Al Akhawayn University, Ifrane
School of Humanities and Social Sciences
Communication Studies
Program Fall 2024

COM 1304
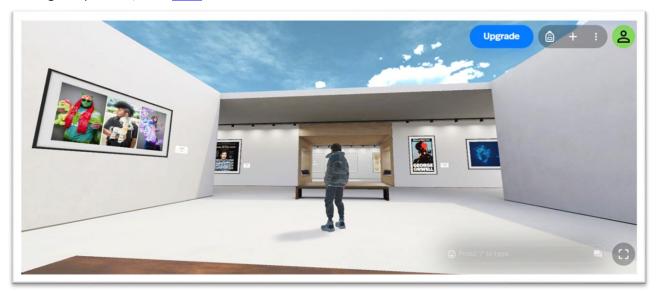New Media Technology
TR 19- 20:20 Building 4, Room 1

Instructor: Dr. Elham Golpushnezhad
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Course Description:

To get an idea of what we will explore in this course, spend 10-15 minutes individually on the virtual gallery below, click here.

 The posts in this virtual gallery touch on some of the topics that we will explore in COM1304 New Media and Technology. Explore the posts, read through the texts, watch the videos, listen to the podcasts; and take notes of your ideas about these topics. We will come back to them for detailed discussions and exploration.

Course Learning Outcomes
Upon completion of this course, students should be able to:

1. Identify and explain the main characteristics and concepts of media technologies. (Assessments: Historical overview, Learning Journal Entries)
2. Investigate the relationship between technology and Media. And critically engage with cultural and technological change in media. (Assessments: Historical overview, the Future Prediction, VR/AR Project)
3. Describe how contemporary media--as industries, makers of meaning, and shapers of
4. society-- operate. (Assessments: Historical overview, Learning Journal Entries)
5. Articulate a well-founded viewpoint on the different ways in which audiences interact with media creation and the meaning process. (Assessments: VR/AR Project, Learning Journal Entries)
6. Discuss the ethical and legal implications of media technologies in the modern diverse world. (Assessments: VR/AR Project, Learning Journal Entries)

Methods of instruction (seminar, lectures, discussions based, workshops, etc…)
We will use lectures, discussions and multimedia examples.

Weekly schedule

Week	Topic	Readings and due dates
Week 1: 09/03-05	Intro to the course Emerging Technologies and Media Realities	The syllabus Li, B. (2023). Emerging Media: Opening a New Era in Future Communication. Emerging Media, 1(1), 5-8. https://doi.org/10.1177/27523543231205343 Ling, R. (2023). Nascent, Liminal, and Emerging Technologies. Emerging Media, 1(1), 9-21. https://doi.org/10.1177/27523543231196206
Week 2: 09/10-12	Emerging Technologies and Media Realities	Pesce, M. (2013). The New Media Toolkit. In Hartley, J., Burgess, J., & Bruns, A. (Eds.). A companion to new media dynamics. John Wiley & Sons, Incorporated (pp. 355-364).

Week	Topic	Readings and due dates
	Simulacra Hyperreality	
Week 3: 09/19	AI Generated Media/Art Augmented Reality in the arts and media Virtual reality in the arts and Media Virtual worldmaking	Shields, R. (2002). The Virtual (1st ed.). Routledge. https://doi.org/10.4324/9780203987186 Swedish Company Reveals Plan To Microchip Employees Swedish Company Reveals Plan To Microchip Employees | HuffPost News Is Google Knowledge? https://youtu.be/aCwLQrJz4Bo?si=ZGrdLiCFMmbZl5Lt
Week 4: 09/24-26	Media Effects	Hartley, John. Affect in Communication, Cultural and Media Studies. 2019. 5th ed., Routledge, 2019, https://www.perlego.com/book/1572958. Media Effects & its theories Assessment: Learning journal Entry Assessment: Historical overview of Media and Technologies
Week 5: 10/ 1-3	Media Convergence & Interactivity	Levinson, Paul. (2003) 2003. Digital McLuhan. 1st ed. Routledge. https://www.perlego.com/book/1618244 Chapter 3 Net Content The Medium is the Message https://youtu.be/Ko6J9v1C9zE?si=6lQk5TaVrYwl03uD Marshall McLuhan Full lecture: The medium is the message – 1977 https://youtu.be/CtpX8A7Q2pE?si=KAg_483obdPie5m2

Week	Topic	Readings and due dates
Week 6: 10/08-10	Media Convergence & Interactivity	Jenkins, Henry. (2006) 2006. Convergence Culture. [Edition unavailable]. NYU Press. https://www.perlego.com/book/720121 Introduction: "Worship at the Altar of Convergence" (pp. 1-24) Meikle, Graham, and Sherman Young. Media Convergence. 2017. 1st ed., Red Globe Press, 2017.https://www.perlego.com/book/2990542. Assessment: Learning journal Entry
Week 7: 10/15-17	Audiences and participatory culture Fans, Fandoms, Fan cultures	Sullivan, John. (2019) 2019. Media Audiences. 2nd ed. SAGE Publications, Inc.https://www.perlego.com/book/3173140 Chapter 1: History and Concept of the Audience Can fandom change society? https://youtu.be/B9Zum7azNIQ?si=hbK1n3g6o7J411R3
Week 8: 10/22-24	Privacy, Surveillance and Dataveillance	McGregor, L. (2018). Cambridge Analytica is more than a data breach, it's a human rights problem. The Conversation. https://theconversation.com/cambridge-analytica-is-more-than-a-data-breach-its-a-human-rights- problem-96601 Stephen.D. Weaver & Mark Gahegan (2007) Constructing, Visualizing, and Analyzing A Digital Footprint*, Geographical Review, 97:3, 324-350, DOI: 10.1111/j.1931-0846.2007.tb00509.x Strycharz, Joanna, and Claire M. Segijn. 2022. "The Future of Dataveillance in Advertising

Week	Topic	Readings and due dates
		Theory and Practice." Journal of Advertising 51 (5): 574–91. doi:10.1080/00913367.2022.2109781. PDF Available on Canvas Assessment: Future Prediction of Media and technology Assessment: Learning journal Entry
Week 9: 10/29-31	Privacy, Surveillance and Dataveillance Privacy, Surveillance and Dataveillance	Madhumita Murgia (April 2017). How data brokers sell your identity [Video]. TedxExeter. https://www.ted.com/talks/madhumita_murgia_how_data_brokers_sell_your_identity Bowles, K. (2023). Privacy and ethics. In Griffen-Foley, B., & Turnbull, S. (Eds.). The media and communications in australia. Taylor & Francis Group. https://ebookcentral.proquest.com/lib/sae/reader.action?docID=30757372&ppg=293 Uwe Peters (2022) Reclaiming Control: Extended Mindreading and the Tracking of Digital Footprints, Social Epistemology, 36:3, 267-282, DOI: 10.1080/02691728.2021.2020366 PDF Available on Canvas
Week 10: 11/05-07	Social media & online identity	Prasetyo, Dwi. 2023. "Identity and Digital Communication: Concepts, Theories, Practices: By Rob Cover, New York, NY, Routledge, 2023, Ix + 175 Pp., $37.56 (Paperback), ISBN 9781032283951." The Social Science Journal, October, 1–2. doi:10.1080/03623319.2023.2267369. PDF Available on Canvas Brown, D. (2014, June). How to choose your news [Video]. TED-Ed https://www.ted.com/talks/damon_brown_how_to_choose_your_news

Week	Topic	Readings and due dates
		CatherineCheng Stahl & Ioana Literat (2023) #GenZ on TikTok: the collective online self-Portrait of the social media generation, Journal of Youth Studies, 26:7, 925-946, DOI: 10.1080/13676261.2022.2053671 PDF Available on Canvas Assessment: Learning journal Entry
Week 11: 11/12-14	Digital Media Activism Culture Jamming	Cammaerts, B., Mattoni, A., & McCurdy, P. (Eds.). (2013). Mediation and Protest Movements. Bristol, UK: Intellect Books.
Week 12: 11/21	Digital Media Activism Culture Jamming	Pirate Radio Turf War, Raid,and Raves: Looking Back at the Early Days of KISS FM.https://www.vice.com/en_au/article/kwxazm/pirate-radio- ica https://www.genderremixer.com/html5/ Harold, Christine. 2004. "Pranking Rhetoric: 'Culture Jamming' as Media Activism." Critical Studies in Media Communication 21 (3): 189–211. doi:10.1080/0739318042000212693 PDF Available on Canvas Assessment: Learning journal Entry
Week 13: 11/26-28	Emerging technologies and ethics	Neely, Erica L. "Augmented reality, augmented ethics: who has the right to augment a particular physical space?" Ethics and Information Technology 21, no. 1 (2019): 11-18.
Week 14: 12/03-05	Dominant ideologies & Media Ownership	But Wait: How DOES The Media Tell You What to Think?

Week	Topic	Readings and due dates
		https://youtu.be/F7SzwMJ3MZQ?si=58ya1GCrNbaRGgAp Whoever Controls the Media, the Images, Controls the Culture https://youtu.be/ZpjWioF6iMo?si=qh_mwwBMbraW6LA7 Assessment: Learning journal Entry
Week 15: 12/10-12	Creating Virtual Environment Thesis statement/ Artists' (creators') statement Critical Reflection	Hale, Kelly, Kay Stanney, Kelly Hale, and Kay Stanney. (2014) 2014. Handbook of Virtual Environments. 2nd ed. CRC Press. https://www.perlego.com/book/1603400. Chapter 1 Virtual Environments in the Twenty-First Century.
Week 16	Presentation of VR/AR projects & Final Reflection	

Students' assessment:
1. A historical Overview of Technology & Media (Individual assessment, a digital infographic or interactive poster, with accompanying text, 500-1000 words)
2. A Future Prediction of Media & Technologies (An analytical Paper, Individual assessment)
3. Learning Journal Entries (Individual assessment, self-reflection, on your learning, research and the class material, also on how the topics we cover in class impact our everyday life and interactions with others in society)
4. VR/AR Projects and accompanying written statement (Group assessment, 700-1500 words)

Assessment Tool(s)	Date	Weight (%)
Attendance and participation	Weekly	5%
A historical Overview of Technology & Media	Sep 29	15%
A Future Prediction	Oct 27	20%
Learning Journal entries	Every 2 weeks	10%
Virtual Gallery and accompanying written statement	Nov 24	30%

Assessment Tool(s)	Date	Weight (%)
Presentation of the Virtual Gallery	Week 16	20%
Total		100%

Required textbook/Readings

- Hartley, John, Jean Burgess, Axel Bruns, John Hartley, Jean Burgess, and Axel Bruns. (2013) 2013. A Companion to New Media Dynamics. 1st ed. Wiley-Blackwell. https://www.perlego.com/book/1003769.
  Jenkins, Henry. (2006) 2006. Convergence Culture. [Edition unavailable]. NYU Press. https://www.perlego.com/book/720121 , Introduction: "Worship at the Altar of Convergence" (pp. 1-24)
- Hale, Kelly, Kay Stanney, Kelly Hale, and Kay Stanney. (2014) 2014. Handbook of Virtual Environments. 2nd ed. CRC Press. https://www.perlego.com/book/1603400.
- Hartley, John. Communication, Cultural and Media Studies. 2019. 5th ed., Routledge, 2019, https://www.perlego.com/book/1572958.
- Jones, Steven. (2002) 2002. Encyclopedia of New Media. 1st ed. SAGE Publications, Inc. https://www.perlego.com/book/1005413.

Further Readings

- Bell, David. An Introduction to Cybercultures. 2006. 1st ed., Routledge, 2006, https://www.perlego.com/book/1618715.
- Jenkins, H., Ford, S., & Green, J. (2013). Spreadable media : Creating value and meaning in a networked culture. New York University Press.
- Duits, Linda, Koos Zwaan, Stijn Reijnders, Linda Duits, Koos Zwaan, and Stijn Reijnders. (2016) 2016. The Ashgate Research Companion to Fan Cultures. 1st ed. Routledge. https://www.perlego.com/book/1640515. Chapter 6: Fandom as Survival in Media Life

- Marwick, A.E. (2013). Online Identity. In Hartley, J., Burgess, J., & Bruns, A. (Eds.). A companion to new media dynamics. John Wiley & Sons, Incorporated (pp. 355-364).
- https://ebookcentral.proquest.com/lib/sae/reader.action?docID=3422436
- Dwyer, Timothy. Legal and Ethical Issues in the Media. 2017. 1st ed., Red Globe Press, 2017, https://www.perlego.com/book/3037415
- Kalmus, V., Bolin, G., & Figueiras, R. (2024). Who is afraid of dataveillance? Attitudes toward online surveillance in a cross-cultural and generational perspective. New Media & Society, 26(9), 5291-5313. https://doi.org/10.1177/14614448221134493

Description of Assignments

1) **Historical Overview:** The Relationship between technology and Media Evolution
For this assessment you must choose a media technology, or platform, or creative media industry and provide a historical overview of the relationship between your chosen media and technologies. In Doing so you are showcasing the evolution of that media platform or industry through time with a focus on technological advancements. This overview should be in the format of:
1) a digital infographic,
2) an interactive poster, or
3) a series of comic strips
This should be with the accompanying text demonstrating your informed argument.

You also need to provide a reference list following the Chicago Manual style of referencing.

2) **Future Prediction of Media**
For this assessment you need to choose a media platform, technology or creative industry, then respond to the following:
  1. What can you anticipate about the future of this medium/media technology/industry?
  2. How would this impact the audience relationship with the media text?
  3. How would this change impact social interactions and communications?
To complete this assessment, you need to use the resources provided.

3) **Learning journal entries (every two weeks, 100-250 words, or 5-7 min recording)**
These reflective entries should be on your learning, research and the class material, also on how the topics we cover in class impact your everyday life and interactions with others in society. Follow this style for each reflection piece:
a. **WHAT? -** Explain what the relationship between Media (production, distribution and consumption) and technologies is in your own words. Then, choose one of the topics from weekly content and explain what that topic means, in your own words. Cite any resources you have explored in this section.
b. **SO WHAT?** - Provide an example of the topic you have chosen and support your example with a relevant video, embedded from YouTube, or a reliable source with a link to it. (In case you are providing an audio file, accompany the audio file with a document including any resources you have used and links to media examples).
c. **NOW WHAT?** - How does your understanding of these topics & concepts relate to you as an individual? What impact will this awareness have on the work you want to do, or your future career? Or the way you interact with people?

4) Augmented/Virtual Reality project and accompanying written text.

For this assessment you will work in <u>groups of 3 or 4</u> and create virtual/augmented reality experiences for us as your audiences. You should focus your virtual reality project on one of the following topics:

1. Fandoms/fan cultures OR audiences
2. Privacy/ surveillance/dataveillance
3. Realities & media convergence
4. The future of media content and technologies

The written component should include:

1. Your thesis statement. What is the purpose or message of this VR/AR project? Why?
2. At least 2 Media & Technology key concepts from the weekly material;
3. Your methods, a breakdown of different techniques you used to engage the audience with the topic and the project in general;
4. Annotated bibliography and how each resource is related to your VR/AR project.

This Virtual/Augmented reality experience can be in the format of a game, a gallery with detail of the works curated, a museum, virtual sound installations, etc. You will present this project during week 16 class.

Percentages:

A+: 97-100; A: 93-96; A-: 90-92; B+: 87-89; B: 83-86; B-: 80-82; C+: 77-79; C: 73-76; C-: 70-72; D+: 67-69; D: 60-66; F: 00-59

Course Policies:

a. Attendance

Regular attendance and participation in all class meetings in which a student is registered is expected. Beyond merely attending each class, students are expected to participate actively and not remain passive learners. At most, seven unexcused absences are allowed.

Instructors may authorize students to be absent from class for institutional reasons as specified in the External Events and Field Trips sections. However, the instructor may deny the student permission to be absent if the student's academic performance is not judged to be adequate. Once approved, these absences should not count in the student's absence record. Instructors should be informed before the absence to agree with the student on a suitable time and manner

for makeup, should it be necessary. A maximum of five absences per semester may be authorized. External Events The student must submit a completed and signed form from the Student Activities Office, the Athletic Department, or the Dean for Student Affairs (DSA) to the instructor. Examples of these absences include participation in university-sponsored sports, cultural, or other events as a university representative. Participation in a field trip as part of a class requirement or as authorized by the Dean: The Dean's assistant of the school offering or authorizing the trip should sign the absence request form.

Death in the Family: In the event of a death in the family, students are allowed three days to mourn the death of a member of their immediate family, such as spouse, father, mother, brother, sister, son, or daughter. For a grandparent, the period is two days. For other relatives, such as an uncle, aunt, cousin, or other close family member, the student is allowed one day only. However, consideration is given to those students who must travel long distances. All students must provide justification, such as a copy of the death certificate, to the Office of the Dean for Student Affairs, who in turn informs the concerned faculty members.

Illness: In case of protracted illness or emergency hospitalization, students must fax supporting documents to the DSA's Office within 48 hours. If necessary, the DSA's Office will then inform faculty members of the situation. As for short illnesses, students must produce a medical certificate from the AUI health center to be signed at the DSA's office.

Academic Integrity:

In this course, we support the free exchange of ideas among creative, well-informed, rigorous, and honest thinkers. To make this possible—and to maintain integrity and credibility within a community of scholars—it is crucial to acknowledge the sources of our ideas, both in conversation and in writing. I encourage you to share and engage with each other's ideas while talking inside and outside class.

Complete honesty is required of students in the presentation of any phase of coursework as their own. This applies to quizzes of any length and to all examinations, daily reports, lab work, and term papers. Instances of cheating include but are not limited to:

- Dishonesty on examinations and quizzes or written assignments,
- Illegal possession of examinations,
- The use of unauthorized notes during an examination or quiz,
- Information obtained from the examination paper or another student,
- Collaboration with other students in cheating,
- Alteration of grade records, and
- Illegal entry into or unauthorized presence in an office.

Plagiarism: Any attempt by students to present another person's words, content, or ideas as their own is regarded by the faculty and administration as a most serious offense. Offenders are subject to serious consequences, including possible expulsion. Writers, artists, and all others

Involved in creative endeavors must always make a clear distinction between what words, images, ideas, and arguments are original to them and what words, images, ideas, and arguments are borrowed (taken) from the work of others. Failure to disclose this distinction to readers/viewers of one's creative work via citations, footnotes, and proper attributions (no matter how small or large, how formal or informal the work) constitutes plagiarism. Several courses at AUI teach undergraduate students the formalities of properly crediting sources in their work. Some graduate programs teach these formalities as well. When members of the AUI community – faculty, staff, administration, or student – doubt the legitimacy of someone's work regarding the requirements for crediting sources, they may consult reference books in the main office of their academic or support unit. Faculty members must make their practices clear to their students and unit heads to their staff. In addition, it is the general policy of the University that willfully ignoring the principle of academic honesty – once taught – and the formalities regarding citation for one's discipline will result in heavy penalties, including failure in a course, suspension from the university, or expulsion.

Citations

For citations, use the notes and bibliography system in the Chicago Manual of Style:

https://www.chicagomanualofstyle.org/tools_citationguide.html