

**Loyola University Chicago**  
**COMM 200 202 Communication and New Media**  
**Fall 2018**  
**T-Th 2:30-3:45 p.m.**  
**Corboy 302**  
**Office Hours: 9 a.m. to 6 p.m., by appointment**

**Michael Limon, instructor**  
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**Course description**

This course explores how technology affects personal, cultural and mass communication through examining the historical, societal and ethical implications of newer and interactive forms of media. We will analyze and compare both old and new media in forms ranging from podcasts, to photojournalism, to social media -- considering media from historical, aesthetic and ethical perspectives. The course also asks you to create your own new media projects using a range of digital tools and production processes.

Students will leave this course having questioned society's relationship with technology, and gained an understanding of how to be savvy consumers and producers of media.

**Course objectives**

1. Identify and explain changes that new media communication technologies have brought to our personal lives, to specific media industries, and to our physical and social communities.
2. Produce new media artifacts, both individually and as part of a team, which demonstrate at least advanced-beginner level knowledge of digital recording and editing technologies.
3. Identify key concepts for ethical practice with new media, and describe why particular new media are or are not effective.

**Course materials**

The readings will either be online or in the form of handouts. They are from a mix of old and new sources, and designed to provide context and up-to-date information on trends and analysis. It is hard to learn about new media if you are not following developments in communication and technology. I'll reference publications that explore these topics. But as of today, make it part of your routine to visit the following two websites:

- The New York Times (technology section and media section)
- Wired

(Loyola students can get free Times access at [www.libraries.luc.edu/nytimes](http://www.libraries.luc.edu/nytimes).)

### **How we will get there**

Students will be expected to know material covered in class discussions and from the readings. This knowledge will be measured through projects and class participation. All will serve as an assessment of students' skills and as a measure of attendance.

This class functions much like a newsroom or an operation that aggregates information, and students should treat it as if it were their place of employment. They will be expected to display a respectable level of professionalism by attending regularly, arriving on time, being prepared, paying attention during the brief lectures and participating in discussions. Texting and fiddling with laptops or electronic devices will not be permitted, so turn off devices unless taking notes.

Because attendance will be taken at the beginning of class, showing up on time is crucial. Tardiness and absences will impact final grades. If you're expecting to be absent or late, call, text or email the instructor before class. Get course notes from a classmate. For illnesses, please make every effort to provide documentation (doctor's note, proof that you made an appointment at the Wellness Center, which does not provide medical excuse forms). The preceding efforts will go toward constituting an excused absence, which is at the discretion of the instructor. Success in this class is dependent on student participation and on the completion of assignments by due dates and times. **If you have an unexcused absence on the day an assignment is due, the grade for that missing assignment will be an F.** There will be no make-up opportunities for unexcused absences.

Do follow guidelines and instructions. Do not ask for extra credit, because there isn't any.

### **Grading criteria for written work**

**A:** Publishable copy with few spelling, grammatical, punctuation or AP Style errors, well researched and sourced, and written in a lively, well-organized manner. The work should add meaningfully to a dialogue on the subject at hand and if possible provide for the reader information that is unavailable elsewhere. The opening paragraphs must generate interest and convey important information. The story must flow, logically, from one subject to the next with an engaging and active voice. Quotes must contribute meaningfully to the work.

**B-C** = Up to three spelling, grammatical or AP style errors; minimal to noticeable missing information and sources; problems with the opening paragraphs and organization.

**D** = Four or more spelling, grammatical or AP style errors; significant missing information and sources; significant problems with the opening paragraphs and organization.

**F** = Misspelling of proper names or inclusion of any personal opinion; total lack of crucial information; severe problems with the opening paragraphs and organization.

### **Grading Criteria for video, audio work:**

#### **Video:**

**A:** Clearly focused images, proper framing, lively content, tells a compelling story, understandable audio, at least three minutes in length.

**B-F:** Varies, depending upon how many of the above items are missing.

#### **Audio (podcast):**

**A:** Clear and uncluttered sound, lively content, tells a compelling story, variety of voices in sample.

**B-F:** Varies, depending upon how many of the above items are missing.

#### **Website:**

**A:** The data is simple and digestible, provides context, empowers the reader to take action, tells a compelling story on its own, and can be presented in a visually appealing way.

**B-F:** Varies, depending upon how many of the above criteria are met.

### **Rewrites and Editing**

If the instructor determines you need to rewrite a story, or edit a video or audio package, you have one week to do so.

### **Class participation and classroom respect**

The class participation component of your grade is not an extra credit-kind-of-thing. We will be listening and sharing ideas on a range of topics. Students are expected to exhibit a supportive attitude and an appreciation for diversity in opinions, beliefs and values.

#### **Grading criteria for participation:**

A = Frequent and meaningful contributions to class discussions (with consistent attendance) that show insight and understanding of material

B = Frequent and on-topic contributions to class discussions (with three or fewer absences)

C = Occasional participation in class discussions, spotty attendance

D = Participates only when called upon (with poor attendance)

F = No participation, poor attendance

### **Deadlines**

Deadlines are important in journalism and in life, so you will be required to file assignments on time. Late assignments will drop at least one letter grade. **The instructor does not accept assignments by email without prior approval.**

**Course projects** (Note: I will distribute detailed assignment sheets for each project.)

**Project No. 1: Short video, aka Modern-day “Man with a Movie Camera” (Due 9/25)** -- You will create a short video (about 3 minutes), inspired by Dziga Vertov’s classic film, “Man with a movie Camera,” which explores your experience with everyday digital technologies. You will also put together a short essay (about 400 words), which reflects on your techniques and production.

**Project No. 2: A meme of your very own (Due 10/11)** -- You will create a visual meme (which you will share with the class) that has a chance of going viral and write a short paper (about 400 words) that engages with course readings to explain how media goes viral and why yours might (or might not).

**Project No. 3: Digital artifact analysis of a timeless photograph (including informal presentation to the class) (Due 10/30)** -- You will select a photograph that has achieved critical and/or popular notoriety and write a short paper (about 400 words), which explores the possible reasons for the photograph’s success. Your paper will engage ideas from class discussions, guest speakers and course readings.

**Project No. 4: Podcast on Journalism Today (Due 11/13)** -- With our class readings as a starting point, you will create a short audio podcast (about 5 minutes) on the state of journalism today, which might explore topics such as citizen journalism, networked journalism or computational journalism. With this podcast, you will submit an essay (about 400 words), which further develops ideas from our course readings.

**Project No. 5: Group presentations: Careers in new media (Due 12/4)** -- With a team of three (or so) other students, you will research a specific type of job in the field of new media, find and interview a real person in that profession, then give an in-class presentation. Each team member will be responsible for specific tasks and for parts of the presentation.

**Total possible points for the semester: 1,000**

**Assignments, projects and participation will be valued as follows:**

- **Participation: 100 points (10 percent)**
- **Quizzes and exercise: 100 points (10 percent)**
- **Project No. 1: Short video, 150 points (15 percent)**
- **Project No. 2: A meme of your very own, 150 points (15 percent)**
- **Projects No. 3: Digital artifact analysis 150 points (15 percent)**
- **Project No. 4: The podcast: 150 points (15 percent)**
- **Project No. 5 (final): Group presentations: Careers in new media, 200 points (20 percent)**

**Individual assignment grade scale**

A: 100-94  
 A-: 93-90  
 B+: 89-88  
 B: 87-83  
 B-: 82-80  
 C+ 79-78  
 C: 77-73  
 C-: 72-70  
 D+: 69-68  
 D: 67-63  
 D-: 62-60  
 F: 59-0

**Final grade scale (no rounding up)**

A: 1,000-940  
 A-: 939-900  
 B+: 899-880  
 B: 879-830  
 B-: 829-800  
 C+: 799-780  
 C: 779-730  
 C-: 729-700  
 D+: 699-580  
 D: 679-630  
 D-: 629-600  
 F: 599-0

**IMPORTANT NOTES:** **1)** Readings must be completed and assignments are due in class on the day they are listed. **2)** Some in-class assignments will be done on handouts. For others, students should upload stories to Sakai. **3)** No in-class work may be completed outside of class because of an absence unless the absence is excused. **4)** Unless otherwise instructed, NO work will be accepted via email.

**Students with disabilities**

If you require accommodation during classes or exams, present documentation to the instructor from Services for Students With Disabilities. Every effort will be made to meet your needs. Please do this early in the semester. The instructor cannot retroactively adjust grades in cases where documentation was presented late.

### **Academic Dishonesty Policy**

Academic dishonesty can take several forms, including, but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. 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

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.

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 <http://luc.edu/english/writing.shtml#source> .

In addition, a student may not submit the same paper or other work for credit in two or more classes. This applies even if the student is enrolled in the classes during 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 to make certain that such submission will not violate this standard.

Plagiarism or any other act of academic dishonesty will result minimally in the instructor 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 appropriate area head and to the office of the Dean of the School of Communication.

A complete description of the School of Communication Academic Integrity Policy can be found at: <http://www.luc.edu/soc/Policy.shtml>

## Class schedule (subject to change)

### Week One

**Aug. 28 and 30**

Introductions

Review syllabus

Practice news quiz

Read Chapter 1, *Introduction to New Media*, from “New Media,” by Terry Flew (discuss 8/30)

Read, Bush, *As we may think* <http://www.archivefilter.net/luc/Bush%28Life%29.pdf>

### Week Two

**Sept. 4 and 6**

Read Rushkoff, *Program or be programmed (introduction)*,

<http://www.archivefilter.net/luc/Rushkoff.pdf>

Read Manovich, *Principles of new media (pages 49-63)*

<http://faculty.georgetown.edu/irvinem/theory/Manovich-LangNewMedia-excerpt.pdf>

### Week Three

**Sept. 11 and 13**

Watch Dziga Vertov’s “Man with a Camera” (w/Five wonderful effects)

Assign Project No.1, Short video (due 9/25)

Read Carr, *Is Google making us stupid?*

<https://www.theatlantic.com/magazine/archive/2008/07/is-google-making-us-stupid/306868/>

Read Shirky, *Why abundance is good*

<http://blogs.britannica.com/2008/07/why-abundance-is-good-a-reply-to-nick-carr/>

### Week Four

**Sept. 18 and 20**

Read Walton, *New Study links Facebook to depression*,

<https://www.forbes.com/sites/alicegwalton/2015/04/08/new-study-links-facebook-to-depression-but-now-we-actually-understand-why/#6b93ad491e6d>

Read Gabrys *Digital rubbish (introduction)*,

<https://quod.lib.umich.edu/d/dcbooks/9380304.0001.001/1:2/--digital-rubbish-a-natural-history-of-electronics?g=dculture;rgn=div1;view=fulltext;xc=1>

Read net neutrality (articles TBD)

**Week Five****Sept. 25 (Project No. 1 due) and 27**

Read Miltner and Highfield, *Never gonna GIF you up*,

<http://journals.sagepub.com/doi/full/10.1177/2056305117725223>

Read Brown, *Web culture: Using memes to spread and manipulate ideas*,

<https://commons.pacificu.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1008&context=inter13>

Assign Project No. 2, A meme of your very own (due Oct. 11)

Guest speaker

**Week Six****Oct. 2 and 4**

Read Marwick and Lewis, *Media manipulation and disinformation online*,

[https://datasociety.net/pubs/oh/DataAndSociety\\_MediaManipulationAndDisinformationOnline.pdf](https://datasociety.net/pubs/oh/DataAndSociety_MediaManipulationAndDisinformationOnline.pdf)

Read Gillespie, *The politics of platforms*,

<https://courserereadings.files.wordpress.com/2018/03/1461444809342738.pdf>

Read Blumenthal, *The problem isn't Alex Jones' free speech*,

[https://www.huffingtonpost.com/entry/alex-jones-first-amendment\\_us\\_5b6d9b57e4b0530743c95939](https://www.huffingtonpost.com/entry/alex-jones-first-amendment_us_5b6d9b57e4b0530743c95939)

**Week Seven****Oct. 9 (no class, Fall Break) and 11 (Project No. 2 due)**

Read Markham, *Echo-locating the digital self*,

<https://annettemarkham.com/2017/09/25844/>

Read Lazer, *The rise of the social algorithm*,

<https://courserereadings.files.wordpress.com/2017/05/1090-full.pdf>

**Week Eight****Oct. 16 and 18**

Read Raine, *Code-dependent: Pros and cons of the algorithm age*,

<http://www.pewinternet.org/2017/02/08/code-dependent-pros-and-cons-of-the-algorithm-age/>

Read Oremus, *The filter bubble revisited*,

[http://www.slate.com/articles/technology/technology/2017/04/filter\\_bubbles\\_revisited\\_the\\_internet\\_may\\_not\\_be\\_driving\\_political\\_polarization.html](http://www.slate.com/articles/technology/technology/2017/04/filter_bubbles_revisited_the_internet_may_not_be_driving_political_polarization.html)

Read Nakamura, *Glitch racism*,

<http://culturedigitally.org/2013/12/glitch-racism-networks-as-actors-within-vernacular-internet-theory/>

Assign Project No. 3, Analysis of a timeless photograph (due 10/30)

**Week Nine****Oct. 23 and 25**Read Bruns, *Echo chamber? What echo chamber?*<https://theconversation.com/echo-chamber-what-echo-chamber-69293>Read Keller, *The flourishing business of fake YouTube views*<https://www.nytimes.com/interactive/2018/08/11/technology/youtube-fake-view-sellers.html>

Guest speaker

**Week 10****Oct. 30 (Project No. 3 due) and Nov. 1**

Assign Project No. 4, The podcast (due 11/13)

Read Herrman, *This company keeps lies about Sandy Hook on the Web*,<https://www.nytimes.com/2018/08/13/business/media/sandy-hook-conspiracies-leonard-pozner.html>Read Carr, *Why Trump Tweets (and why we listen)*,<https://www.politico.com/magazine/story/2018/01/26/donald-trump-twitter-addiction-216530>**Week 11****Nov. 6 and 8**

Assign Project No. 5, Group Presentations (due Dec. 4)

Read Herrman, *Twitter's misguided quest to be a forum for everything*,<https://www.nytimes.com/2018/08/15/magazine/twitters-misguided-quest-to-become-a-forum-for-everything.html>Read Conger, *Snap's drop in users could signal a social media peak*.<https://www.nytimes.com/2018/08/07/technology/snapchat-users.html>**Week 12****Nov. 13 (Project No. 4 due) and 15**

Prep for group presentations

**Week 13****Nov. 20 and 22 (no class, Thanksgiving)**

Prep for group presentations

**Week 14****Nov. 27 and 29**

Prep for group presentations

**Week 15 (Project No. 5 due)****Dec. 4 and 6**

Group presentations

**Finals, 4:15 p.m. to 6:15 p.m. on Sat. Dec. 15**

**Michael Limón** is an educator and veteran journalist/editor who has led and been part of award-winning teams at a wide range of top newspapers. Most recently, as business editor at *The Salt Lake Tribune*, the Money section under his supervision was honored with multiple General Excellence awards by the Society of American Business Editors and Writers (SABEW). Previous to that, during more than a decade with the Gannett Co., in roles ranging from assistant managing editor to executive editor, he was twice named a Gannett Newsroom Supervisor of the Year and was honored by The Associated Press, among others.

Limón began his career as a reporter at *The Wichita Eagle* before serving in a variety of editing positions at *The Dallas Morning News* and *The Sacramento Bee*. He is a lifetime member of the National Association of Hispanic Journalists and serves on the Board of Visitors for the Gaylord College of Journalism and Mass Communication at the University of Oklahoma, his alma mater (BA journalism). Limón and wife Robbin, who have two grown children, live in the Old Town neighborhood of Chicago. He is an avid skier who enjoys live music of almost any genre and collects first-edition books.