required readings carefully,
- come to class prepared to discuss those readings in thoughtful ways,
- contribute to in our in-class discussions/exercises in a non-trivial fashion.

On any given day, I will do my best to make sure that everyone gets a chance to make meaningful contributions to our conversations. This may mean that I will call on you if you have been exceptionally quiet or, alternately, that I will ask you *not* to speak for a while if you have been extra talkative and other students have not been heard from.

There is no such thing as an excused absence in this course. If you miss class, you can't participate, and so you can't earn ICP points for that day. Significantly late arrivals and/or early departures will result in lower ICP scores for the days in question.

If you are "present in name only" (PINO) for one of our class meetings, you will _not_ earn ICP points that day. As the term implies, a PINO day happens when you are physically present, but you do not contribute to our discussion in a substantive fashion. This includes (but is not limited to) days when:
- you are present for less than half of a given class meeting,
- you have clearly not done the assigned reading, and/or
- you are primarily a passive spectator in our in-class activities.

Decisions about what counts as a PINO day will be based on my assessment of your in-class performance, and I will email you about any such decision within 24 hours of the class meeting in question.

We have 28 class meetings this semester, each of which allows you to earn up to 1 point toward your ICP grade. The maximum number of ICP points you can earn overall is 25.

Course blog

The blog is an online forum where you and your classmates will stake out clear positions on the _major_ issues raised by our required readings and in-class discussions, and offer persuasive arguments to support those positions. Posts/comments that (1) are primarily summaries of the readings/discussions, (2) focus on minor facets of the readings/discussions, (3) focus on topics outside of the course content, and/or (4) are largely simple statements of (dis)agreement will _not_ count towards your grade.

Blog contributions will be graded every course week: i.e., the seven-day period that begins each Tuesday at 2:30 pm. (N.B.: For grading purposes, the last course week of the semester begins at 2:30 pm on 10 Dec and ends at _12:30 pm on 19 Dec_.) For any given course week, there are two ways to earn points:
- You create a post of _at least 300 words_ of thoughtful commentary about the assigned readings and/or our in-class discussions/exercises. You can earn a maximum of 1 point each course week for such posts.
- You create a comment of _at least 300 words_ of thoughtful response to one of your classmates' posts or comments. You can earn a maximum of 1 point each course week for such comments.

Any given blog contribution must be substantially different from your other contributions to the blog: i.e., you don't earn additional points for rephrasing an argument you've already made in previous posts/comments. Posts/comments shorter than 300 words will _not_ earn points. See "Word count rules" below for more information.

There are 15 course weeks in the semester, each of which allows you to earn up to 2 points toward your Course Blog grade. The maximum number of Course Blog points you can earn overall is 25.

Technical instructions
- Access the blog using the "Discussions" link in the left-hand menu of the course Canvas site.
- Create a new post using the "+Discussion" button in the upper right-hand corner of the page.
- Comment on an existing thread using the "Reply" link beneath that thread's box.

Tips
- There are no reading-related deadlines for the blog: i.e., you can still earn points for "late" posts/comments on "old" readings, as long as you're adding something new to the conversation.
- Your comments should be respectful and constructive -- _especially_ if you are disagreeing with something one of your classmates has written.
- This assignment is configured to reward consistent, semester-long engagement, rather than isolated bursts of "extra" effort. As such, you may find it helpful to pick a regular day/time each week to make your blog contributions.

Thought paper

In a well-crafted and thoughtful essay of _at least 1000 words_, respond to _both_ of the following prompts:
- Pick one form of new media technology that is clearly beneficial to society as a whole and, in as _persuasive_ a fashion as you can, explain _why_ the phenomenon in question is valuable.
- Pick a second form of new media technology that is clearly harmful to society as a whole and, in as _persuasive_ a fashion as you can, explain _why_ the phenomenon in question is dangerous.

This assignment will be _ungraded_. Assuming you turn the paper in, you should receive 10 points for doing so -- though I reserve the right to assign lower grades (including zeros) to papers that fail to meet the assignment's requirements. You will also receive a "would-have-been" grade and feedback that, ideally, will help you succeed on subsequent assignments. This paper is due by _2:30 pm on 10 Sep_. No late papers will be accepted.

<u>Tips</u>
  • This essay is not just a chance to state your opinions. Simply sharing an opinion doesn't require much thought, especially without a rationale for why you believe what you do. You should approach this essay as an opportunity to _change_ your audience's opinion about the technologies in question.
  • I won't be finicky about the "newness" of your chosen technologies, especially in situations where the line between what counts as "new" and what counts as "old" is fuzzy. That said, if a technology you're discussing was in widespread use in the US when you were born, it's probably not new enough to count.
  • The "technology" portion of the prompts is _not_ optional. Make sure that the phenomena you've chosen to write about are actually _technologies_ of some sort, rather than (for example) media genres or kinds of interpersonal behavior.
  • The "society as a whole" portion of the prompts is also _not_ optional. Make sure that your arguments for the benefits/harms caused by your chosen technologies actually apply to a broad enough segment of the population to fit the prompt. (If the major impact of the technology you're describing is limited to, for example, college students or Apple stockholders, then you're off the mark.)
  • Both of the prompts are equally important, and you should devote comparable amounts of thought and space to each one.
  • Think carefully about how your answers to the two pieces of this assignment relate to each other. If I can swap your two technologies with your two rationales and find your arguments to be just as persuasive, then those arguments aren't as strong as they should be.

Critical essays (CEs)

Any given CE must (1) be _at least 1000 words_ long, (2) consist of a _persuasive argument_ that doesn't duplicate your other written work for this course, and (3) engage in substantial fashion with our required readings (each of the assigned page ranges from Slack & Wise counts as a separate reading.). See "Word count rules" below for additional requirements.

Each CE is worth a maximum of 10 points. CEs earn points on a scale proportionate to the grading schedule above: e.g., a B- paper is worth 8 points, a B paper is worth 8.3 points, and so on. If you submit CEs that earn grades of D+ or below, _only the first such paper will earn points_. You can submit as many (or as few) CEs as you like. That said, the average student will need to submit 3-4 CEs in order to pass the course.

The final deadline for all CEs is _12:30 pm on 19 Dec_. That deadline is firm and non-negotiable. The only _potential_ exceptions to this rule involve situations where you have a _documented_ major life emergency.

There are four possible types of CEs:
  • Replacement Reading (RR)
  • Thought Paper Revision (TPR)
  • Most Valuable Reading (MVR)
  • Least Valuable Reading (LVR)
You are not obligated to submit CEs from all four categories. You are free to submit as many RRs as you like, but you can only submit one each for the other three options.

<u>Replacement Reading (RR)</u>
Find _one_ reading (for purposes of this option, audios and videos count as "readings") to add to a future version of this syllabus that replaces _one_ of our current readings. Your essay needs to make a persuasive argument for how/why your chosen reading significantly improves the course in comparison the one you would like to see replaced.

Any replacement reading you submit must:
  • have a clear and direct connection to the course theme,
  • be at least 1000 words long (for printed sources) or 10 minutes long (for audio/video sources),
  • _not_ be written/created by an author who's already on our syllabus, and
  • _not_ appear on syllabi from previous versions of this course (see http://www.gilrodman.com/syllabi)

Along with your essay, you _must_ submit a copy of your replacement reading. If you are providing a text-based reading, the copy you provide:
   • should be trimmed to its proper size (e.g., don't submit an entire book to provide a single chapter)
   • should be complete (e.g., don't rely on a Google Books version of an essay that skips pages)
   • should be "clean" (e.g., don't submit a copy that is heavily underlined, highlighted, or marked up)
   • should be submitted either as a PDF or as a photocopy on white, letter-sized paper.
If you are providing a reading that is an audio/video text of some sort, the copy you provide:
   • should be trimmed to its proper size (e.g., don't submit a 2-hour documentary for a 10-minute segment)
   • should be complete (e.g., don't submit a trailer or sample scene if your chosen "reading" is a full movie)
   • should be "clean" (e.g., don't submit a copy with major audio/video glitches)
   • should be in a standard digital format (e.g., mp3, wav, flac, ogg; avi, mp4, mpg)
If you are providing a reading (text, audio, or video) that is located online:
   • use a public-facing URL (e.g., don't provide a URL that's connected to your personal login credentials)
   • your reading should not be located behind a paywall or registration barrier of any sort (e.g., don't point to a video on Netflix, or provide a URL for an online article that requires readers to register (even for free) with the host site in order to access it)
If you are providing a reading as a physical copy, do _not_ submit anything that needs to be returned to you (e.g., don't submit a DVD that you've borrowed from your mother, or a copy of a book that belongs to the UMN library).

Some helpful advice for RRs:
   • Think about your argument in relational terms. How does your new reading fit with the rest of the syllabus? What does it add to the course that is an improvement over the reading you want to replace? Why is the existing reading a better choice to replace than some other reading on the syllabus? Etc.
   • A course with a theme as broad as this one can't possibly include all the major topics/issues that fit that theme. As such, any argument you make in favor of a new reading needs to do more than simply point out that there's nothing about topic A on the current syllabus, and that your chosen reading fixes that problem. In such cases, you will want/need to make a persuasive case for _why_ topic A deserves to be on the syllabus in place of topic B (i.e., the topic of the reading you'd like to see replaced), _and_ why your reading is a particularly good representation of topic A.
   • New readings should match the size/scope of the readings you would like to replace. You'll have a hard time making a convincing argument that (for instance) a 1200-word personality profile from a celebrity gossip magazine will work well to replace a 5000-word historical analysis from an academic journal.
   • Think of this as a small research project. Part of your task is to do the kind of research necessary to locate and evaluate a text that would be suitable for inclusion on the syllabus of an upper-level college course. Historically, the weakest versions of this paper have resulted from students doing quick searches for readings that fit the course theme, picking some reading on the syllabus they didn't like, and then offering a less-than-compelling argument for why the former should replace the latter. If you're taking this assignment as seriously as you should, you need to give yourself sufficient time to:
      ◦ consider the syllabus as a whole, and think carefully about where it could be improved
      ◦ do the research necessary to find a suitable replacement text
      ◦ read/watch/listen to your replacement text, and think carefully about how it would improve the syllabus
      ◦ draft and revise a strong argument in support of your claim

Thought Paper Revision (TPR)
Ideally, by the end of the semester, you will have learned _something_ that leads you to change at least one of the arguments from your Thought Paper. This option gives you the chance to demonstrate that shift in your thinking.

Pick _one_ of the two halves of your Thought Paper. Revise and expand your original argument to make it stronger. Your revision needs to take at least two things into account:
   • the feedback on your original Thought Paper
   • the major argument made by at least one of our relevant required readings
Your revised argument _can_ (but doesn't have to) involve a reversal of your original opinion, but it is _not_ allowed to involve a change in the new media technology in question. The TPR option is _not_ available to you if you didn't submit a Thought Paper in the first place.

A proper revision should stand on its own: i.e., you shouldn't spend time/space in your TPR explaining what you did in your original TP and how you've chosen to revise it. That's meta-commentary, rather than revision. For grading purposes, such meta-commentary will _not_ count toward the official word count of your TPR.

Most Valuable Reading (MVR) / Least Valuable Reading (LVR)
[N.B.: Except for the difference between "most" and "least," the requirements for these two options are identical.]

Pick the *one* required reading that you found to be the *most/least* valuable, and write an essay that explains, in persuasive detail, why your chosen reading is the most/least important one in the course. You can only submit *one* MVR and *one* LVR, and each of those must select *only one* reading as the most/least valuable.

Some helpful advice for MVRs and LVRs:
- As with the RR option, think about your argument in relational terms. Don't just discuss the particular strengths/weaknesses of a given reading. Instead, make a case for how well it worked (or didn't) in the context of the course as a whole and/or in relation to the rest of the readings on the syllabus.
- Do *not* base your argument on questions of personal taste. The fact that *you* found a given reading to be easy, difficult, funny, boring, etc. doesn't necessarily say anything meaningful about how valuable it was to the course as a whole. Put a different way, you should imagine that (a) you're updating the syllabus for a new group of students, (b) those students are not all just like you, and (c) you need to consider what is likely to work well (or poorly) for that group of students as a whole.
- This is not a popularity contest. The reading that sparked the liveliest discussion this semester may not be the most valuable, and the reading that prompted the least engagement may not be the least valuable.

General CE advice
- There is no single "right" answer that I look for when I grade CEs. The overall quality of the argument you make in any given CE matters more than the specific position you take. That said, some positions are much harder to defend successfully than others. Whatever position you take should be well supported by (a) the available facts and (b) a persuasive, well-constructed argument.
- Remember that your goal isn't simply to demonstrate that you have an opinion: it's to persuade your reader *why* your position on the issue at hand is the best one (or, at the very least, a better one than most others). CEs that merely assert a position without arguing it will *not* meet the requirements of this assignment, and the *highest* grade they will earn is a D+. That same grade ceiling also applies to CEs that offer extended summaries of readings/sources, rather than making an argument of your own.
- Focus on the *main* argument(s) in the readings/sources in question. A CE built around a single paragraph from a 20-page article (for instance) will only work well if that paragraph is absolutely central to the article as a whole. If it's a side issue, or if the author's main argument still holds up without that paragraph, then it's not important enough for you to put it at the center of a CE.
- Do *not* spend most of your CEs summarizing the reading(s) in question. Your CE grades depend on the quality of *your* argument, rather than your ability to describe someone else's argument.

Capstone project (optional)
To earn Capstone credit in connection with this course, you must write a well-researched, argumentative essay of 2500+ words on a topic that fits the course's main theme. This project results in a separate grade and earns you an extra credit hour. As such, it involves work *above and beyond* the course requirements.
There are several *mandatory* deadlines built into the project that should (1) prevent you from procrastinating too much, (2) allow us time to give you constructive feedback, and (3) give you time to act on that feedback:

17 Sep	Register for Comm 3995W-003
24 Sep	Meet with Prof. Rodman to discuss your project
1 Oct	Topic proposal / 10-item bibliography
15 Oct	Thesis paragraph draft
29 Oct	Rough draft
19 Dec	Final paper and verification pages

Except for 19 Dec (when the deadline is 12:30 pm), all the deadlines above are at 2:30 pm. They are also all "drop dead" deadlines: i.e., failing to meet *any* of them (which includes failing to meet their minimum requirements) means that you are no longer eligible to fulfill your Capstone Project requirement in Comm 4291 this semester. Further details about the Capstone Project are available on a separate handout.

Word count rules
Your goal for any given written assignment should be quality, rather than quantity. The word count requirements represent the *minimum* amount of writing that you should do in order to produce acceptable work. There's nothing magical about writing 1000 words (for instance) that guarantees you've made a strong argument. That's simply a safe estimate for the *fewest* words you'll need to make the kinds of arguments that the TP and CEs require.

Some additional word count rules/tips:

- The listed word count requirement for any given assignment is _firm_. There is no such thing as getting "close enough" to the requirement to count. If something you've written falls short of the listed word count, it will _not_ earn a passing grade.
- Different word processing programs use slightly different rules for counting certain kinds of text (e.g., hyphenated words, abbreviations, numbers). As such, it is possible for an essay to produce slightly different word counts depending on which program is doing the counting. Aiming to write essays that are "just barely" long enough is bad practice in general, but it also comes with the risk that what looks to be long enough on your end will register as too short on my end -- and the latter is the count that matters.
- For the Blog: Only your own words count: e.g., 75 words from you plus 250 words quoted from elsewhere will count as 75 words, rather than 325. Similarly, if your contributions include large amounts of filler prose (e.g., extended summaries of the readings, generic greetings, etc.), only the substantive words will count toward your grade. 150 words of "empty" set-up plus 150 words that make a substantive point about the reading in question will count as 150 words, rather than 300.
- For the TP and CEs: Only the main body of your text counts. Headers, footers, titles, reference lists (etc.) do not. Quotes from other sources _do_ count, but _only_ if those quotes are trimmed to an appropriate length (e.g., do _not_ quote a 75-word passage from one of our readings if you only need 10 of those words for the argument you're making to work well).

Paperless (mostly) assignments

With two exceptions, _everything_ you'll submit for a grade this semester _must_ be submitted digitally. Blog contributions can (obviously) only happen online. All other written assignments must be submitted _via email_ to rodman@umn.edu as _file attachments_ in one of the following formats:

- LibreOffice/OpenOffice (.odt)
- Microsoft Word (.doc or .docx)
- Rich Text Format (.rtf)

Assignments submitted in other formats (including PDFs, hard copies, links to online documents) will _not_ be accepted.

Exception #1 involves the copy of any reading you submit in connection to an "Replacement Reading" CE. In most cases, those copies can -- and should -- still be submitted digitally, either as email attachments, or by including the appropriate URL in your essay. For digital audio/video files that are too large to send via email, please consult with me _well in advance_ of the final deadline to determine the best delivery option. If there is no plausible way to deliver a chosen replacement reading digitally -- e.g., it's an essay you only have as a photocopy, or a DVD copy of a movie -- then you can (and should) submit that text as a physical copy.

Exception #2 involves Capstone Project verification pages (see the Capstone Project handout for more details about those), which _must_ be submitted in hard copy format.

Academic dishonesty

The following is a _partial_ list of examples of academic dishonesty:

- plagiarism in any of its forms
- copying assignments (in whole or in part) produced by other students
- "double-dipping" (i.e., using the same work to earn more than one grade -- including attempts to reuse work that you have submitted for a grade in some other course)
- having someone else research and/or write substantial portions of any graded assignment for you
- deleting and/or re-editing blog posts/comments after they've been placed on the course Canvas site
- knowingly assisting someone else in their efforts to engage in any of the above practices

The _minimum_ penalty for academic dishonesty is a _zero_ for the assignment in question. Put bluntly, the risks are high (plagiarism is usually easy to identify), the penalties are higher (e.g., expulsion from the U), and the potential benefits are usually trivial (e.g., you "earn" enough points to turn a C into a C+).

Some helpful resources to avoid academic dishonesty include:

- https://communitystandards.umn.edu/avoid-violations/avoiding-scholastic-dishonesty
- http://www.gilrodman.com/2015/03/01/how-to-plagiarize-well-tips-for-my-undergraduates-rerun-sunday/

Miscellaneous

- Our discussions will cover topics that are likely to evoke strong differences of opinion. I don't expect our class meetings to produce unanimous agreement about those topics, but I do expect our discussions to be characterized by mutual respect and collegiality. Strong opinions are acceptable; verbal bullying and personal attacks, on the other hand, will _not_ be tolerated under any circumstances.
- Significant disruptions of the normal flow of course-related business -- e.g., using cell phones in class, excessive side chatter, premature leave-taking behavior -- may result in grade penalties.
- You may make audio and/or video recordings of class meetings for your personal use, provided you do so without disrupting the ordinary flow of the class. The purchase, sale, and/or public distribution of either written notes or recordings of class meetings is strictly prohibited.
- I will make every reasonable effort to accommodate students' needs relating to religious holidays and/or documented disabilities. By University rule, you must provide written notice (for religious holidays) and/or official documentation (for disabilities) with enough lead time for accommodations to be arranged.
- University policy prohibits sexual harassment as defined in the January 2018 policy statement (see https://policy.umn.edu/hr/sexharassassault). In our roles as University employees, Jay Frank and I are _required_ to share information that we learn about possible sexual misconduct with the campus Title IX office that addresses these concerns. Questions or concerns about sexual harassment should be directed to the Office of Equal Opportunity and Affirmative Action (274 McNamara).

Reading/viewing/assignment schedule

[Readings/videos should be completed prior to the dates listed. Readings/videos that aren't in the Slack & Wise book can be found on our Canvas site.]

introduction
3 Sep	no reading
5 Sep	this syllabus
	"How to Do Well in This Course"
	Slack & Wise, pp. 1-47
	Lessig, "Is-ism"

theory
10 Sep	**Thought paper deadline**
	Slack & Wise, pp. 49-73
12 Sep	Slack & Wise, pp. 77-104

17 Sep	**Capstone Project deadline #1 (register for Comm 3995W-003)**
	Slack & Wise, pp. 107-147
19 Sep	Slack & Wise, pp. 149-194

24 Sep	**Capstone Project deadline #2 (meeting)**
	Slack & Wise, pp. 197-228
	Carey, "Technology and Ideology"

the telephone
26 Sep	Marvin, "Community and Class Order"
	Snowden, "Reporting by Phone"

1 Oct	**Capstone Project deadline #3 (topic proposal/bibliography)**
	Wresch, "Information Exiles"
	Palm, "Then Press Enter"

the personal computer/the internet
3 Oct	Stephenson, "In the Beginning . . ." [selections]

8 Oct	Streeter, "Missing the Net"
10 Oct	Carey, "Historical Pragmatism and the Internet"
	Sterne, "Thinking the Internet"

portable/digital music

15 Oct   **Capstone Project deadline #4 (thesis paragraph draft)**
                du Gay *et al.*, "Consuming the Walkman"
                Rodman & Vanderdonckt, "Music for Nothing or, I Want My MP3"
17 Oct   Hesmondhalgh & Meier, "What the Digitalisation of Music Tells Us..."

attention/distraction

22 Oct   "Smithereens" (*Black Mirror*, season 5, episode 2)
24 Oct   Davidson, *Now You See It* [selections]

manufacturing/labor

29 Oct   **Capstone Project deadline #5 (rough draft)**
                "Fifteen Million Merits" (*Black Mirror*, season 1, episode 2)
31 Oct   Dyer-Witheford, "App Worker"

intimacy/connectivity

5 Nov   "The Entire History of You" (*Black Mirror*, season 1, episode 3)
7 Nov   Crawford, "These Foolish Things"
                Morris, "Grizzling About Facebook"

surveillance/privacy

12 Nov   "White Bear" (*Black Mirror*, season 2, episode 2)
14 Nov   Andrejevic, "The Kinder, Gentler Gaze of Big Brother"
                Vaidhyanathan, "The Googlization of Us"

status/algorithms

19 Nov   "Nosedive" (*Black Mirror*, season 3, episode 1)
21 Nov   Noble, "A Society, Searching"
                Duhigg, "How Companies Learn Your Secrets"

justice/punishment

26 Nov   "Hated in the Nation" (*Black Mirror*, season 3, episode 6)
                Ingraham & Reeves, "New Media, New Panics"
28 Nov   **NO CLASS -- THANKSGIVING**

hacking/activism

3 Dec   *We Are Legion*
5 Dec   "hellofriend.mov" (*Mr. Robot*, season 1, episode 1)

10 Dec   Coleman, "From Internet Farming to Weapons of the Geek"

19 Dec   **Final deadline for all CEs, Blog posts/comments, and Capstone Projects**
(12:30 pm)