

J610 // History and Theory of New Media

Seth C. Lewis, Ph.D.

School of Journalism and Communication, University of Oregon

Spring 2017

DETAILS, DETAILS...

Class

Mondays
6-8:50 p.m.
Allen Hall 211
4 credits, graded
[Canvas link](#)

Instructor

e: sclewis@uoregon.edu
p: 541-346-7342
office: Allen Hall 235
skype: sethclewis
twitter: @sethclewis

Office hours

Mondays
2-4 p.m.
Allen Hall 235
(and readily available by
appointment; just ask)

COURSE DESCRIPTION

Change connected to media technologies, it seems, is everywhere. Media industries, institutions, and identities appear in flux amid a continual evolution and negotiation of information technologies, work practices, distribution mechanisms, and audiences/users—not to mention ongoing changes in the larger sociocultural, political, economic, and regulatory contexts for mediated communication. How are we, as scholars, to make sense of digital technologies and their implications for media and public life?

The purpose of this class is to introduce graduate students to the history of new media as well as key theories and concepts for understanding media technologies in the digital era. Drawing on such history and conceptual approaches, our aim is to develop new research in this area, using methods that may be qualitative, quantitative, mixed-methods, computational, humanistic, or otherwise in nature. In a single term, it is impossible to exhaustively cover the “new media and society” terrain, which encompasses many approaches, concepts, and epistemologies. Thus, we will explore select research domains that will give you a sufficient lay of the land and point you to paths yet to explore, altogether drawing on an interdisciplinary lens that acknowledges the contributions of postpositivist (quantitative) and sociocultural (qualitative) perspectives alike. Overall, greater emphasis is given to a sociological (or sociotechnical) study of media, which examines the social (or sociomaterial) influences that shape media and their meaning. We’ll use this vantage point to scrutinize developments at different levels of analysis and across different aspects of media production, distribution, and reception/recirculation.

My goals are threefold: (1) to help you become familiar with key theories and concepts for understanding digital media technologies and their implications; (2) to help you develop the analytical skills necessary to critically evaluate work in this area and integrate it within your own area of specialty; and (3) to provide you case studies from which you can draw inspiration for your own research, in this seminar and beyond. Bringing together these goals is the capstone of the course: an original research paper that examines some aspect of the changing media environment, using a theory, concept, or perspective drawn from the course.

COURSE LEARNING OUTCOMES

This course is designed to help students achieve certain learning outcomes and competencies. At the conclusion of the term, students should be able to:

- Describe the history and development of new media technologies and practices.
- Articulate key theories and concepts of digital media, connecting them to contemporary social, cultural, economic, political, and technological conditions and concerns.
- Challenge, defend, or resolve discrepancies within such new media theories and concepts, based on the academic literature.
- Explain such theories and concepts within the framework of their own areas of interest, the field of communication research, and the interdisciplinary study of new media at large.
- Apply conceptual and methodological tools of research to study a key facet of the digital media environment.

REQUIRED COURSE MATERIALS

This course has two required books, which are available at the Duck Store and other bookstores:

Chadwick, A. (2013). The hybrid media system: Politics and power. Oxford: Oxford University Press.

Peters, B. (Ed.) (2016). Digital keywords: A vocabulary of information society and culture. Princeton, NJ: Princeton University Press.

Additional readings and resources will be available via Canvas.

COURSE STRUCTURE AND ESTIMATED WORKLOAD

As noted in the course objectives above, a key purpose of this class is to help you become familiar with contemporary trends and key debates regarding new media research and theory. To that end, we'll be reading and discussing a good deal of material this term. These readings have been selected as an important entry point into a wider conversation. *Completing the readings—indeed, thoughtfully engaging with them—will be the most crucial thing you do this term, as it will impact both the quality of our in-class presentations and discussions as well as the quality of your own final project.*

In the course schedule that follows, there will be a set of assigned readings for each class; I would suggest that you read them in the order listed. Recommended readings are often noted if you would like to explore a topic further, and I'm always happy to provide additional suggestions. PDFs for most readings will be available via our class Canvas site, though occasionally you may need to look them up via the library's online system or find them elsewhere online. As you will notice, we will read mostly academic journal articles or book chapters, but you need to get the books mentioned above.

My preference is for breadth across the vast landscape of research on digital media issues and theories, rather than depth on any particular genre, theory, or method. However, in your own personal study, you should work beyond the required list of readings here and explore in detail those lines of research that

most align with your thesis or dissertation interests. I will be happy to work with you in developing a set of supplemental readings to accomplish this.

As you will see below, students in this course will both lead and participate in class discussions—activities that only work if we've all prepared well by reading and taking notes in advance. Additionally, this class will involve synthesizing academic research, writing papers, peer-reviewing the work of others, and giving presentations.

Per university policy, one graduate term credit hour equals roughly 30 hours of student work—typically, 10 hours in class and 30 hours outside of class. Please visit with me if you have questions about this policy.

COURSE REQUIREMENTS AND EVALUATION

Seminar requirements and evaluation criteria include the following:

- Class preparation and contributions (50%)
- Research paper (50%)

Class preparation and contributions (50%)

There are four components of this course requirement, which comprise 50% of your final grade:

1. **Responses to the readings—i.e., writing questions/comments before class:** You are expected to be an active and constructively critical participant during each session. This requires reading and often re-reading the assigned articles and chapters. In general, you should seek a firm understanding of the purpose and logic for a given paper. More importantly, you should strive to reach beyond basic reactions to the readings and instead consider:
 - What is good about this paper? (Note: Students often rush right to weaknesses, but resist the urge by focusing as well on what is accomplished by a given piece.)
 - What is the basic formulation of the theory (constructs and relationships among them), and what drives the theory? What are the theoretical foundations of the research?
 - What assumptions does this paper make about media (its production, its effects, etc.)? How tenable are the assumptions?
 - What is the main contribution of this paper? What are the interesting ideas?
 - What could have been improved in the paper?
 - Do you believe the arguments (about the theory and the conclusions drawn from the data)? What would it take to convince you?
 - What are the boundary conditions of the argument? In other words, for whom and under what circumstances does the argument apply and not apply?
 - What are the critical differences between this author's argument and others you have read? Can these differences be resolved through an empirical test? What would that study look like?

Overall, expect to spend some serious time dissecting the assigned readings. Try to go over a reading until you are certain you understand its basic premises and arguments and are comfortable discussing them. This level of preparation, by everyone, will make the classroom experience more collaborative and enriching for us all.

To help facilitate our discussion, you will submit three substantive questions about the week's material (along with related comments and summary statements to provide context) no later than 5 p.m. each Sunday, via an open document available via Canvas. Please note: "Substantive" is the operative word here. I will expect you to write a paragraph (i.e., 3-6 sentences) to explain each of your distinct questions/comments (thus, three paragraphs in total, or about a single-spaced page worth of writing). There should be ample explanation of how you arrived at those questions and why you believe they are important to discuss further. You can use the questions raised above to guide how you analyze individual readings and put them in conversation with other readings from a given week or previous weeks. Altogether, these questions are very important, as they will be the stimuli that get our class discussion going. *You will be evaluated on timely submission, the clarity of your writing, and, crucially, the depth of thought and reasoning illustrated in your questions. Indeed, your questions should reflect that you know the material, understand key concepts and issues raised, and can see possibilities for connecting, contrasting, and remixing the ideas raised in the readings.*

2. **Discussion Leading:** All seminar participants are responsible for helping to lead our discussion. In our first class meeting, we will assign the dates for which you will help lead our discussion. Your role is not merely to summarize readings and contextualize them but, rather, to prepare discussion questions and observations that highlight the main issues, strengths, weaknesses, controversies, and gaps in the readings for that week. This role, obviously, requires an integrated and thorough understanding of the readings.

Generally speaking, you will be responsible for leading the discussion of that day's topic. (Note: You are not responsible for selecting additional readings, though you may find it useful to do some extra reading on your own.) You might begin the discussion by providing your own synopsis of the topic and then presenting what you feel are the critical questions, fundamental flaws, or promising new research directions in the area. While it is often useful to include a detailed analysis/critique of each article separately, some people prefer to instead focus on a broad overview—it's up to you. Handouts, illustrations, descriptions of author backgrounds, and other tangible examples can be a good way to engage the class. You should assume that the other seminar participants have also read the material carefully, so your job is primarily to generate discussion, not to provide a lecture and summary. Generally, this will involve about two-thirds of a class period. While I won't lecture very often—this is a seminar, after all—I will chime in frequently during the discussion that you lead.

Please feel free to visit with me in the week leading up to your role as discussion leader, so we can talk through some strategies that may help you succeed.

You will be evaluated on your ability to summarize key concepts and ideas, illustrate them for class members where needed, and guide a comprehensive and lively discussion on the week's material.

3. **Recent Research Reports (RRR):** Each student is responsible for providing a cutting-edge research briefing on at least one occasion, but not the same week as when you are the session leader. This will be assigned early in the term. This role requires you to go beyond the assigned readings to find the latest and most interesting directions of the topic area from that particular week. Your job will be to brief the rest of the class on what you see as the emerging directions and trends in the particular area we are covering that week. Such research will require searching for relevant publications from the past 2-3 years in top international journals and (perhaps especially) online-first articles posted on the journals' websites. You should consult journals such as *New Media & Society*; *Information, Communication & Society*; *Journal of Communication*; *Journal of Computer-Mediated Communication*; *International Journal of Communication*; *Journal of Broadcasting and Electronic Media*, and some top

journals within certain sub-disciplines of communication (e.g., *Journalism*, *Journalism Studies*, *Journalism Practice*, and *Digital Journalism* in the case of journalism studies research).

The format for the “recent research report” is as follows: (1) a handout for all class members—printed for circulation in class and posted online via Canvas—that includes a rundown on all of the articles being reviewed, with citation information, the abstract, and 2-3 takeaways (in your own words); and (2) a form of presenting the material that is compelling, interesting, and visual (e.g., in the form of a PowerPoint that touches on key trends or particularly salient points). If you’re uncertain about any of this, please just come and see me to discuss. I’m happy to help.

As with the discussion leading, please come see me in the week leading up to your serving in this role, so we can talk through some strategies that may help you succeed.

You will be evaluated on your ability to teach the class about relevant lines of research, explain connections among theories, concepts, and topics, and do so following the guidelines listed above.

4. **Peer Reviewing:** Lastly, you will serve as a reviewer for one of your classmates. Your job will be to read a draft of a classmate’s final paper and provide a constructive review of it, just as you would for a journal peer review. You should plan on writing roughly 2 single-spaced pages of feedback. (I will give you guides for various approaches to peer reviewing to help you structure your review.) The objectives of this assignment are: (1) to hone your critical reviewing skills and (2) to get you in the practice of thinking and writing as though you are a reviewer of your own work. See the timeline with regard to when you will receive a paper to review and how quickly it will need to be turned around.

You will be evaluated on how well you write a formal-style peer review that accomplishes at least three things: (1) summarizes the apparent purpose (thesis) of the essay; (2) briefly describes, using evidence, what you think the draft does well and how those strengths serve the paper’s purpose; and (3) substantially describes, using evidence, how the paper can be improved to better accomplish its purposes.

Research Paper (40%) and Presentation (10%)

This paper will be an analysis of a topic of your choosing and should add new knowledge or bring a new perspective to old findings within the field. The paper should include original, empirical research, or represent a substantial critique of the literature—either way, it should be a “full paper” of length and caliber for submission to an academic conference after the seminar. As such, the paper should include the following sections: an introduction that sets up the global situation and narrows into a research “problem” to be solved through your study; a literature review that synthesizes relevant work of others, contextualizing your frame of reference and your chosen research questions or hypotheses; a methods section describing the empirical approach taken, and justifying such; a results section outlining the findings; and a discussion/conclusion section that makes sense of the findings, considers the limitations of your paper and methods, and discusses the paper’s theoretical and practical contributions. The paper should be roughly 5,000 words or more, much like a typical conference paper or journal article.

Note: The paper may be collaborative or deviate from this structure with approval from the instructor.

Your presentation will be evaluated according to criteria used for evaluating professional presentations: clarity, accessibility, strength of argumentation, demonstration of research work, and creativity.

Your paper will be evaluated on the following:

- How clearly and comprehensively have you articulated a key research “problem” in the academic literature related to new media?
- How well have you addressed that problem by (a) explicating concepts and synthesizing prior research, ideally using concepts, theories, and ideas developed in this class, and (b) undertaking your own research, using research questions, methods, and other approaches appropriate for the project?
- How persuasively have you illustrated the findings and implications of your research, explaining them in light of key literatures relevant to the topic and digital studies more generally?
- Ultimately, how does this paper and its approach contribute? How does it inform future research?
- Finally, from a stylistic standpoint, is this paper well-designed in its organization, tone, and flow? Does it communicate in a straightforward fashion? Is it free from major grammatical errors and other writing mistakes? Is there consistency throughout? Does it read like a conference paper or journal article?

Because completing an entire paper of roughly 15-25 pages (depending on one’s disciplinary norms) can be challenging within the timeframe of a term, we will work on this in stages:

- **Friday, April 21, 5 p.m.:** An abstract (200-400 words) of your proposed project is due, shared with the class via Canvas. Please read everyone’s abstracts; we will discuss them at the next class period.
- **Between April 21 and May 9:** After we have reviewed abstracts and discussed next steps, you are encouraged to meet with me one-on-one to discuss your plan. It’s better to get feedback early in the process than wait until it’s too late.
- **Tuesday, May 9, 5 p.m.:** A research proposal is due via Canvas upload—roughly 6-8 pages in length, and adhering closely to the format that will be provided by the instructor. This initial paper should identify a key issue related to digital media, review relevant literature, suggest appropriate data and ways to access them, point to approaches for coding, categorizing, etc., describe possible findings/ conclusions, and include a reference list. Details on how to format these proposals will be forthcoming. We will set up appointments for feedback sessions on Wed/Thurs/Fri of the same week.
- **May 10 to May 31:** This is the crucial phase for data collection and analysis and/or intensive literature review and classification. It will make for a rather compressed timeframe (less than 4 weeks between proposal and first-draft final product), so plan ahead to block out the time you will need for the work.
- **Wednesday, May 31, 5 p.m.:** Full papers are due for peer review (email the paper to your designated colleague and upload a copy of the paper to Canvas).
- **Sunday, June 4, 5 p.m.:** Peer reviews are due, emailed directly to one’s colleague and uploaded to Canvas.
- **Monday, June 5, 5 p.m.:** Paper presentation files are due, in PowerPoint or Keynote form, uploaded to Canvas (student presentations will follow during that day’s class period).
- **Tuesday, June 13, 5 p.m.:** Final papers are due via Canvas upload.

Assignment	Percentage
Reading responses (<i>an overall assessment of contribution quality during the term</i>)	15%
Discussion leading (<i>an assessment of the session in which you or your group leads</i>)	15%
Recent research report (<i>an assessment of report provided/presented to colleagues</i>)	10%
Peer reviewing (<i>an assessment of the review made of a colleague’s draft paper</i>)	10%
Research paper (40%) and presentation (10%)	50%
TOTAL	100%

- **Grade scale:** A = 93-100%; A- = 90-92%; B+ = 87-89%; B = 83-86%; B- = 80-82%; C+ = 77-79%; C- = 70-72%; D+ = 67-69%; D = 63-66%; D- = 60-62%; F = 59% or below
- **Note:** All grades will be posted to Canvas. See the Course Policies section for details on disclosing, discussing, and disputing grades.

TIPS FOR READING JOURNAL ARTICLES

It's typical that seminar participants differ in their experience with reading journal articles. Reading journal articles often can seem like a daunting task. They are often full of domain-specific jargon, complicated statistics, and what seems like irrelevant and complex information. Journal articles are written so that researchers can replicate the authors' work, but often a reader's aim is just to find out what the authors did and what they found.

Thus, a lot of the information given may seem irrelevant—but it is not. This information will help you to determine how much stock to put into the research. The methodological details, in particular, provide vital information for determining an article's strengths and weaknesses, and generally for determining whether it is an example of "good scholarship." Therefore it is important that you learn how to read journal articles so that you gain the relevant information, yet be aware of their limitations.

Though you will develop your own strategy over time, here are some questions you should aim to answer when reading a given paper:

- What is the aim of the research? Specifically, what "big picture" practical question is highlighted and what more focused research question is addressed?
- Why is this research question important? Meaning, why should anyone care?
- What do we already know about this research question? That is, what does past research on this issue say?
- What is the author's approach to the research question? (i.e., what is the theoretical foundation)?
- How is this approach different from what we already know? Why should anyone care about taking this approach to the question?
- For empirical articles, who were the participants? What method was used? Are the sample and method appropriate given the study's hypotheses?
- For conceptual articles, how is the piece organized, and why do you think it was organized that way? How did the author draw on particular frameworks, theories, or guiding perspectives, and why was that choice significant for the outcome of the article?
- What were the major findings that are relevant to the aims of the study?
- How generalizable (or transferrable) are the findings? What are the boundary conditions? (i.e., for whom and under what conditions do the findings apply?)
- What conclusions did the authors draw? What theoretical and practical contributions does the research offer?
- What do you think of the research? What do you see as its strengths and weaknesses?

COURSE SCHEDULE

Note: Scheduled topics and readings are subject to change. I will keep you posted if/when that happens.

A list of recommended optional readings (still in progress) are / will be listed in an appendix to this syllabus.

Week 1, April 3: Setting the scene, and academic productivity

1. Peters, B. (2016). Introduction. In B. Peters (Ed.), *Digital keywords: A vocabulary of information society and culture*. Princeton, NJ: Princeton University Press.
2. Mills, C. W. (1959). On intellectual craftsmanship. Appendix from *The sociological imagination*. New York: Oxford University Press.
3. Reese, S. (forthcoming). The intellectual craftsman in a digital age. Chapter prepared for Festschrift volume honoring Pamela Shoemaker (Peter Lang).
4. Reese, S. (2014, March 14). Cautionary words about academic productivity and the problem of hyperactivity. *Inside Higher Ed*. Retrieved from <https://www.insidehighered.com/advice/2014/03/14/cautionary-words-about-academic-productivity-and-problem-hyperactivity-essay>

Week 2, April 10: What's so 'new' about new media? On social histories and politics of technology

Guest visitor this day (via Skype): Benjamin Peters

Discussion Leader(s): _____

Recent Research Report: _____

1. Peters, B. (2009). And lead us not into thinking the new is new: A bibliographic case for new media history. *New Media & Society*, 11(1-2), 13-30.
2. Peters, B. (2015). *How not to network a nation: The uneasy history of the soviet internet*. Cambridge, MA: The MIT Press. (Read the chapter "A Global History of Cybernetics," pp. 15-56)
3. Turner, F. (2005). Where the counterculture met the new economy: The WELL and the origins of virtual community. *Technology and Culture*, 46(3), 485-512.
4. *Digital Keywords* chapter: Jonathan Sterne, "Analog"
5. *Digital Keywords* chapter: Benjamin Peters, "Digital"
6. *Digital Keywords* chapter: Bernard Geoghegan, "Information"
7. *Digital Keywords* chapter: Thomas Streeter, "Internet"
8. Winner, L. (1980). "Do Artifacts have Politics?" *Daedalus*, Vol. 109, No. 1, Modern Technology: Problem or Opportunity? (Winter, 1980), pp. 121-136.
9. Pinch, Trevor J. and Wiebe E. Bijker (1987). "The Social Construction of Facts and Artifacts," in Bijker, Hughes and Pinch eds. *The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology* (Cambridge, MA: The MIT Press, 1987) pp. 17-50.
10. Gillespie, T. (2010). The politics of 'platforms'. *New Media & Society*, 12(3), 347-364.

Week 3, April 17: Networks, hybrid media, and relational perspectives from (media) sociology

Note assignment due later in the same week:

- **Friday, April 21, 5 p.m.:** An abstract (200-400 words) of your proposed project is due, shared with the class via Canvas. Please read everyone's abstracts; we will discuss them at the next class period.

Discussion Leader(s): _____

Recent Research Report: _____

1. Chadwick, A. (2013). *The hybrid media system: Politics and power*. Oxford: Oxford University Press. (Read the introduction through Chapter 3, pp. 1-59)
2. Barabási, A.L. (2011). Introduction and keynote to *A Networked Self*. In Z. Papacharissi (Ed.), *A networked self: Identity, community, and culture on social network sites* (pp. 9-22). New York: Routledge.
3. Benkler, Y. (2006). *The Wealth of Networks: How Social Production Transforms Markets and Freedom* (New Haven: Yale University Press) pp. 212-272.
4. Castells, M. (2004). "Informationalism, Networks and the Networked Society: A theoretical blueprint" in Manuel Castells ed. *The Network Society: A Cross-Cultural Perspective* (Northampton, MA: Edward Elgar), pp. 3-45.
5. Reese, S. D., & Shoemaker, P. J. (2016). A media sociology for the networked public sphere: The hierarchy of influences model. *Mass Communication and Society*.
6. (skim) Lewis, S. C., & Zamith, R. (forthcoming). "On the Worlds of Journalism." In P. Boczkowski & C. W. Anderson (Eds.), *Remaking the News: Essays on Technology and the Futures of Journalism Scholarship in the Digital Age*. The MIT Press: Cambridge, MA.
7. *Digital Keywords* chapter: John Durham Peters, "Cloud"
8. *Digital Keywords* chapter: Ted Striphas, "Culture"

Week 4, April 24: Social media and the self

In class this day: discuss project abstracts and provide collective feedback

Discussion Leader(s): _____

Recent Research Report: _____

1. boyd, d. (2011). Social network sites as networked publics: Affordances, dynamics, and implications. In Z. Papacharissi (Ed.), *A networked self: Identity, community, and culture on social network sites* (pp. 39-58). New York: Routledge.
2. Deuze, M. (2012). *Media life*. Cambridge: Polity. (Read from beginning to page 32)
3. Marwick, A. E., & Boyd, D. (2011). I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience. *New Media & Society*, 13(1), 114-133.
4. Van Dijck, J. (2013). *The culture of connectivity: A critical history of social media*. Oxford University Press. (Read pages 3-67)
5. Papacharissi, Z. (2012). Without you, I'm nothing: Performances of the self on Twitter. *International Journal of Communication*, 6(0), 1989-2006.
6. John, N. A. (2017). *The Age of Sharing*. Cambridge: Polity. (read "Sharing and the Internet," pp. 44-68)
7. *Digital Keywords* chapter: Nicholas John, "Sharing"
8. *Digital Keywords* chapter: Limor Shifman, "Meme"
9. *Digital Keywords* chapter: Stephanie Ricker Schulte, "Personalization"

Week 5, May 1: Digital media, politics, and social change

Discussion Leader(s): _____

Recent Research Report: _____

1. Bennett, W. L., & Segerberg, A. (2012). The logic of connective action: Digital media and the personalization of contentious politics. *Information, Communication & Society*, 15(5), 739-768.
2. Tufekci, Z., & Wilson, C. (2012). Social media and the decision to participate in political protest: Observations from Tahrir Square. *Journal of Communication*, 62(2), 363-379.
3. Chadwick book (selected chapters TBD)
4. *Digital Keywords* chapter: Guobin Yang, "Activism"
5. *Digital Keywords* chapter: Gabriella Coleman, "Hacker"
6. *Digital Keywords* chapter: Rasmus Kleis Nielsen, "Democracy"
7. *Digital Keywords* chapter: Christopher Kelty, "Participation"
8. *Digital Keywords* chapter: Rosemary Avance, "Community"
9. Bonilla, Y., & Rosa, J. (2015). #Ferguson: Digital protest, hashtag ethnography, and the racial politics of social media in the united states. *American Ethnologist*, 42(1), 4-17.
10. Shorey, S., & Howard, P. N. (2016). Automation, big data and politics: A research review. *International Journal of Communication*, 10, 24.
11. Bimber, B. (2017). Three prompts for collective action in the context of digital media. *Political Communication*.

Week 6, May 8: Perspectives on humans, machines, and algorithms

Note assignment due later in the same week:

- **Tuesday, May 9, 5 p.m.:** A research proposal is due via Canvas upload—roughly 6-8 pages in length, and adhering closely to the format that will be provided by the instructor. This initial paper should identify a key issue related to digital media, review relevant literature, suggest appropriate data and ways to access them, point to approaches for coding, categorizing, etc., describe possible findings/conclusions, and include a reference list. Details on how to format these proposals will be forthcoming. We will set up appointments for feedback sessions on Wed/Thurs/Fri of the same week.

Discussion Leader(s): _____

Recent Research Report: _____

1. Latour, B. (as Johnson, J.) (1988). Mixing humans and nonhumans together: The sociology of a door-closer. *Social Problems*, 35(3), 298-310.
2. Lezaun, J. (forthcoming). Actor-Network Theory. In Claudio Benzecry, Monika Krause and Isaac Reed (eds.), *Social Theory Now*. Chicago University Press.
3. Anderson, C. W., & Kreiss, D. (2013). Black boxes as capacities for and constraints on action: Electoral politics, journalism, and devices of representation. *Qualitative Sociology*, 36(4), 365-382.
4. Gillespie, T. (2014). The relevance of algorithms. In T. Gillespie, P. J. Boczkowski, & K. A. Foot (Eds.), *Media technologies: Essays on communication, materiality, and society* (pp. 167-193). Cambridge: MIT Press.
5. *Digital Keywords* chapter: Tarleton Gillespie, "Algorithm"
6. Bucher, T. (2012). Want to be on the top? Algorithmic power and the threat of invisibility on facebook. *New Media & Society*, 14(7), 1164-1180.
7. Guzman, A. L. (2016). The messages of mute machines: Human-Machine communication with industrial technologies. *Communication+ 1*, 5(1), 4.
8. Neff, G., & Nagy, P. (2016). Talking to bots: Symbiotic agency and the case of Tay. *International Journal of Communication*, 10, 17.

9. *Digital Keywords* chapter: Fred Turner, “Prototype”

Week 7, May 15: Media work in a digital age (journalism and its discontents)

Guest speaker this day: C. W. Anderson (Demystifying Media speaker series)

Discussion Leader(s): _____

Recent Research Report: _____

1. Anderson, C. W. (forthcoming). *Journalistic Cultures of Truth: Data in the Age*. Oxford University Press. (We will read and discuss selections of the book draft)
2. Lewis, S. C. (2012). The tension between professional control and open participation: Journalism and its boundaries. *Information, Communication & Society*, 15(6), 836-866.
3. Carlson, M. (2015). Introduction: The many boundaries of journalism. In M. Carlson & S. C. Lewis (Eds.), *Boundaries of Journalism: Professionalism, Practices and Participation* (pp. 1-18). New York: Routledge.
4. Chadwick book (selected chapters TBD)
5. Deuze, M., & Witschge, T. (2017). Beyond journalism: Theorizing the transformation of journalism. *Journalism*.
6. *Digital Keywords* chapter: Hope Forsyth, “Forum”
7. *Digital Keywords* chapter: Christina Dunbar-Hester, “Geek”

Week 8, May 22: Doing digital media research in an age of big data (+ learning how to peer review)

Discussion Leader(s): _____

Recent Research Report: _____

1. Howard, P. N. (2002). Network ethnography and the hypermedia organization: New media, new organizations, new methods. *New Media & Society*, 4(4), 550-574.
2. Karpf, D. (2012). Social science research methods in internet time. *Information, Communication & Society*, 15(5), 639-661.
3. boyd, D., & Crawford, K. (2012). Critical questions for big data: Provocations for a cultural, technological, and scholarly phenomenon. *Information, Communication & Society*, 15(5), 662-679.
4. Tufekci, Z. (2014). Big questions for social media big data: Representativeness, validity and other methodological pitfalls. In *ICWSM '14: Proceedings of the 8th international AAAI conference on weblogs and social media*.
5. Shah, D. V., Cappella, J. N., & Neuman, W. R. (2015). Big data, digital media, and computational social science: Possibilities and perils. *The ANNALS of the American Academy of Political and Social Science*, 659(1), 6-13.
6. Freelon, D., & Karpf, D. (2015). Of big birds and bayonets: Hybrid Twitter interactivity in the 2012 presidential debates. *Information, Communication & Society*, 18(4), 390-406.
7. Shahin, S. (2016). When scale meets depth: Integrating natural language processing and textual analysis for studying digital corpora. *Communication Methods and Measures*.
8. Boumans, J. W., & Trilling, D. (2016). Taking stock of the toolkit: An overview of relevant automated content analysis approaches and techniques for digital journalism scholars. *Digital Journalism*, 4(1), 8-23.

Week 9, May 29: Memorial Day holiday—no class*Note about due dates this week:*

- **Wednesday, May 31, 5 p.m.:** Full papers are due for peer review (email the paper to your designated colleague and upload a copy of the paper to Canvas).
- **Sunday, June 4, 5 p.m.:** Peer reviews are due, emailed directly to one's colleague and uploaded to Canvas.

Week 10, June 5: Final week—student presentations*Note about due dates and activities in the final week-plus:*

- **Monday, June 5, 5 p.m.:** Paper presentation files are due, in PowerPoint or Keynote form, uploaded to Canvas (student presentations will follow during that day's class period).
- **Tuesday, June 13, 5 p.m.:** Final papers are due via Canvas upload.

COURSE POLICIES

- **Attendance:** Regular attendance is crucial for your success in this class and for creating a positive learning environment for everyone. And, per UO and SOJC policy, attendance is mandatory. You are expected to be in class, be on time, and stay through the end of class. Attendance will be taken promptly at the beginning of each class session. Because there are so few class periods, any unexcused absence will result in a one-letter-grade deduction (per such absence) from your overall course grade. If you have an emergency or a University-approved reason for missing class, please notify the professor in advance and provide documentation; otherwise, absences are assumed to be unexcused. (See also the policy below regarding late and make-up work.) If you miss a class, ask another student for material you may have missed.
- **Inclement weather:** In connection to the above policy on attendance, we will adjust our schedule and cancel class when necessary if there is bad weather during winter, as determined by the University. Make sure you have signed up to receive text alerts from UO to follow any changes to the campus schedule.
- **Technology in the classroom:** Electronic devices, including laptops, cellphones, and tablets, are not permitted. This may seem harsh, but it's for the good of the learning environment: Research consistently shows that students learn more and perform better when they are not distracted by technology in the classroom. If you have a question or concern about this policy, please let me know.
- **Recording:** No audio or video recording or photography devices of any kind are permitted at any time.
- **Grade questions:** Grade disputes must be submitted in writing with an explanation and evidence before scheduling a meeting during office hours.
- **Extra credit:** Extra credit *may* be offered in this course at the instructor's discretion but is in no way guaranteed.
- **Format for papers:** For details on formatting your paper assignments, please see handouts on Canvas.
- **Academic misconduct:** The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act

that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at researchguides.uoregon.edu/citing-plagiarism. Academic misconduct is a serious offense and will result in a grade of F. Such misconduct will be reported to the Office of Student Conduct.

- **Canvas for assignments:** All papers will be turned in via Canvas, and the VeriCite function will be used to screen your papers for **plagiarism. Emailed and printed work is not accepted, except where noted.**
- **Late and make-up work:** Meeting deadlines is essential for success in this course and in your career ahead. All assignments must be turned in at the date and time specified on the course schedule. Late work receives a penalty of two letter grades per 24-hour period late.
- **Email:** I check email twice per workday and rarely on weekends, and try to respond within 48 hours. Before emailing, please check to make sure the answer to your question is not on the syllabus or Canvas.
- **Accessibility and disability accommodation:** If you require any special assistance as a result of a documented disability, please see me at the start of term. The University of Oregon is working to create inclusive learning environments. If there are aspects of the instruction or design of this course that result in barriers to your participation, please notify me as soon as possible. You are also welcome to contact Disability Services in 164 Oregon Hall at (541) 346- 1155 or disabsrv@uoregon.edu. Please note that you are responsible for arranging all accommodations with the Accessible Education Center.
- **Classroom inclusiveness:** The UO is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. If you (or someone you know) has experienced or experiences gender-based violence (intimate partner violence, attempted or completed sexual assault, harassment, coercion, stalking, etc.), know that you are not alone. UO has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. Please be aware that all UO employees are required reporters. This means that if you tell me about a situation, I may have to report the information to my supervisor or the Office of Affirmative Action and Equal Opportunity. Although I have to report the situation, you will still have options about how your case will be handled, including whether or not you wish to pursue a formal complaint. Our goal is to make sure you are aware of the range of options available to you and have access to the resources you need. If you wish to speak to someone confidentially, you can call 541-346- SAFE, UO's 24-hour hotline, to be connected to a confidential counselor to discuss your options. You can also visit the SAFE website at safe.uoregon.edu.