

This course will introduce students to first-person experiences of digital media and to the field of the Creative Industries. The lectures and materials used and the experiences developed in class will allow students to analyze communication forms across borders and have a better understanding of the role individuals, groups and institutions play in those relations. Based on the analysis of digital material, the course seeks to raise awareness on the transformative and creative potential of digital technologies. We will discuss issues of media production, representation and consumption in relation to categories such as identity and gender; sexuality and spectatorship; industry and creativity. We also will explore personal experiences in the making of digital media works both as consumers and producers, expanding the students' practical and theoretical knowledge of these technologies. Although with national/ regional/ global interests, most of the case studies in class will focus on Latin America.

At the end of the course successful students will be able to:

- Identify and critically examine different modes of digital media technologies, products, and producers from both Global North and Global North contexts.
- Consider the political potential of media consumption and representation and the consequences of its uses and misuses.
- Develop tools for critical analysis of media works via written texts and oral discussions in the Spanish language.
- Engage in experiential and innovative forms of storytelling across digital platforms.
- Accept constructive feedback and revise work accordingly.
- Work collaboratively in a shared environment to achieve a common goal.

Texts:

(All the texts for this course can be found through the library service of the U of A. The instructor will provide either the links or the files in .pdf format)

Required Texts:

- Arias Rodríguez, A. and Sánchez Bello, A. (2017). 'La cimentación social del concepto mujer en la red social Facebook.' *Revista de Investigación Educativa*, 35(1), 181-195.
- Cubillo Paniagua, Ruth. (September 2013 – February 2014), 'La Intermedialidad en el Siglo XXI', *Diálogos* 14:2 Escuela de Historia. Universidad de Costa Rica, 169-79.
- Elsom, John. (2009). "Copyright in a Digital Age," *Creative Industries Journal* 1:3, 283-9.
- Hartley, J., ed. (2005). *Creative Industries*, 1-40. Malden, MA: Blackwell. Introduction.
- Isin, Engin F. and Ruppert, Evelyn Sharon (2015). *Being digital citizens*. Ch 2. "Citizens and Cyberspace," 19-49. London, UK: Rowman & Littlefield International.
- Kim, Yeran. December 2011. "Idol Republic: The Global Emergence of Girl Industries and the Commercialization of Girl Bodies." *Journal of Gender Studies* 20(4), 333-45.
- Miller, Toby. (July-December 2012). "Política cultural/ industrias creativas" *Cuadernos de Literatura* 32, 19-40. Pontificia Universidad Javeriana. Bogotá, Colombia.

- Minow, Newton N. 2003. "Television and the Public Interest." *Federal Communications Law Journal* 55(3), 395-406.
- Sergeant P. and Tagg, C. 2014. *The Language of Social Media: Identity and Community on the Internet*. New York. Palgrave Macmillan, pp. 1-22.
- Zarza, Z. (2017), 'Connections and contestations: Film and media as emerging creative industries in today's Havana', *Studies in Spanish & Latin American Cinemas*, 14:2, pp. 215–35.

Recommended Texts:

- Adorno, T. and Horkheimer, M. ([1944] 2002), 'The culture industry: Enlightenment as mass deception', in Gunzelin Schmid Noerr (ed.), *Dialectic of Enlightenment: Philosophical Fragments*, Stanford, CA: Stanford University Press, pp. 94–136.
- Booth, Paul. 2010. *Digital Fandom: New Media Studies*. New York: Peter Lang Publishing, 1-5 and 17-22.
- Conway, Kyle. Fall-Winter, 2008. "Small Media, Global Media: Kino and the Microcinema Movement." *Journal of Film and Video* 60(3-4): 60-71.
- "Christie Projection Mapping Display Transforms Canada's Parliament Hill Centre Block Into Virtual Storybook" at <https://www.christiedigital.com/en-us/news-room/press-releases/christie-projection-mapping-display-transforms-canadas-parliament-hill>
- Erstad, Ola and James Wertsch. 2008. "Tales of Mediation: Narrative and Digital Media as Cultural Tools," in *Digital Storytelling, Mediatized Stories: Self-representations in New Media*, edited by Knut Lundby, 21-40. New York: Peter Lang.
- Florida, R. (2002), *The Rise of the Creative Class*, New York: Basic Books.
- Furedi, Frank. 2010. "Celebrity Culture." *Society* 47(6), 493-7.
- Kimani, W. (2010), 'Emancipatory practices: "Ethnicity" in the contemporary creative industries in Kenya', *Race/Ethnicity: Multidisciplinary Global Contexts*, 3:2, pp. 251–63.
- Howkins, J. (2001), *The Creative Economy: How People Make Money from Ideas*, London: Allen Lane.
- Leah A. Lievrouw (2012). "The Next Decade in Internet Time," *Information, Communication & Society* 15:5, 616-638.
- Loader, Brian D. and William H. Dutton. June 2012. "A Decade in Internet Time." *Information, Communication & Society* 15(5), 609-15.
- McRobbie, A. (2005), 'Clubs to companies', in J. Hartley (ed.), *Creative Industries*, Malden, MA: Blackwell, pp. 375–91.
- Meyer, Henning. (12 June 2017). "Understanding The Digital Revolution and What It Means." <https://www.socialeurope.eu/understanding-digital-revolution-means>
- O'Connor, J. (2006), 'A new modernity? The arrival of "creative industries" in China', *International Journal of Cultural Studies*, 9:3 pp. 271–83.
- Ortega Villaseñor, H, (January-June 2016), "Desafios del potencial creativo de la intermedialidad", *Culturales II* IV:1, 167-98.
- Simanowski, Roberto. *Digital Art and Meaning: Reading Kinetic Poetry, Text Machines, Mapping Art and Interactive Installations*. Minneapolis: University of Minnesota Press.
- Volintiru, C. and Miron, D. (2015), 'Business environment and creative industries in Romania', *Amfiteatru Economic*, 17:38, pp. 358–69.
- Wesch, Michael. 2009. "YouTube and You: Experiences of Self-awareness in the Context Collapse of the Recording Webcam." *Explorations in Media Ecology* 8(2),19–34.

Grade Distribution (see “Explanatory Notes”):

Attendance and in-class participation 30%

Students must come to all sessions having read, watched and engaged with the course materials. Critical thinking and curiosity for the materials studied in class will be taken into account in the final participation assessment. Students as much as the instructor should contribute strong and thoughtful arguments to the in-class conversations.

Mid-term written exam 20% **Thursday, March 1**

In this exam the students will demonstrate their capability for critical analysis of the concepts and cultural products/services/experiences learned in class.

Reading reports (2 – 20% each) 20%

To develop written and orals skills in the Spanish language is a key objective of this class. For that reason, students will choose two topics throughout the semester to write a response. This exercise will also prepare the students for better structured discussions of the selected topics in class.

Research Project A *Digital Story* 30% (Creative component/Written component)

Friday, April 20

Based on do-it-yourself projects —i.e. photos, podcasts, videos— produced or critically intervened by the students, they will create a digital media work to convey a message and receive constructive feedback from the class. Students may freely choose any topic for their story as long as it is respectful, creative and it aligns with the objectives of the course.

Date of Deferred Final Exam (if applicable): N/A

Explanatory Notes on Assignments:

In-class participation 30%

Students must be prepared to bring a minimum of one relevant question each per week drawing from the topics of the readings/lectures. We will read one strong article weekly and we will use 30 minutes of our time to discuss it at length in the class where it is assigned. The rest of the reading materials are highly recommended by the instructor, but they will not be evaluated in class. Students must bring their annotated readings to class. Although many of the assigned materials will be in English, the written evaluations, lectures, and oral discussions in class will be in Spanish.

Mid-term exam 20%

The mid-term exam will consist of three questions that you have to answer to the best of your capacity in 500 words each. The content examined will cover what we learned in class but feel free to use your own experience once you have defined your interpretation of the concepts that will be addressed.

Reading reports (2 – 10% each) 20%

Responses must be submitted by noon the day before the class in which the readings are discussed. Reading responses should be a maximum of 500 words. At least one response should be submitted in the first six weeks of the term.

Research Project: A Digital Story 30% (Creative component/Written component)

You can do this final project either by yourself or in a group of up to three members. The creative project should be accompanied by a written component, a 2000 words essay —evaluated individually— that will draw from course material and from bibliographic resources. 10% of this evaluation will be related to the creativity of your project, and 20% to the ways in which you engage with the critical analysis of your contribution. The idea is to establish relations between the theoretical knowledge learned in class and a practice-based cultural product. Using some of the knowledge in the recommended texts would be an asset. Strive to convince the reader of the significance of your theme and sustain a strong argument throughout the text. Edit carefully.

Prepare to discuss the abstract of your project in the final week of class.

For inspiration, see the creative practices of the following academics:

Rebecca Zak. <http://davezak.com/questioneducation/video/>

Clarke Mackey. <http://www.randomactsofculture.net/>

Michael Wesh. <https://www.youtube.com/watch?v=mZedcQoY0iw>

Required Notes:

“Policy about course outlines can be found in the [Evaluation Procedures and Grading System](#) of the University Calendar.”

Academic Integrity:

“The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at <http://www.governance.ualberta.ca/en/CodesofConductandResidenceCommunityStandards/CodeofStudentBehaviour.aspx>) and avoid any behaviour that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.”

Learning and Working Environment:

The Faculty of Arts is committed to ensuring all students; faculty and staff are able to study and work in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment. The Department urges anyone who feels that this policy is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department.

For additional advice or assistance regarding this policy you may contact the [Office of the Student Ombuds](#). Information about the [University of Alberta Discrimination and Harassment Policy and Procedures](#) is described in [UAPPOL](#).

Academic Honesty:

All students should consult the information provided by the [Office of Judicial Affairs](#) regarding avoiding cheating and plagiarism in particular and academic dishonesty in general (see the [Academic Integrity Undergraduate Handbook](#) and [Information for Students](#)). If in doubt about what is permitted in this class, ask the instructor.

Students involved in language courses and **translation** courses should be aware that on-line “translation engines” produce very dubious and unreliable “translations.” **Students in languages courses** should be aware that, while seeking the advice of native or expert speakers is often helpful, **excessive editorial and creative help** in assignments is considered a form of “cheating” that violates the code of student conduct with dire consequences.

An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. See the [Academic Discipline Process](#).

Recording of Lectures:

Audio or video recording of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the content author(s) or as a part of an approved accommodation plan. Recorded material is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the content author(s).

Attendance, Absences, and Missed Grade Components:

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections [Attendance](#) and [Examinations](#) of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

In this course, attendance and participation are worth 30% of the evaluation. The in-class discussions of the course materials are the most important learning tool. Presence in every class is mandatory except extenuating circumstances. Students who for some reason need to be absent from any of the classes must inform the instructor in advance, and provide written justification for their absence.

Policy for Late Assignments:

Students who consult **in advance** with an instructor regarding contingencies preventing the timely completion of an assignment may, at the discretion of the instructor, be granted an extension just one time throughout the course with no penalty. However, if a second excuse will be granted for late assignments, half of the mark assigned for this particular work will be deducted. Otherwise, all assignments should be handed in on the stated deadline. Any assignment not handed-in in time or unexcused late assignments will not be given any marks. Late excuses will **not** be accepted for any reason.

Student Accessibility Services:

If you have special needs that could affect your performance in this class, please let me know during the first week of the term so that appropriate arrangements can be made. If you are not already registered with [Student Accessibility Services](#), contact their office immediately (1-80 SUB; Email sasrec@ualberta.ca; Email; phone 780-492-3381).

Grading:

Assessment of the individual course components may be in the form of numerical marks or letter grades. The final letter grade will be based on "a combination of absolute achievement and relative performance in a class" (University Calendar, [Evaluation Procedures and Grading System](#)). The University Grading Procedure mandates that "a student's level of achievement of the goals/outcomes of a course, their grade, and the descriptor of that grade must be aligned" (<https://policiesonline.ualberta.ca/>). The following guidelines have been adopted by the Department of Modern Languages and Cultural Studies:

“MLCS Undergraduate Grading Scale”

Descriptor	Letter Grade	Grade Point Value	%
Excellent. A+, A or A- is earned by work which is superior in content and form and demonstrates an exceptional grasp of the subject matter. The grade of A+ designates work that far exceeds course expectations. Grades in the A range are normally achieved by a small number of students.	A+	4.0	97-100
	A	4.0	93-96
	A-	3.7	90-92
Good. B+, B or B- is earned by work that demonstrates a thorough comprehension of the course material and a good command of relevant skills. Grades in the B range are normally achieved by the largest number of students.	B+	3.3	87-89
	B	3.0	83-86
	B-	2.7	80-82
Satisfactory. C+, C or C- is earned by work that demonstrates an adequate grasp of the course material and relevant skills. Grades in the C range designate work that has met the basic requirements of the course.	C+	2.3	77-79
	C	2.0	73-76
	C-	1.7	70-72
Poor/Minimal Pass. D+ or D is earned by work that demonstrates minimal familiarity with the course material. Grades in the D range generally indicate insufficient preparation for subsequent courses in the subject matter.	D+	1.3	65-69
	D	1.0	60-64
Failure.	F	0.0	0-59