

# Digital Media and Participatory Culture

## Georgia Institute of Technology | Fall 2010

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**Office hours:**  
MW 2-3pm or by  
appointment

### Course Description:

Building on the WOVEN (Written/Oral/Visual/Electronic/Non-verbal) model of communication, this course is an exploration of how we use digital media to participate in various aspects of contemporary culture. During the first half of the semester, we will examine social networks on the internet. Specifically, we will look at matters of privacy, identity, and community formation.

In the second half of the semester, we will focus on how we use digital media to participate in culture. Our focus here will be on remixing, mash-ups, digital video production, and other forms of transforming existing media texts. We will also consider how copyright regulations impact remix cultures. Our class concludes with a unit on gaming.

As part of this class, you will actively use a variety of social networking sites and other digital media to participate in class discussions and to complete assignments. You will develop and improve skills in written, oral, visual, electronic, and non-verbal communication by learning about photography, sound editing, web design, and online presentation tools.

We will have a number of guest speakers in our class:

- Robin Wharton (intellectual property lawyer and postdoc at Georgia Tech) will discuss copyright
- Carl diSalvo (Professor at Georgia Tech) will speak about Tactical Media and the Urban Remix Project
- Todd Harris (COO of Hi-Rez Studios) will talk about Gaming

### Assignments:

#### The Visual Essay

The goal of this assignment is to construct a sequence of ten images as a visual essay that explores a participatory culture theme of your choice (for example, social networks; privacy; remixing; race and digital media; copyright). You will explain your essay's themes and conceptualizations in 2,000-word project statements.

#### Multimodal Manifesto

In this group project, you will create a manifesto on digital media and participatory culture that uses at least three different modes/media of communication (including digital or analog photography, video, audio, writing) and critically engages with course readings.

#### Presentation

You will team up with a classmate to give a 10-15min presentation about the main topic of the week. Include visual aids such as a PowerPoint or a [Prezi](#) presentation

(FYI: we will have a workshop on how to use Prezi during the second week of class), images, websites, and video clips.

### Class Recap

Once or twice during the semester, you will write a 500-word blog entry summarizing class discussion. You will post your recap to our [blog](http://community.livejournal.com/digitalmedia_hp/) ([http://community.livejournal.com/digitalmedia\\_hp/](http://community.livejournal.com/digitalmedia_hp/)) before the next class. Use the digital capabilities of a blog post: add images, screencaps, videos or audio if you feel they enhance your recap.

### **Required Texts:**

- Jean Burgess and Joshua Green. *YouTube: Online Video and Participatory Culture*. Polity, 2009.
- Paul Miller aka DJ Spooky That Subliminal Kid. *Rhythm Science*. MIT Press, 2004.
- Watkins, Craig S. *The Young and the Digital: What the Migration to Social Network Sites, Games, and Anytime, Anywhere Media Means for Our Future*. Boston: Beacon Press, 2009.
- Selections from other books. Texts will be provided as PDFs on T-square (texts available via T-square are marked with "T" in the reading schedule) or online (URL provided in the reading schedule).

### **Reading Schedule Fall 2010**

08/23/10	First class
08/25/10	Tour of the library: meet librarian Sherri Brown in the rotunda
08/27/10	E-book: "Overview of Writing and Communication," p. 1-4; Ch. 45, "Synergy," Sections a) through d)
Week 2	<b>Going Digital</b>
08/30/10	John Naughton, " <a href="#">The Internet: Everything You Ever Need to Know</a> ."
09/01/10	Naughton, continued
09/03/10	E-book, Chapter 89, 90, 92, 95 in the section on "Designing Pages and Screens"
Week 3	<b>Everything's Connected</b>
09/06/10	Holiday
09/08/10	1. Ted Nelson, excerpt from <i>Computer Lib / Dream Machines</i> (T) 2. Lev Manovich, excerpt from <i>The Language of New Media</i> : p. 3-8 (T)
09/10/10	Tim O'Reilly and Jon Battelle. " <a href="#">Web 2.0 Five Years On</a> ."
Week 4	<b>Community</b>
09/13/10	Craig S. Watkins, Introduction; Ch. 1 ("Digital Migration") in <i>The Young and the Digital</i>
09/15/10	Ch. 3 ("The Very Well Connected") in <i>The Young and the Digital</i>
09/17/10	Assignment 1 overview Nicholas Mirzoeff, "What Is Visual Culture?" (T). 11p.

Week 5	<b>Identity</b>
09/20/10	Ch.4 ("Digital Gates") in <i>The Young and the Digital</i>
09/22/10	Ch. 4, cont. Danah Boyd, " <a href="#">Race and Social Network Sites: Putting Facebook's Data in Context</a> "
09/24/10	1. Danah Boyd, excerpt from " <a href="#">White Flight in Networked Publics?</a> " P. 31-44. 2. Watch video of Lisa Nakamura's talk " <a href="#">Illegal Workers in Virtual Worlds: Unfree Labor, Incivility, and the New Orientalism.</a> "
Week 6	
09/27/10	S. Craig Watkins, " <a href="#">Living on the Digital Margins: How Black and Latino Youth are Remaking the Participation Gap.</a> "
09/29/10	Virtual Class: Post your comments on Watkins' lecture
10/01/10	Virtual Class: Respond to your classmates' comments
Week 7	<b>Privacy</b>
10/04/10	1. danah boyd and Eszter Hargittai. " <a href="#">Facebook Privacy Settings—Who Cares?</a> " 2. <a href="#">Top Ten Reasons Why You Should Quite Facebook</a> 3. Nancy Baym, " <a href="#">Why, despite myself, I am not leaving Facebook. Yet.</a> "
10/06/10	Xiaochang Li. " <a href="#">Public≠Property of Facebook</a> ".
10/08/10	Draft presentations and peer review
Week 8	<b>Copyright</b>
10/11/10	Lawrence Lessig, excerpts from <i>Free Culture</i> (online)
10/13/10	Lessig, excerpts from <i>Free Culture</i>
10/15/10	Kathleen Fitzpatrick, "Fair Use": <a href="http://www.plannedobsolescence.net/fair-use/">http://www.plannedobsolescence.net/fair-use/</a>
Week 9	<b>Beyond Web 2.0</b>
10/18/10	Fall Break
10/20/10	Group project FYI//Brainstorming
10/22/10	Henry Jenkins, " <a href="#">Why Participatory Culture is Not Web 2.0</a> "
Week 10	<b>Remix I: Video</b>
10/25/10	Excerpts from Jean Burgess and Joshua Green, <i>Youtube: Online Video and Participatory Culture</i> . Polity Press, 2009
10/27/10	Jenkins, Henry. "What Happened Before YouTube." in <i>Youtube: Online Video and Participatory Culture</i> .
10/29/10	1. Vimeo Staff. "Recycle, Remix, and Reuse with Creative Commons": <a href="http://vimeo.com/blog:321">http://vimeo.com/blog:321</a> 2. Jenkins, Henry. " <a href="#">How YouTube Became Our Tube.</a> " (Please watch at least one section of the embedded video)
Week 11	<b>Remix II: Sound</b>
11/01/10	No assigned reading
11/03/10	Excerpts from Paul Miller aka DJ Spooky, <i>Rhythm Science</i>
11/05/10	<i>Rhythm Science II</i>
Week 12	<b>Tactical Media</b>
11/08/10	2. Lori Kido Lopez, " <a href="#">Racebending: Fan Activists fight Racist Casting</a> " 3. Q. Le, " <a href="#">Facepainting</a> "
11/10/10	1. The Organization for Transformative Works (OTW): " <a href="#">Who We Are</a> " and " <a href="#">What We Believe</a> "

	2. OTW, " <a href="#">Archive News Post #4: Colocation and Open Beta</a> "
	3. " <a href="#">Iimeem removes fan vids along with all UGV</a> "
	4. OTW, " <a href="#">OTW helps secure DMCA exemption for remix vidding</a> "
11/12/10	Remix Video Showcase
Week 13	<b>Remix III: Mapping</b>
11/15/10	Urban Remix Project Week ( <a href="http://urbanremix.gatech.edu/">http://urbanremix.gatech.edu/</a> )
11/17/10	Urban Remix Project Week
11/19/10	Urban Remix Project Week
Week 14	
11/22/10	In-class project work
11/24/10	No class
11/26/10	Thanksgiving break
Week 15	<b>Gaming</b>
11/29/10	Gaming Day
12/01/10	Ch. 5 in <i>The Young and the Digital</i>
12/03/10	Excerpts from McKenzie Wark, <i>Gamer Theory</i> . Harvard University Press, 2007.
Week 16	
12/06/10	Student presentations
12/08/10	Student presentations
12/10/10	Student presentations
12/13/10	E-portfolio deadline

### Assignment Policy:

You must complete **ALL** assignments in order to successfully pass this course. You will receive detailed instructions about every assignment at least two weeks before the assignment is due (exception: quizzes). In addition to the assignments listed here, I might ask you to complete small homework tasks, such as bringing in examples to illustrate the essays we are reading.

Extensions and incompletes are only permitted for valid non-academic reasons (see attendance).

### Late assignments:

I will deduct half a letter grade for assignments that are submitted late. I will not accept assignments that are more than 24hrs late unless you document a severe illness or family/personal crisis.

**Assignment schedule (IC = due in class; T = due on T-square; Your choice = sign up during first two weeks of class):**

<b>Due Date</b>	<b>Assignment</b>	<b>Points</b>
09/27/10, IC	Raw materials for visual essay	50
10/08/10, T	Draft of visual essay	50
10/18/10, T	Final version of visual essay	200
10/25/10, IC	Proposal for the Multimodal Manifesto	50
11/15/10, IC	First draft the Multimodal Manifesto	100
11/24/10, T	Final version of Multimodal Manifesto	200
Week of 12/06/10	Final presentation (based on Manifesto)	100
12/13/10, T	E-portfolio	50
Your choice, IC	Presentation	50
Your choice, T	Class Recap	50
Unannounced, IC	5 Reading Quizzes	100 (20 per quiz)
<b>Total possible points:</b>		<b>1000</b>

### **Attendance Policy**

Attendance is mandatory. You are allowed three unexcused absences during the semester —use them wisely (for each additional unexcused absence, I will deduct 10% from your final grade). All other absences must be for valid, non-academic reasons, such as medical emergencies (confirmed by a doctor's note); family or personal emergencies (dean's note); athletic competitions/obligations (coach's note, due at the beginning of the semester).

If you miss class, it is your responsibility to catch up on the work we have done during class. Also note that showing up more than ten minutes late to class automatically translates into an unexcused absence for that class meeting.

## **Participation**

This class is a discussion-based seminar. Consequently, your participation in class is crucial to the overall success of the class (and to your final grade). You are expected to keep up with the readings and come to class prepared for discussion. Consistent good participation (i.e. completing the readings and contributing insightful comments and questions during class) will earn you up to an additional 50 points towards your overall grade.

## **Plagiarism and the Honor Code**

You are responsible for knowing and abiding by Tech's policy for academic integrity. Consult the Honor Code online at <http://www.honor.gatech.edu>. Work that violates the honor code will receive zero credit and may result in failure of the entire course. I will also report any serious misconduct to the Dean of Students.

## **Americans with Disabilities Act**

Accommodation: If you require accommodation to compensate for a disability, please speak with me outside of class so that we can identify an appropriate course of action.

## **Note on Discrimination and Appropriate Language in the Classroom**

No form of harassment or discrimination is allowed in this class. In keeping with the professional nature of this course, only professional behavior is acceptable between the instructor and students and between students. No harassment of any kind is allowed in class including but not limited to gender, age, ability, religion, sexual orientation, and ethnicity.