COLLEGE OF TECHNOLOGY
CANTON, NEW YORK

MASTER SYLLABUS

TCOM 360 – Online Media and Popular Culture

CIP Code: 090702

Prepared By: Emily Hamilton-Honey
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Revised By: Emily Hamilton-Honey
            March 2021

SCHOOL OF BUSINESS AND LIBERAL ARTS
DEPARTMENT OF ENGLISH AND HUMANITIES
Spring 2021

A.   <u>**TITLE**</u>: Online Media and Popular Culture

B. **COURSE NUMBER:** TCOM 360

C. **CREDIT HOURS:**
3 Credit Hours
3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D. **WRITING INTENSIVE COURSE**: No

E. **GER CATEGORY:** GER 7

F. **SEMESTER(S) OFFERED:** Spring

G. **COURSE DESCRIPTION:** In this course students will explore new forms of online media and their interaction with various types of popular culture, including television, news, literature, film, and politics. Platforms like Tumblr, Twitter, Facebook, and YouTube are discussed, as well as tools like podcasts, RSS feeds, and push notifications. Transformative works and implications for copyright law are also examined. Students learn online skills while analyzing the content of popular culture and its dissemination to the wider public.

H. **PRE-REQUISITES/CO-REQUISITES:**

I. **STUDENT LEARNING OUTCOMES:**
By the end of this course, students will be able to:

Course Student Learning Outcome [SLO]	*PSLO*	*GER*	*ISLO*
a. *Analyze* the content of popular culture and *examine* the various ways in which that content is disseminated through online media.			2. Critical Thinking (IA)
b. *Evaluate* online media tools and *apply* them to popular culture.			5. Industry, Professional, Discipline Specific Knowledge and Skills
c. *Argue* for specific interpretations of course materials.		7	1. Communication (W)
d. *Apply* terms common to the humanities.		7	1. Communication (W)

KEY	**Institutional Student Learning Outcomes [ISLO 1 – 5]**
ISLO #	**ISLO & Subsets**
1	**Communication Skills** Oral [O], Written [W]
2	**Critical Thinking** *Critical Analysis [CA] , Inquiry & Analysis [IA] , Problem Solving [PS]*

3	**Foundational Skills** *Information Management [IM], Quantitative Lit./Reasoning [QTR]*
4	**Social Responsibility** *Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]*
5	**Industry, Professional, Discipline Specific Knowledge and Skills**

J.   <u>**APPLIED LEARNING COMPONENT:**</u>   Yes__X____   No_____
- Creative Works/Senior Project
- Research

K.   <u>**TEXTS:**</u>
(Representative texts; texts chosen by instructor)

Burgess, Jean and Josh Green. *YouTube: Online Video and Participatory Culture*. Cambridge: Polity Press, 2009.

Holt, Jennifer and Alisa Perren. *Media Industries: History, Theory, and Method*. Chichester, UK: Wiley-Blackwell, 2009.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York UP, 2006.

---. *Textual Poachers: Television Fans and Participatory Culture*. 1992. 20th Anniversary Edition. New York: Routledge, 2013.

Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. New York: Penguin, 2008.

Levinson, Paul. *New New Media*. 2nd ed. New York: Pearson-Penguin Academics, 2013.

Schwabach, Aaron. *Fan Fiction and Copyright*. Farnham, UK: Ashgate, 2011.

Transformative Works and Cultures. Organization for Transformative Works, 2008-Present. <http://journal.transformativeworks.org/index.php/twc/index>.

Watkins, S. Craig. *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.

L.   <u>**REFERENCES:**</u>
(Representative references; references chosen by instructor)

Anelli, Melissa. *Harry, A History: The True Story of a Boy Wizard, His Fans, and Life Inside the Harry Potter Phenomenon*. New York: Pocket Books-Simon & Schuster, 2008.

Bury, Rhiannon. *Cyberspaces of Their Own: Female Fandoms Online*. New York, Peter Lang, 2005.

Crawley, Melissa. *Mr. Sorkin Goes to Washington: Shaping the President on Television's* The West Wing. Jefferson, NC: McFarland, 2006.

Fahy, Thomas, ed. *Considering Aaron Sorkin: Essays on the Politics, Poetics, and Sleight of Hand in the Films and Television Series*. Jefferson, NC: McFarland, 2005.

Gray, Jonathan, Cornel Sandvoss, and C. Lee Harrington. *Fandom: Identities and Communities in a Mediated World.* New York: New York UP, 2007.

Hellekson, Karen and Kristina Busse, eds. *Fan Fiction and Fan Communities in the Age of the Internet*. Jefferson, NC: McFarland, 2006.

Jenkins, Henry. *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York: New York UP, 2006.

Larsen, Katherine and Lynn Zubernis. *Fandom at the Crossroads: Celebration, Shame, and Fan/Producer Relationships*. Newcastle Upon Tyne, UK: Cambridge Scholars, 2012.

---, eds. *Fan Culture: Theory and Practice*. Newcastle Upon Tyne, UK: Cambridge Scholars, 2012.

Porter, Lynette, ed. *Sherlock Holmes for the 21st Century: Essays on New Adaptations*. Jefferson, NC: McFarland, 2012.

Stein, Louisa Ellen and Christina Busse, eds. Sherlock *and Transmedia Fandom: Essays on the BBC Series*. Jefferson, NC: McFarland, 2012.

M. **EQUIPMENT:** Technology-enhanced classroom, preferably computer equipped

N. **GRADING METHOD:** A-F

O. **SUGGESTED MEASUREMENT CRITERIA/METHODS**
- Quizzes
- Response papers or Papers
- Participation
- Applied Learning Project

P. **DETAILED COURSE OUTLINE:**

I. What is online media, and why does it matter?
   A. The changing online landscape
   B. Media convergence
   C. Online participation and the effects of user input and interaction
   D. Disseminating news and politics through online media
II. Online media tools
   A. Facebook
   B. Twitter
   C. YouTube
   D. Tumblr and other blogs
   E. Podcasts
   F. Additional tools (RSS Feeds, push notifications, etc.)
III. Transformative Works, Intellectual Property, and Copyright Law
   A. What is intellectual property?
   B. What is a transformative work?
   C. The current arguments over transformative works in intellectual property and copyright law.
   D. How online media has impacted legal arguments over transformative works and intellectual property.
IV. Online Popular Culture, Fandom, and Critical Analysis
   A. What is "fandom"?
   B. Why transformative works are so important to popular culture and online fandom communities.
   C. "Meta" – formal and informal popular culture analysis online.
   D. How online blogs, websites, and communities help promote interest in and consumption of popular culture and other consumer products.

Q. **LABORATORY OUTLINE:** None.