FAU
FLORIDA ATLANTIC UNIVERSITY

NEW/CHANGE PROGRAM REQUEST
Graduate Programs

Department School of Communication and Multimedia Studies

College Arts and Letters

UGPC Approval _____
UFS Approval _____
Banner _____
Catalog _____

Program Name	New Program* ☐	Effective Date (TERM & YEAR)
Communication	Change Program* ☑	Spring 2023

Please explain the requested change(s) and offer rationale below or on an attachment.

We are streamlining our MA to 30 hours and reducing core requirements to align with many MA programs here and around the country, as well as provide more flexibility for specialization.

*All new programs and changes to existing programs must be accompanied by a catalog entry showing the new or proposed changes.

Faculty Contact/Email/Phone	Consult and list departments that may be affected by the change(s) and attach documentation
Carol Bishop Mills/cbmills@fau.edu/7-0044	

Approved by

	Date
Department Chair _CBMills_	9/13/2022
College Curriculum Chair _____	10-25-22
College Dean _Eric Berlatsky_	10/26/2022
UGPC Chair _____	_____
UGC Chair _____	_____
Graduate College Dean _____	_____
UFS President _____	_____
Provost _____	_____

Email this form and attachments to UGPC@fau.edu 10 days before the UGPC meeting.

Master of Arts with Major in Communication

Requirements for Degree—Thesis Option
(Minimum of 30 credits)

1. ~~Fifteen~~ Nine credits of required courses:

a. COM 6400 (3 credits), Introduction to Graduate Studies in Communication;

b. COM 6424 (3 credits), Communication Theory, ~~and also select 3 credits from the following: COM 6415, FIL 6807, MMC 6408, SPC 6234, SPC 6236. No course may be used to fulfill both the theory and method requirements.~~

c. COM 6318 (3 credits), Communication Research and Design~~, and also select 3 credits from the following: COM 6316, COM 6340, COM 6341, FIL 6807, SPC 6682.~~

2. 15 ~~Nine~~ credits of approved electives, of which a minimum of 9 must be in Communication. Any coursework in a department other than Communication must be approved in writing by a Communication faculty advisor prior to enrollment.

3. Six credits of thesis research.

4. Courses taken to satisfy the foreign language requirement cannot be applied to the degree.

5. Submission of an approved thesis.

6. A minimum 3.0 GPA on all work completed.

7. A grade of "B" or higher on all credit applied to the degree.

Requirements for Degree—Non-Thesis Option
Minimum of ~~36~~ credits 30
1. ~~Fifteen~~ Nine credits of required courses:

a. COM 6400 (3 credits), Introduction to Graduate Studies in Communication;

b. COM 6424 (3 credits), Communication Theory~~, and also select 3 credits from the following: COM 6415, FIL 6807, MMC 6408, SPC 6234, SPC 6236. No course can be used to fulfill both the theory and method requirements.~~

c. COM 6318 (3 credits), Communication Research and Design~~, and also select 3 credits from the following: COM 6316, COM 6340, COM 6341, FIL 6807, SPC 6682.~~

2. Twenty-one credits of elective courses, of which 21 must be in Communication. Any coursework in a department other than Communication must be approved in writing by a Communication faculty advisor prior to enrollment.

3. Satisfactory completion of a written comprehensive examination or professional project.

4. Courses taken to satisfy the foreign language requirement do not count toward the ~~36~~ 30 credit degree requirement.

5. A minimum of 3.0 GPA on all work completed.

6. A grade of "B" or higher on all credit applied to the degree.

7. Additional requirements that the student's advisory committee may prescribe.

NEW/CHANGE PROGRAM REQUEST
Graduate Programs

FLORIDA ATLANTIC UNIVERSITY

Department School of Communication and Multimedia Studies

College Arts and Letters

UGPC Approval _____
UFS Approval _____
Banner Posted _____
Catalog _____

Program Name		Effective Date
Communication	✔ New Program	*(TERM & YEAR)*
	☐ Change Program	Fall 2023

Please explain the requested change(s) and offer rationale below or on an attachment

The School of Com & Multimedia Studies will begin offering our MA program in an online, self-supporting format. The curriculum and requirements mirror our face-to-face MA program. This option will be in addition to our existing program, but offer working professionals an opportunity to earn the degree online.

Admissions standards and all program standards will remain the same.

Admission Requirements
A baccalaureate degree from an accredited institution
A minimum of 3.0 grade point average in the last 60 undergraduate credit hours attempted.
Applicants must submit with the application a 500-word typewritten statement of their goals, aspirations and reasons for seeking the M.A. in Communication. This should be sent directly to the address noted below.
Submission of two (2) letters of recommendation from sources qualified to evaluate the applicant's preparation for graduate study. Academic recommendations are preferred.
Applicants should submit a sample of their academic writing (no fewer than 3,000 words). The writing sample should exhibit sufficient depth and sophistication of thought as well as quality and clarity of writing so as to justify admission into the master's program.
Applicants must also submit unofficial transcripts from each college or university attended.

See attached.

Faculty Contact/Email/Phone

Carol Bishop Mills/cbmills@fau.edu/7-0044

Consult and list departments that may be affected by the change(s) and attach documentation

Approved by		*Date*
Department Chair	*CBMills*	10/5/2022
College Curriculum Chair		10-2-5-22
College Dean	*Eric Berlatsky*	10/26/2022
UGPC Chair		
UGC Chair		
Graduate College Dean		
UFS President		
Provost		

Email this form and attachments to UGPC@fau.edu one week before the UGPC meeting so that materials may be viewed on the UGPC website prior to the meeting.

Requirements for Degree—Thesis Option
(Minimum of 30 credits)

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b. COM 6424 (3 credits), Communication Theory, ~~and also select 3 credits from the following: COM 6415, FIL 6807, MMC 6408, SPC 6234, SPC 6236. No course may be used to fulfill both the theory and method requirements.~~

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Requirements for Degree—Non-Thesis Option
Minimum of ~~36~~ credits 30
1. ~~Fifteen~~ Nine credits of required courses:

a. COM 6400 (3 credits), Introduction to Graduate Studies in Communication;

b. COM 6424 (3 credits), Communication Theory~~, and also select 3 credits from the following: COM 6415, FIL 6807, MMC 6408, SPC 6234, SPC 6236. No course can be used to fulfill both the theory and method requirements.~~

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5. A minimum of 3.0 GPA on all work completed.

6. A grade of "B" or higher on all credit applied to the degree.

7. Additional requirements that the student's advisory committee may prescribe.

FAU
FLORIDA ATLANTIC UNIVERSITY

NEW COURSE PROPOSAL
Graduate Programs

Department School of Communication & Multimedia Studies

College Dorothy F. Schmidt College of Arts and Letters

*(To obtain a course number, contact **erudolph@fau.edu**)*

UGPC Approval _____

UFS Approval _____

SCNS Submittal _____

Confirmed _____

Banner _____

Catalog _____

Prefix COM	*(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)* **Lab Code**	**Type of Course** Lecture	**Course Title** The Dark Side of Communication at Work
Number 5708			

Credits *(Review Provost Memorandum)* 3	**Grading** *(Select One Option)* **Regular**	**Course Description** *(Syllabus must be attached; see Guidelines)* This course explores destructive relationships and processes in organizations. Topics include emotional labor, bullying, sexual harassment, discrimination and microaggressions, stress and burnout, and more.
Effective Date *(TERM & YEAR)* Fall 2023		

Prerequisites **Graduate Standing and Admission to MA Program in Communication** *Prerequisites, Corequisites and Registration Controls are enforced for all sections of course.*	**Academic Service Learning (ASL) course** Academic Service Learning statement must be indicated in syllabus and approval attached to this form.

	Corequisites	**Registration Controls** *(For example, Major, College, Level)* Major, Communication Graduate Level

Minimum qualifications needed to teach course: Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.)	**List textbook information in syllabus or here** See attached syllabus

Faculty Contact/Email/Phone Dr. Carol Bishop Mills/ mills@fau.edu/561-297-0944 ~~Mills/cbmills@fau.edu/723-1044~~	**List/Attach comments from departments affected by new course**

Approved by	***Date***
Department Chair _CBMills_____	10/4/2022
College Curriculum Chair _____	10-25-22
College Dean _Eric Berlatsky_____	10/26/2022
UGPC Chair _____	_____
UGC Chair _____	_____
Graduate College Dean _____	_____
UFS President _____	_____
Provost _____	_____

Email this form and syllabus to UGPC@fau.edu 10 days before the UGPC meeting.

COM 5708-001
THE DARK SIDE OF COMMUNICATION AT WORK

3 credits

Spring, 2023
Dr. Carol Bishop Mills
Office hours by Zoom: MWF 11-12
Telephone: 561-297-3850
Email: millssc@fau.edu

Course Description
This course explores destructive relationships at work. Topics include bullying, sexual harassment, discrimination, stress and burnout, social undermining, and more.

Instructional Method
This class is designated as a "Fully Online Class" with no on-campus attendance requirements.

Prerequisites
Graduate standing and admission to COM MA Program

Course Objectives/Student Learning Outcomes

Through instruction, assigned readings, and discussion, you will conclude the course being able to:

(1) demonstrate your understanding and knowledge of the processes related to the dark side of organizational communication by discussing research on various dark side topics in written form,

(2) be able to apply research and theory in ways that might help people better cope with dark side events, and

(3) be able to review and critique an area of research related to the dark side of organizational communication.

Course Evaluation Method
Case Analysis (2 @ 15%). You will be asked to write responses to two case studies, as though you are a consultant. The case studies, instructions, and rubric are posted in the Case Analysis section of the Course Menu. Submit each Case Analysis via Blackboard using the link provided.

Final Project (35%). Literature Review. Choose a topic related to destructive communication at work that interests you very much. Write a paper that summarizes that research, evaluates it, and

suggests directions for future research. Students who select this option should work with me to narrow their focus, get suggested references, and design their papers. Literature reviews need to provide rationale for studying the topic at hand, make an argument, unify the paper through a central thesis statement, use this thesis to organize the paper, and thread the material together in a coherent form. A literature review should wrap up by providing directions for future research in your area of focus. All papers should follow APA style and be free of grammatical and spelling errors. Papers are due through Blackboard Learn using the link. A rubric for evaluating your final project can be found in the Final Project folder.

Participation (35%). As a seminar, active participation on class discussion boards in every module is vital to the course. High quality participation also requires good preparation, i.e., reading, jotting down thoughts on what you read, and coming up with questions that relate to the readings.

Grading Scale

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0-59	F

Policy on Late/Missing Work

Students are expected to complete all of the scheduled coursework on time and as outlined by the instructor. The effect of late work upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-compliance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations. Instructors must allow each student who is unable to submit work on time for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to http://www.fau.edu/counseling/

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

Required Texts/Readings

Destructive organizational communication: Processes, consequences, and constructive ways of organizing. (2009). Lutgen-Sandvik, P., Sypher, B. D. Routledge.

Journal articles, cases, and other readings as assigned and provided in course eLearning site.

Course Topical Outline

Destructive Uses of Media
Discrimination and Identity
Emotional Labor
Excessive Careerism
Managing Burnout and Increasing Engagement
Social Ostracism
Sexual Harassment
Workplace Bullying and Undermining
Workplace Incivility and Organizational Trust
Fostering Resilience and Organizational Support

All activities are due by 11:59 p.m. Eastern time on the date indicated.

Tues 1/17   Post to the Introduction Discussion

Module 1: Emotional Labor

Read and review the resources presented in the module

Thurs 1/19   Post to Module 1 Discussion

Mon 1/23   Respond to Module 1 Discussion

Module 2: Managing Burnout and Increasing Engagement

Read and review the resources presented in the module

Thurs 1/26   Post to Module 2 Discussion

Mon 1/30   Respond to Module 2 Discussion

Module 3: Workplace Bullying and Undermining

Read and review the resources presented in the module

Thurs 2/2   Post to Module 3 Discussion

Mon 2/6   Respond to Module 3 Discussion

Module 4: Social Ostracism and Cliques

Read and review the resources presented in the module

Mon 2/20   Submit Case Analysis

Plan Ahead: Begin work on Final Project Plan/Choice Summary

Module 5: Sexual Harassment

Read and review the resources presented in the module

Thurs 2/23   Post to Module 5 Discussion

Mon 2/27   Respond to Module 5 Discussion

Module 6: Discrimination and Microaggressions

Read and review the resources presented in the module

Thurs 3/2   Submit Final Project Plan/Choice Summary

Spring Break March 6-10

Thurs 3/16   Submit Case Analysis

Module 7: Destructive Uses of Media

Read and review the resources presented in the module

Mon 3/20   Post to Module 7 Discussion

Mon 3/27   Respond to Module 7 Discussion

Module 8: Excessive Careerism

Read and review the resources presented in the module

Thurs 3/30   Post to Module 8 Discussion

Thurs 4/6   Respond to Module 8 Discussion

Module 9: Workplace Incivility and Organizational Trust

Read and review the resources presented in the module

Mon 4/10   Post to Module 9 Discussion

Thurs 4/13   Respond to Module 9 Discussion

Module 10: Fostering Resilience and Organizational Support

Read and review the resources presented in the module

Thurs 4/20   Post to Module 10 Discussion

Mon 4/24   Respond to Module 10 Discussion

Thurs 4/27   Submit Final Project

NEW COURSE PROPOSAL
Graduate Programs

FLORIDA ATLANTIC UNIVERSITY

Department: School of Communication and Multimedia Studiesn

College: Dorothy F. Schmidt College of Arts and Letters

(*To obtain a course number, contact erudolph@fau.edu*)

Prefix DIG **Number** 5434	(*L = Lab Course; C = Combined Lecture/Lab; add if appropriate*) **Lab Code**	**Type of Course** Lecture	**Course Title** Digital Media Storytelling

Credits (*Review Provost Memorandum*)

3

Effective Date (*TERM & YEAR*)

Spring 2023

Grading (*Select One Option*)

Regular

Course Description (*Syllabus must be attached; see Guidelines*)

Students will examine the history and current uses of digital media storytelling, as well as how stories fit into broader social narratives. Through experimentation with a range of creative tools and publishing platforms, students will design and produce their own digital storytelling projects to achieve a personal or professional aim.

Prerequisites

Graduate standing in COM MA Program

Prerequisites, Corequisites and Registration Controls are enforced for all sections of course.

Academic Service Learning (ASL) course

Academic Service Learning statement must be indicated in syllabus and approval attached to this form.

Corequisites

Registration Controls (*For example, Major, College, Level*)

Major, Communication Graduate MA

Minimum qualifications needed to teach course:
Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.)

List textbook information in syllabus or here
See attached syllabus

Faculty Contact/Email/Phone
Dr. Carol B. Mills / millsc@fau.edu

List/Attach comments from departments affected by new course

Approved by		*Date*
Department Chair	_CBMills_	10/4/2022
College Curriculum Chair	_____	10-25-22
College Dean	_Eric Berlatsky_	10/26/2022
UGPC Chair	_____	_____
UGC Chair	_____	_____
Graduate College Dean	_____	_____
UFS President	_____	_____
Provost	_____	_____

Email this form and syllabus to UGPC@fau.edu 10 days before the UGPC meeting.

DIG 5434-001
DIGITAL MEDIA STORYTELLING

3 credits

Spring, 2023
Dr. Marek Muller
Office hours by Zoom: Tues/Thurs 3:00-4:30pm
Email: mullers@fau.edu
Phone: (561) 297-0042

Course Description

Students will examine the history and current uses of digital media storytelling, as well as how stories fit into broader social narratives. Through experimentation with a range of creative tools and publishing platforms, students will design and produce their own digital storytelling projects to achieve a personal or professional aim.

Instructional Method

This class is designated as a "Fully Online Class" with no on-campus attendance requirements.

Prerequisites

Graduate standing and admission to COM MA Program

Course Objectives/Student Learning Outcomes

Upon successful completion of this course, the student will be able to:

- Summarize the history of digital storytelling.
- Explain how individual stories are grounded within broader narrative contexts.
- Identify personal, professional, and creative goals for digital storytelling projects.
- Apply best practices to create and publish original digital storytelling projects.

Grading Scale

94-100	A
90-93	A-
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74-76	C
70-73	C-
67-69	D+
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university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

Required Texts/Readings
Gitner, S. (2022). *Multimedia storytelling for digital communicators in a multiplatform world,* (2nd ed.). Routledge. ISBN 9781138332560

Journal articles, videos, apps, and links to web content as assigned and provided in course Canvas site.

Course Topics
Interactive and iterative digital storytelling
Current tools for creating digital stories
Storytelling through memes
Networked storytelling
Storytelling through augmented reality
Best practices for developing digital media projects
Preserving oral histories via multimodal storytelling
Storytelling using maps and data
Professional and academic contexts for digital storytelling

Course Evaluation Method
Detailed instructions and rubrics are provided on the Canvas course site.

Course Journal (5% of final grade): You are required to create and maintain a course "journal" throughout the semester. This journal should be created as a Google Doc so that you can edit it regularly. I find that my own research, thinking, and writing benefits from a less formal record of ongoing ideas and readings (with an eye towards opportunities to formalize and more publicly share particular thoughts). I hope you all find this requirement preferable to more formal and polished pieces of short writing on a discussion board, as it's meant to be your own personal record of the course. I'll check in with your journaling progress as each module ends. This journal isn't worth a lot of course percentage points, but I imagine that the writing and drafting you complete here will impact the rest of the work you complete this semester.

Short Digital Storytelling Exercises (5% of final grade): Throughout the semester, we'll experiment with different forms of digital storytelling, efforts designed to get you thinking about your larger project and to the various factors informing approaches to storytelling in digital contexts. These exercises will take place as homework assignments within each module. You'll be updated via Canvas with more specific prompts.

Digital Storytelling Keywords (15% of final grade): Each student will be asked to select a keyword related to ongoing class work (you are also free to suggest your own keywords: talk to me!) and will then be given an opportunity to create a lesson to share around that keyword. The lesson should be presented and submitted as a video for other students to watch. I'll circulate the list of keywords early in the semester and we'll take things from there.

Collaborative Audio Storytelling Project (25% of final grade): Building on course readings and in-class work related to audio storytelling and augmented reality, students will collaborate to develop and create a short-form, place-based audio storytelling project intended for distribution and use on mobile devices. We'll discuss particular aims, parameters, forms of labor and collaboration, and project outputs this semester. Ideally, we will end up with a public-facing project that students can reference in various academic and professional capacities. Work on this project will be ongoing throughout the semester.

Digital Storytelling Final Project (50% of final grade): Over the course of the semester, you'll develop and create a public-facing digital storytelling project. You will be required to articulate your project's aims, audience(s), and metrics for success, though I will help you determine these parameters. You are encouraged to find collaborators in and beyond the classroom, and you may also decide to work on a digital project that already exists. An extension of the Collaborative Audio Storytelling Project is also an option for interested students. A "prototype" or "proof of concept" approach may work for some projects, but these efforts will still have to circulate publicly in some form (and we'll talk about what "public-facing" might look like in relation to your work). I'm hoping that these projects will be of value to you in future professional contexts, but you are not required to explicitly align your project with your current career track. We'll talk more about project work throughout the semester. We'll also discuss how and where to ideally disseminate your finished projects (locally at FAU and online).

Schedule

All activities are due by 11:59 p.m. Eastern time on the date indicated.

Introduction Module	Begin: January 7
Watch Instructor's Welcome Video	
Post to the Introduction Discussion	Due: January 12

Module 1: Interactive/Iterative Digital Storytelling in the Twenty-First Century	Begin: January 12
Watch Module 1 Lecture **Watch** "Duck Amuck" (Chuck Jones et al, 1953) **Watch** Black Mirror: Bandersnatch (David Slade, Charlie Brooker, et al, 2018)	
Play Depression Quest (Zoe Quinn, Patrick Lindsey, and Isaac Schankler, 2013)	
Read "Game Mechanics, Experience Design, and Affective Play" (Patrick Jagoda and Peter McDonald, The Routledge Companion to Media Studies, 2018)	
Read "Introduction" to Videogames for Humans: Twine Authors in Conversation (merritt k, 2015) **Read** Gitner Ch. 1	
Select Digital Storytelling Keyword **Write in Course Journal**	Due: January 19

Module 2: Making a Digital Story with Twine	Begin: January 19
Watch Module 2 Lecture **Watch** Colossal Cave Adventure (Willie Crowther and Don Woods, 1975-77; we're using an emulator designed by AMC as a promotional tool for the TV show Halt and Catch Fire) **Watch** Galatea (Emily Short, 2000)	
Explore Twine (Chris Klimas et al, 2009-present)	
Read Twine stories featured in Videogames for Humans and the Interactive Fiction Database **Read** "Somewhere Nearby is Colossal Cave: Examining Will Crowther's 'Adventure' in Code and in Kentucky" (Jerz, 2007) Read Gitner Ch. 2-3	
Select group for Collab. Dig. Storytelling Project **Submit Digital Storytelling Homework** **Write in Course Journal**	Due: January 26

Module 3: Iterative and Interactive Digital Storytelling: What We Can Learn From Memes	Begin: January 26
Read "Memes are Modern-Day Propaganda" and "Memes Counter Disinformation, Spread Awareness of Pollution in Beijing" (An Xiao Mina, excerpts from from Memes to Movements: How The World's Most Viral Media is Changing Social Protest and Power, 2019) **Read** "Memes and Misogynoir" (Laura M. Jackson, The Awl, 2014) **Read** "The Best Memes of 2021, According to The Verge Staff" (The Verge, 2021) **Read** "Mini-Syllabus: Memes and Blackness" (Amber Officer-Narvasa, Entropy, 2022) **Read** "The Political Life of Memes with An Xiao Mina" (Hrag Vartanian, Hyperallergic, 2019) Read Gitner Ch. 4	
Submit Digital Storytelling Homework **Write in Course Journal**	Due: February 2

Module 4: Iterative and Interactive Storytelling: Networked Storytelling	Begin: February 2
Read "A Networked Public" and an additional chapter of your choice. Twitter and Tear Gas: The Power and Fragility of Networked Protest (Zeynep Tufekci, 2022) **Read** "A Society, Searching" and "Searching for Black Girls." Algorithms of Oppression: How Search Engines Reinforce Racism (Safiya Umoja Noble, 2018) **Read** "Measuring Race on The Internet: Users, Identity, and Cultural Difference in the United States" (Lisa Nakamura, Digitizing Race: Visual Cultures of the Internet, 2021)	

Read "Is Twitter any Place for a [Black Academic] Lady?" (Marcia Chatelain, Bodies of Information: Intersectional Feminism and Digital Humanities, 2018)	
<mark>**Submit Digital Storytelling Project Group Proposal**</mark> <mark>**Submit Digital Storytelling Homework**</mark> <mark>**Write in Course Journal**</mark>	<mark>Due: February 16</mark>

Module 5: Iterative and Interactive Storytelling: Augmented Realities	**Begin: February 16**
Read Excerpts from Friending the Past: The Sense of History in the Digital Age (Alan Liu, 2018) **Read** "Apprehending the Past: Augmented Reality, Archives, and Cultural Memory" (Victoria Szabo, The Routledge Companion to Media Studies and Digital Humanities, 2018) **Read** "Stanford Journalism Program's Guide to Using Virtual Reality for Storytelling" (Geri Migielicz and Janine Zacharia, Storybench, 2022) **Read** "Home Is Where the Photo Booth Is: How Instagram Is Changing Our Living Spaces" (Alyssa Bereznak, The Ringer, 2019) **Read** Gitner Ch. 6, 7	
<mark>**Submit Digital Storytelling Homework**</mark> <mark>**Write in Course Journal**</mark>	<mark>Due: February 23</mark>

Module 6: Developing Digital Storytelling Projects	**Begin: February 23**
Read "Before You Make a Thing" (Jentery Sayers, 2018) **Read** "Building Interactive Stories" (Anastasia Salter, The Routledge Companion to Media Studies and Digital Humanities, 2018) **Read** "Approaching Sound" (Tara Rodgers, The Routledge Companion to Media Studies and Digital Humanities, 2018) **Read** "Sound" (Josh Kun, Keywords for American Cultural Studies, 2007-present) **Read** "New Food for iPods: Audio by Subscription" (Cyrus Farivar, New York Times, 2004) **Read** Gitner Ch. 5	
<mark>**Submit Digital Storytelling Homework**</mark> <mark>**Write in Course Journal**</mark>	<mark>Due: March 2</mark>

Module 7: Audio Storytelling: From Oral Histories to Multimodal Storytelling	**Begin: March 2**
Read "Gateways to Newark" (Talking Eyes and DreamPlay Media, Newest Americans, 2016) **Read** Mapping Indigenous LA: Place-Making Through Digital Storytelling (Maylei Blackwell, Mishuana Goeman, Wendy Teeter, et al, UCLA)	

Read "Performing Zora: Critical Ethnography, Digital Sound, and Not Forgetting." (Myron M. Beasley, Digital Sound Studies, 2022) **Read** "Planet Rock" from The Grey Album: On the Blackness of Blackness (Kevin Young, 2012) **Read** "'Summoned by Aliens': How the Beastie Boys, Pete Rock, Q-Tip, and Others Changed Rap Music with the Pause-Tape" (Gino Sorcinelli, Micro-Chop, 2016) **Read** Gitner Ch. 8	
<mark>**Submit Digital Storytelling Homework**</mark> **Write in Course Journal**	<mark>Due: March 16</mark>

Module 8: Digital Storytelling and Archives	**Begin: March 16**
Read "The Transnational and the Text-Searchable: Digitized Sources and the Shadows they Cast" (Lara Putnam, The American Historical Review, 2022) **Read** The GAM Digital Archive Project **Read** "The Passamaquoddy Reclaim Their Culture Through Digital Repatriation" (E. Tammy Kim, The New Yorker, 2019) **Read** Excerpts from The Politics of Mass Digitization (Nanna Bonde Thylstrup, 2019) **Read** "Native to the Device: Thoughts on Digital Indigenous Studies" (Joanna Hearne, Studies in American Indian Literatures, 2017)	
<mark>**Submit Digital Storytelling Homework**</mark> **Write in Course Journal**	<mark>Due: March 23</mark>

Module 9: Data-Oriented Storytelling: Maps & Absences	**Begin: March 23**
Read "Data" (Melissa Gregg and Dawn Nafus, Keywords for Media Studies, 2021) **Read** "Mapping Segregated Histories of Racial Violence" (Monica Muñoz Martinez, American Quarterly, 2018) **Read** Excerpts from Numbered Lives: Life and Death in Quantum Media (Jacqueline Wernimont, 2019) **Read** Gitner Ch. 10	
<mark>**Submit Digital Storytelling Homework**</mark> **Write in Course Journal**	<mark>Due: March 30</mark>

Module 10: Data-Oriented Storytelling: Surveillance	**Begin: March 30**
Read "Markup Bodies: Black [Life] Studies and Slavery [Death] Studies at the Digital Crossroads" (Jessica Marie Johnson, Social Text, 2018) **Read** "Habits of Leaking: Of Sluts and Network Cards" (Wendy Hui Kyong Chun and Sarah Friedland, differences, 2015) **Read** "All Eyes on The Border" (Shannon Mattern, Places, 2018)	

Read Gitner Ch. 11	
Submit Collaborative Audio Storytelling Project **Write in Course Journal**	Due: April 6

Module 11: Academic & Professional Contexts for Digital Storytelling	**Begin: April 6**
Read "Telling Tales: Digital Storytelling as a Tool for Qualitative Data Interpretation and Communication" (Neil Gordon Davey, Grete Benjaminsen, International Journal of Qualitative Methods, 2021) **Read** Excerpts from Feminist in a Software Lab: Difference + Design (Tara McPherson, 2022) **Read "**Storying the Digital Professional: How Online Screening Shifts the Primary Site and Authorship of Workers' Career Stories" (Brenda L. Berkelaar, Jeffrey L. Birdsell, Joshua M. Scacco, Journal of Applied Communication Research, Aug 2016) **Read** Gitner Ch. 9	
Submit Digital Storytelling Homework **Write in Course Journal**	Due: April 20
Submit Digital Storytelling Final Project	Due: April 27