



# SYLLABUS

## COMM555: New Media Narratives: Writing & Publishing in a Developing Field

MA in Communications and Technology

Faculty of Extension | University of Alberta

**Course Dates:** 7 Jan 2020 – 10 April 2020

**Location:** Online

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and contact  
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**Date of last  
syllabus revision:** Winter 2020  
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# ABOUT THE COURSE

## Course Description

This course will provide students and practitioners with insights into the role of digital media in the practices and process of writing, editing, and publishing. The course will focus on new media narratives and their production; both the creating (writing/designing) and the publishing processes. It will critically assess the tools and skills required for participation in publishing in the era of the Internet and include theoretical analyses of contemporary narrative examples such as #selfies and cyberactivism.

## Course Outcomes

By the end of this course, you should be able to:

- Critically describe digital media within the history of writing, editing, and publishing
- Analytically assess significant changes taking place in the practices and processes of writing, editing, and publishing
- Express and reflect on your own approach to writing, editing, and publishing within your own professional practice
- Develop a critical understanding of digital technologies and theories and their relation to writing and new media
- Gain practical hands-on experience with digital tools

## Course Materials

Materials will include a readings package. Online articles and reference to relevant websites will be provided in the syllabus. Peer-reviewed articles that are not available to the public, will be available to students via the university library (online) and their student credentials.



# COURSE SCHEDULE

## Key Course Dates

Please note: All assignment submission deadlines follow **Mountain Time (MT)**, and are listed below.

Module	Topics	Activity	Due Dates/Details
<b>Module 1</b> Monday Jan. 6, 2020 - Sunday, Jan. 12, 2020	Introduction	<ol style="list-style-type: none"> <li>1. Join twitter and follow instructor @JessL (see A date)</li> <li>2. Send instructor preferred e-mail address (see B date)</li> <li>3. Add comment to Class Blog (see B date)</li> <li>4. Watch video (see C date)</li> </ol>	A. By Jan. 6th: Tweet and follow B. By Jan. 10th: Email Instructor/Blog Comment on Module 1 post C. By Jan. 12th: Watch Video  <b>N.B: All details for each of the Module activities are to be found in eClass.</b>
<b>Module 2</b> Monday Jan. 13, 2020 - Sunday, Jan. 19, 2020	Making/ Publishing History: Printing of THE Book	<ol style="list-style-type: none"> <li>1. Digital Literacy Assignment (see A date)</li> <li>2. eClass live Check in (see B date)</li> <li><del>3. Write Blog Post (see C date)</del></li> </ol>	A. <b>By January 24: Digital Literacy Assignment DUE no later than 23:59 MST</b> B. Jan. 15: Live eClass chat and check-in 6:00 pm C. <del>by Jan. 19th: Write Blog Post (see Module 2 Activities for more information — 2 paragraphs ish)</del>
<b>Module 3:</b> Monday, Jan. 20, 2020 - Sunday, Jan. 26, 2020	Digital Literatures	<ol style="list-style-type: none"> <li>1. Email Prof 1-2 questions (see A date)</li> </ol>	A. By the end of day, Jan. 26th: e-mail
<b>Module 4:</b> Monday, Jan. 27, 2020 - Sunday Feb. 2, 2020	Twitter Narratives	<ol style="list-style-type: none"> <li>1. Write a blog post in which you critically compare print narrative to Twitter fiction. (see A date)</li> </ol>	A. By Feb. 3: Blog
<b>Module 5:</b> Monday, Feb.3, 2020 - Sunday, Feb.9, 2020	Facebook, #BigData, & Privacy	<ol style="list-style-type: none"> <li>1. Conduct an experiment on Facebook (see A date)</li> </ol>	A. By Feb. 9: Facebook experiment; post findings on the blog
<b>Module 6:</b> Monday, Feb. 10, 2020	Content Creation with Pinterest	<ol style="list-style-type: none"> <li>1. Create a Pinterest Board (see A date)</li> </ol>	A. By Feb. 16: Pinterest and Tweet

- Sunday, Feb. 16, 2020			
<b>Feb 17-21</b>	<b>UofA Reading Week for MACT</b>	No formal classes this week	<ul style="list-style-type: none"> <li>Use this time to catch up or get ahead of the term ;)</li> </ul>
<b>Module 7:</b> Monday, Feb.24, 2020 - Sunday, March 8, 2020	Identity, Representation & #Selfies (two weeks)	<ul style="list-style-type: none"> <li>Tweet two selfies (see A date)</li> <li>Post findings of research questions to the Blog for Module 7 (see B date)</li> <li>Selfie Assignment (see D date)</li> </ul>	<p>A. By Feb. 28: Selfie and Tweet</p> <p>B. By March 6: Blog</p> <p>C. By March 11: <b>Theory of the Selfie Assignment DUE by 23:59 MST</b></p>
<b>Module 8:</b> Monday, March 9, 2020 - Sunday, March 22, 2020	Social Media and Narratives of Protest (two weeks)	<ol style="list-style-type: none"> <li>Tweet (see A date)</li> <li>Blog Post (see B date)</li> </ol>	<p>A. By March 9: Tweet</p> <p>B. By March 22: Blog</p>
<b>Module 9:</b> Monday, March 23, 2020 - Sunday, March 29, 2020	Technobiophilia GUEST LECTURE from Prof. Sue Thomas!!	<ol style="list-style-type: none"> <li>Choose Readings and embedded in Wordle.net (see A date)</li> <li>Ask a question via tweet (see B date)</li> </ol>	<p>A. By March 25: wordle.net</p> <p>B. By April 29: tweet</p>
<b>Module 10:</b> Tuesday, March 30, 2020 - Sunday, April 5, 2020	Co-Creation or Crowdsourcing: Moving Beyond Multiple Choice Guest Lecture from Jean-Philippe Deneault!	<ul style="list-style-type: none"> <li>Write a blog post on Kickstarters (see A date)</li> <li>Write a blog post on definitions (see B date)</li> <li>Petitioning and Protest Assignment (see C date)</li> </ul>	<p>A. By April 5: Kickstarter/Blog</p> <p>B. By April 5: Blog</p> <p>C. By April 5th: <b>Online Activism: Petitioning &amp; Protest Assignment Due by 23:59 MST</b></p>
<b>Module 11:</b> Monday, April 6, 2020 - Thursday, April 8, 2020	Future-Casting and Review  Guest Video lecture from David Brake!	<ol style="list-style-type: none"> <li>Tweet (see A date)</li> <li>Course reflection blog post (see B date)</li> </ol>	<p>A. By April 8: Tweet</p> <p>B. By April 8: Blog</p>

**Please note** that this course is heavily invested in online communication and writing for an audience. This means that our class discussions will take place via our blog, either through comments or through (mostly module) posts. Should you feel the need to have a more contained conversation, visible only to classmates, please discuss with me and we can open up discussions in e-class.

# MODULE OVERVIEWS

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## Module #1 Introduction

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### Topics

- Overview of the scope and purpose of the course.
- Evaluation methods, including assignments and participation
- What is new about new media
- Transliteracy

### Learning Outcomes

After completing this week's part of the module, students should be able to:

- Analyse and discuss the impact of technology on writing and publishing
- Define the meaning of transliteracy based on the online context
- Link a history of writing and editing with current online platforms for narrative

### Required Readings

- Stevenson, M. (2018), From Hypertext to Hype and Back Again: Exploring the Roots of Social Media in the Early Web <https://hcommons.org/deposits/item/hc:16611/>
- What is New Media, Lev Manovich, <https://www.mheducation.co.uk/openup/chapters/0335217109.pdf>
- Bentley, N. (2015). Corridor: Media Architectures in American Fiction/Digital Modernism: Making It New in New Media/Virtual Modernism: Writing and Technology in the Progressive Era. *American Literature*, 87(4), 853-855. doi:10.1215/00029831-3329746
- Transliterate Spaces - Sue Thomas - 3Ts 2013: Transliteracy from Cradle to Career, Sue Thomas, 2013. [http://www.slideshare.net/suethomas/transliterate-spaces-sue-thomas-3ts-2013-transliteracy-from-cradle-to-career?qid=8250bddc-9e00-45fd-917e-526d05482ce2&v=default&b=&from\\_search=1](http://www.slideshare.net/suethomas/transliterate-spaces-sue-thomas-3ts-2013-transliteracy-from-cradle-to-career?qid=8250bddc-9e00-45fd-917e-526d05482ce2&v=default&b=&from_search=1)

## Activities & Assignments

- Join twitter and follow instructor @JessL (see due dates in the course schedule)
- Send instructor preferred e-mail address
- Add comment to Class Blog
- Watch video

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## Module #2 Making/Publishing History: Printing of THE Book

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### Topics

- Writing technologies
- History of the book
- Future of books and narrative
- Learning Outcomes

After completing this week's part of the module, students should be able to:

- Apply key concepts with respect to theories and practices of literacies, reading, and information use
- Define and critically analyse the role of books as objects of text
- Consider and explain how the history of the book as a material object and as an agent of intellectual and social change helps us understand contemporary online and multimodal narratives

### Required Readings

- Hastreiter, N. (2017). What's the Future of Books, *The Future of Everything*. Retrieved from: <http://www.futureofeverything.io/2017/04/17/future-books/>
- Erin Blake, (2012). The Material History of...? The Collation: A Gathering of Scholarship from the Folger Shakespeare Library, <http://collation.folger.edu/2012/08/the-material-history-of/>
- Piazza, Jo, (2018). Could this be the Future of Books?, Forbes, <https://www.forbes.com/sites/jopiazza/2018/05/11/could-this-be-the-future-of-books/#6109b91b6d39>
- Arnett, Nicole, (2018). Trading Typographic Transparency, Australian Book Designers Association, <https://abda.com.au/2018/03/22/trading-typographic-transparency/>

## Activities & Assignments

- Watch video clip

- Digital Literacy Assignment is due
- eClass live Check in

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## Module #3 Digital Literatures

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### Topics

- Future of literature
- What is digital literature
- Early examples of digital literature
- Multimodality: using text, images, video to communicate a story
- Literary Gaming

### Learning Outcomes

After completing this module, students should be able to:

- Contextualise digital literature in the spectrum of literature from codex to contemporary online platforms
- Apply theories of narrative to contemporary online works
- Critically analyse and explain the relation of text and image (and other modalities) in specific online works
- Examine the role of classic texts (Birkets) in today's modern understanding of digital fiction

### Required Readings

- Sven Birkets, (1994). The Gutenberg Elegies: The Fate of Reading in an Electronic Age, Chapter 8 (nb google no longer provides access so have a look at this archived site) or read this two page overview: <https://pdfs.semanticscholar.org/6f12/e31df33a17e12a80fa2eccbe198f6d7e51d7.pdf>
- Jill Walker Rettberg, (2012). Electronic Literature Seen from a Distance: The Beginnings of a Field, <http://www.dichtung-digital.org/2012/41/walkerrettberg/walker-rettberg.htm>
- Judy Malloy, (n.d.). Hypernarrative in the Age of the Web, <http://www.well.com/user/jmalloy/neaper.html>
- Kate Pullinger and Chris Joseph, 2000-2014. *Inanimate Alice*. (note we are reading the free episodes which are episodes 1-5).
- Galactic Cafe. *The Stanley Parable*. <https://www.stanleyparable.com/>. NOTE: You can pay for the full version or just use the free demo. You will need to download Steam for free first. All information is found at the above URL.

- Ensslin, A. (2014). *Literary Gaming*. Cambridge, Mass: The MIT Press. NOTE: The entire book is available as an e-book in our UAlberta library however, I recommend you read section 6.4 Discussion which refers to *Inanimate Alice*.
- Ensslin, A. (2018). *Hypertext: Storyspace to Twine, The Bloomsbury Handbook of Digital Literature*.  
<https://www.bloomsbury.com/uk/the-bloomsbury-handbook-of-electronic-literature-9781474230278/>. NOTE: Astrid is sharing the proofs for her chapter with us. They will be available in e-class.

## Activities & Assignments

- Email Prof. 2-3 questions

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## Module #4 Twitter Narratives

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### Topics

- Twitter fiction overview
- Examples of twitter fiction
- Twitter fiction readers
- What might Twitter narratives do that print narratives don't?

### Learning Outcomes

After completing this module, students should be able to:

- Broadly define the traditional use of Twitter
- Assess examples of Twitter fiction alongside traditional ideas of storytelling (preceding Modules)
- Critically compare print narrative to Twitter fiction to analyse differences of story, readership and potential to publish

### Required Readings

1. Ruth Page, (2011). BBC Radio Leicester Interview with Ruth Page on her Twitter research, <https://www2.le.ac.uk/departments/english/people/ruthpage/Ruth-BBC-Radio-Leicester-Interview.mp3/view>
2. Golder, A. (2017). Please Enjoy these Twitter Stories, BuzzFeed. Retrieved from: [https://www.buzzfeed.com/andyneuschwander/9-twitter-stories-that-might-not-be-true-but-are?utm\\_term=.bq1j0X6p8y#.cxZNpDeKP5](https://www.buzzfeed.com/andyneuschwander/9-twitter-stories-that-might-not-be-true-but-are?utm_term=.bq1j0X6p8y#.cxZNpDeKP5).
3. Andrew Fitzgerald (October 2013). Adventures in Twitter Fiction, Ted Talks, <http://www.youtube.com/watch?v=J6ZzmqDMhi0>
4. Thomas, B. (2016). Tales from the Timeline: Experiments with Narrative on Twitter.



*Comparative Critical Studies*, 13(3), 353-369. doi:10.3366/ccs.2016.0210.

5. Prudames, Maisie (2018). Twitter Fiction, Modern Short Stories. Retrieved from: <https://falwriting.com/new-blog/2018/5/29/twitter-fiction>

## Activities & Assignments

- Write a blog post in which you critically compare print narrative to Twitter fiction.

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## Module #5 Social Media, Ephemerality, #BigData, & Privacy

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### Topics

- Facebook and identity
- Snapchat and ephemerality
- Collective memory
- Privacy
- #BigData

### Learning Outcomes

After completing this module, students should be able to:

- Analyse the constraint of early Facebook (420 characters) and its impact on narrative
- Examine the role of memory in relation to publics
- Examine the idea of #BigData and some of the risks it might pose
- Discuss and critique the role of collective memory in personal narrative

### Required Readings

- Sanders, James and Dan Patterson. (Oct. 2018). Facebook Data Privacy Scandal: A Cheat Sheet Tech Republic, Retrieved from: <https://www.techrepublic.com/article/facebook-data-privacy-scandal-a-cheat-sheet/>
- Walker-Rettburg, J. (2017). Snapchat and the SnapMap: Collective, Ephemeral Stories about Public Events with Jill Rettberg. [YouTube Video]. Retrieved from: <https://www.youtube.com/watch?v=BZeUumO0LV8&feature=youtu.be>.
- Florini, Sarah. (2017). Black Users, Enclaving, and Methodological Challenges in a Shifting Digital Landscape. Berkman Klein Centre. [YouTube Video]. Retrieved from: <https://cyber.harvard.edu/events/2017/luncheon/12/Florini>.
- Leaver, Tama. (2017). Turning Babies into Big Data and How to Stop it. Retrieved from: <https://www.slideshare.net/Tama/turning-babies-into-big-data-and-how-to-stop-it>
- Maia Szalavitz, (March 2013). How Facebook Improves Memory, Time,



<http://healthland.time.com/2013/03/01/how-facebook-improves-memory/>

## Activities & Assignments

- Conduct an experiment on Facebook
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## Module #6 Content Creation with Pinterest

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### Topics

- Overview of curation and how to critically assess sources
- Pinterest as a curatorial tool
- Content and editorial perspective (on curated items) as narrative

### Learning Outcomes

After completing this module, students should be able to:

- Develop and implement a curation strategy for a specific topic
- Integrate curated content into the class blog
- Demonstrate critical literacy in editorial review of content that you have curated (contextualise the content alongside theory)
- Analyze and evaluate digital curatorial activities and technical tools

### Required Readings

- Douglas Lambert & Michael Frisch, (2013). Digital Curation through Information Cartography: A Commentary on Oral History in the Digital Age from a Content Management Point of View, *Oral History Review*, (1), 135.
- Ryan, Nico, (2018). We Need to Rethink the Value of Content and How We Compensate Content Creators, *The Start Up*,  
<https://medium.com/swlh/we-need-to-rethink-the-value-of-content-and-how-we-compensate-content-creators-8103233abad>
- SCHWAMBERGER, Beth Anne. (May 2020). Pinterest Strategy Tips for 2018, *Brilliant Business Mums*,  
<http://www.brilliantbusinessmoms.com/pinterest-strategy-tips-2018-new-metric-free-content-guide/>
- Hermitage Museum, (May 2012). An Open Letter to Everyone Using the Word 'Curate' Incorrectly on the Internet, *Aboriginal Curator in Residence*,  
<http://aboriginalcuratorinresidence.blogspot.ca/2012/05/httphermitagemuseumwordpresscom>

[20111004.html](#)

## Activities & Assignments

- Create a Pinterest Board

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## Module # 7 Identity, Representation & #Selfies (two weeks)

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### Topics

- Definition and history of selfies
- The selfie as object and product
- Theories of power and production alongside selfies
- Vanity publishing

### Learning Outcomes

After completing this module, students should be able to:

- Examine and investigate the selfie as a narrative of representation
- Critically address examples of selfies alongside theories of power
- Analyse selfies in terms of objectification and/or production as issues of feminist/race/subversive critique

### Required Readings

- Liu, Fannie & Ford, Denae & Parnin, Chris & Dabbish, Laura. (2018). Selfies as Social Movements: Influences on Participation and Perceived Impact on Stereotypes. Proceedings of the ACM on Human-Computer Interaction. 1. 10.1145/3134707. Retrieved from: [https://www.researchgate.net/publication/319650312\\_Selfies\\_as\\_Social\\_Movements\\_Influences\\_on\\_Participation\\_and\\_Perceived\\_Impact\\_on\\_Stereotypes](https://www.researchgate.net/publication/319650312_Selfies_as_Social_Movements_Influences_on_Participation_and_Perceived_Impact_on_Stereotypes)
- Tiidenberg, K. (2017). Visibly ageing femininities: women's visual discourses of being over-40 and over-50 on Instagram, Feminist Media Studies. <https://doi.org/10.1080/14680777.2018.1409988>. Retrieved from: <http://www.tandfonline.com/doi/abs/10.1080/14680777.2018.1409988?tokenDomain=eprints&tokenAccess=ZEnnj55yRrY72YXmguFx&forwardService=showFullText&doi=10.1080%2F14680777.2018.1409988&doi=10.1080%2F14680777.2018.1409988&journalCode=rfms20>.
- Roopika, R. (2018). Now you See them: Self-representation and the refugee selfie, Popular Communication, 16:1, 58-71, DOI: 10.1080/15405702.2017.1413191

- Lev Manovich, (2014). Selfiecity, <http://selfiecity.net/#>
- Walker Rettberg, J. (2017). Self-Representation in Social Media, SAGE Handbook of Social Media, Chapter: 25, Publisher: Sage, Editors: Jean Burgess, Alice Marwick, Thomas Poell. Pre-print retrieved from:  
[https://www.researchgate.net/publication/305073320\\_Self--Representation\\_in\\_Social\\_Media](https://www.researchgate.net/publication/305073320_Self--Representation_in_Social_Media)

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## Activities & Assignments

- Tweet two selfies
- Post findings of research questions to the Blog for Module 7
- Live eClass chat
- Selfie Assignment is due

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## Module #8 Social Media and Narratives of Protest (two weeks)

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### Topics

- New and social media-based approaches to advocacy incorporating the power of participation and networks
- Relationship between social movements and media
- The narrativising of protest
- Introduction to platforms like Change.org, Avaaz.com

### Learning Outcomes

After completing this module, students should be able to:

- Articulate the relationships between social movements and the media system
- Examine and interpret the style of narratives employed in example petitions in conjunction with narrative (rhetoric) and social movement theories
- Appraise and evaluate the role of social media in terms of publishing narratives of protest

### Required Readings

- Jeffrey Juris, (2012). Reflections on #Occupy Everywhere: Social Media, Public Space, and Emerging Logics of Aggregation, *American Ethnologist*, (2), 259.  
doi:10.1111/j.1548-1425.2012.01362.x
- Karpf, D. (2018). Analytic Activism and Its Limitations. *Social Media + Society*.  
<https://doi.org/10.1177/2056305117750718>
- Jacobs, S. and Herman Wasserman, (Nov. 2018). Sigalo showed how social media is reshaping protest narratives, News 24. Retrieved from:



<https://www.news24.com/Analysis/sigalo-showed-how-social-media-is-reshaping-protest-narratives-20180511>

- Neumayer, C., & Rossi, L. (2018). Images of protest in social media: Struggle over visibility and visual narratives. *New Media & Society*, 20(11), 4293–4310.  
<https://doi.org/10.1177/1461444818770602>
- Khazraee, E., & Novak, A. N. (2018). Digitally Mediated Protest: Social Media Affordances for Collective Identity Construction. *Social Media + Society*.  
<https://doi.org/10.1177/2056305118765740>

## Activities & Assignments

- Tweet
- Blog Post

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## Module #9 Technobiophilia

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### Topics

- Concepts of biophilia
- Biophilia hypothesis
- Overview of technobiophilia
- How to integrate nature into technology

### Learning Outcomes

After completing this module, students should be able to:

- Evaluate research and theory about the biophilia hypothesis, which states that human beings have an innate need to affiliate with life and the natural world, and that we suffer to the extent we are cut off from this affiliation.
- Critically analyse the relationship between nature and technology
- Examine and compare narratives of technology and narratives of nature

### Required Readings

- Thomas, Sue, (2018). *Nature and Wellbeing in the Digital Age: How to feel better without logging off*.  
[https://www.amazon.co.uk/gp/product/B06XS85C26/ref=as\\_li\\_ss\\_tl?ie=UTF8&linkCode=sl1&tag=technobiop08b-21&linkId=212ce712bbeec36f26677071ec9f8907](https://www.amazon.co.uk/gp/product/B06XS85C26/ref=as_li_ss_tl?ie=UTF8&linkCode=sl1&tag=technobiop08b-21&linkId=212ce712bbeec36f26677071ec9f8907) (NOTE: please read the free

forward available via the “Look Inside” option).

- Bjork, (April 2012). Sacrifice [Death Grips Remix], Biophilia, SoundCloud, <https://soundcloud.com/purplepr/bjork-sacrifice-deathgrips>
- Sue Thomas, (2013). A Place So New that Some Things Still Lack Names, *Technobiophilia*, <http://www.amazon.co.uk/Technobiophilia-NatureCyberspace-Sue-Thomas/dp/1849660395>
- Sue Thomas, (2013). Next nature: ‘nature caused by people’, *Journal of Professional Communication*, 3.2, Article 5, <http://digitalcommons.mcmaster.ca/jpc/vol3/iss2/5>
- O’Connel, Cath, (2018). Technologies Inspired by Nature, *Cosmos Magazine*. Retrieved from: <https://cosmosmagazine.com/technology/technologies-inspired-by-nature>

## Activities & Assignments

- Choose Readings and embedded in Wordle.net
- Ask a question via tweet

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# Module #10 Co-Creation or Crowdsourcing: Moving Beyond Multiple Choice

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## Topics

- Introduction to crowdsourcing
- Examples of distributed crowd work pre-internet
- Models that stimulate creativity/outcome best
- Examples of crowdsourcing - what works and what doesn’t
- Mechanical Turk, Wikipedia, Ushahidi, reCAPTCHA
- Crowdfunding platforms like Kickstarter

## Learning Outcomes

After completing this module, students should be able to:

- Develop knowledge about crowdsourcing and related forms of connected crowd work (e.g. collective intelligence, wisdom of crowds, human computation) through explorations of the evolution and history of, current applications for the emerging context
- Analyse and critique the idea of crowdsourcing in conjunction with theories of narrative and publishing as discussed in previous modules
- Able to critically interpret crowdfunding narratives and write in the appropriate style

## Required Readings

- Yannig Roth, (May 2012). Crowdsourcing and CoCreation are Complementary, *Innovation Excellence*,  
<https://yannigroth.com/2011/10/18/academic-representations-of-crowdsourcing-co-creation-and-open-innovation/>
- Marjanovic, S., Fry, C., & Chataway, J. (2012). Crowdsourcing based business models: In search of evidence for innovation 2.0., *Science & Public Policy (SPP)*, 39(3), 318-332.  
doi:10.1093/scipol/scs009
- Dinerstein, C. (Nov. 2018). A New Way To 'Crowd-Fund' Pharmaceuticals, American Council on Science and Health. Retrieved from:  
<https://www.acsh.org/news/2018/11/05/new-way-crowd-fund-pharmaceuticals-13573>
- Panagiotis G. Ipeirotis and Evgeniy Gabilovich, (2014). Quiz: Targeted Crowdsourcing with a Billion Potential Users, *ACM*,  
<http://www.ipeirotis.com/wp-content/uploads/2014/01/fp267-ipeirotis.pdf>

## Activities & Assignments

- Write a blog post on Kickstarters
- Write a blog post on definitions
- Petitioning and Protest Assignment is due

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## Module #11 Futurecasting & Review

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### Topics

- Introduction to the future of narrative
- Examples of how new technologies are affecting narrative
- Review of modules

### Learning Outcomes

After completing this module, students should be able to:

- Examine new technologies and assess their potential to affect narrative
- Describe and explain critically an overview of the course content

## Required Readings

- The Future of Storytelling (2017). Video retrieved from:  
<https://www.youtube.com/channel/UCxANyRzvWuk9A5r71joGNNg>
- The Future of Storytelling with Mariana Acuna (Opaque Studios), Guy Primus (Virtual Reality Company) and Jay Tucker (UCLA Anderson) (Nov. 2018). Video retrieved from:  
<https://techcrunch.com/video/the-future-of-storytelling-with-mariana-acuna-opaque-studios-guy-primus-virtual-reality-company-and-jay-tucker-ucla-anderson-tc-sessions-ar-vr-2018/>
- Alex Mendes and Hugo Catraio, (2014). wenevermeet, <http://instagram.com/wenevermet>
- Walker Rettberg, J. (2017). Hand Signs for Lip-syncing: The Emergence of a Gestural Language on Musical.ly as a Video-Based Equivalent to Emoji, *Social Media + Society*.  
<http://journals.sagepub.com/doi/abs/10.1177/2056305117735751>
- Parasnis, A, (Oct. 2018). Adobe Previews Project Aero: Augmented Reality and the Incredible Future of Storytelling. Retrieved from:  
<https://blogs.adobe.com/creative/adobe-previews-project-aero-augmented-reality-and-the-incredible-future-of-storytelling/>
- Kramer, Bryan. (2018). The Future of Human Experience is Narrative Input.  
<http://bryankramer.com/the-future-of-human-experience-is-narrative-input/>

## Activities & Assignments

- Write a blog post reflection on this course. What has been new to you? Have any of the readings, discussions, blog conversations, tweets etc.. changed how you thought of any of the topics? What readings really made an impression on you? What are your key take-aways? Is there anything you might change in the future (tweet more often, run a crowd-funding project, look at selfies in a different way)
- Send a tweet



# COURSE ASSESSMENT & GRADED ACTIVITIES

## Assessments Overview and Weighting

Please refer to the “Key Course Dates” section for a list of all assessment due dates.

Assessment	Weighting
Assignment 1: Web 2.0 Participation & Blog Comments (throughout)	25%
Assignment 2: Digital Literacy and Me	20%
Assignment 3: Theory of the Selfie	25%
Assignment 4: Online Activism: Petitioning & Protest	30%
<b>TOTAL</b>	<b>100 %</b>

Marking criteria for all assignments will be specified within the instructions for the assignment. Please review these criteria before completing your assignments.

## Assessment Details and Evaluation Criteria

### Assignment #1 - Web 2.0 Participation & Blog Comments

*Description / Instructions* This course on New Media Narratives is informed by contemporary thinking on transliteracy, meaning the ability to read, write and interpret across a range of media. For this reason, it is important that the course itself is delivered across these environments and that you develop a fluent and practical understanding of their operation. Teaching is not confined to the model adopted by some distance learning courses in which material is asynchronously downloaded by students and thenceforth treated as conventional print texts. Likewise, video, audio and synchronous Google Hangout chats and presentations are useful and may be included as learning materials.

Much of the online learning in this course happens within Moodle and our class blog. Students are encouraged to comment on the Module posts written by the instructor (on the class blog). Comments should be a minimum of 200 words and offer a critique of that week's posting, seek clarification, compare or contrast postings, or provide additional evidence or new information (such as a link to a related article, website, etc.).

We will make use of other networked environments, including but not limited to: Twitter, Animoto, hangouts, google docs, and more. Therefore, **participation** is essential to online learning, and this in turn requires regular logging-on. Besides regular logging on, your active participation will be required. Sometimes this sharing may unfold through a blog post to which you will be required to comment and respond in a timely manner. At other times, discussions will occur in real time via a Skype chat, Google Hangout or Blackboard Live chat.. During these synchronous events, your participation is very much encouraged, but of course not mandatory as we all have hectic schedules. All synchronous meeting times/places will be indicated well in advance on the class blog and in Moodle. It is your duty to check both home-bases\* frequently.

Participation is not, however, simply a case of being online. For #NMN, participation includes reading and viewing material, doing some of your own research, and discussing material and ideas (on the blog, in Moodle, during Google Hangout chats etc...) with an open, questioning mind and strong opinions. It does not necessarily include understanding all the readings immediately. For your participation you will not be assessed upon your brilliance, but upon the basis of your involvement. This includes saying things like I didn't understand the bit where Howard Rheingold notes... or Thomas presents an interesting argument however she doesn't consider... Such engagement will form the essence of our online learning and community.

### *Evaluation Criteria\**

<b>Blog Comments/Online Participation</b>	5	4	3	2
Comments should be a minimum of 200 words and offer a critique of that week's posting, seek clarification, compare or contrast postings, or provide additional evidence or new information (such as a link to a related article, website, etc.).	Comments are the required length and demonstrate critical thinking (such as seek clarification, provide additional evidence etc...) Comments add new information to extend blogger's ideas. Comment includes original related ideas.	Comments add some new information to extend blogger's ideas.	Comments include little linking to the module content.	Comments are short value judgments. (Good, Nice, Interesting.)

*\*For details on the criteria review the Assignment in the COMM 555 eClass*

## Assignment #2 - Digital Literacy and Me

*Description / Instructions* This assignment asks you to assess your overall literate practices and to present them in a video format. It's designed to help you think critically about all aspects of literacy, and also to help you explore your experiences in an autobiographical genre.

- How do you collaborate and build communities on the web? How have you done so in the past? How will you do so in the future? What aspects of your identity are available online? When did you first make a web page or blog? How has the web, and participation on online communities like Facebook, Blogger, Instagram, Snapchat, and Twitter, shaped your life so far?
1. Assemble a collection of information related to your (trans)literacy life – images, links, video and any other forms of media and writing you'd like.
  2. Craft a narrative which explains and discusses your literacy autobiography experiences using the web and online applications (like ICQ, Facebook, Twitter, Delicious) from the first time you can remember to today.
  3. Create a video of about three minutes, during which you present your literacy narrative in a way that takes advantage of the web as a medium.
  4. Record and publish your video along with any other information (see step 3) to the class blog. Please simply use your mobile phone, computer, tablet etc... to record and then upload your finished audio to YouTube or SoundCloud. Here is some info on videoing with YouTube:  
<http://www.makeuseof.com/tag/3-ways-add-audio-video-youtube/>  
<https://theaudacitytovideo.com/youtube-with-videoing-and-growing-your-video-audience-tap186/>
  5. Title your blog post: Digital Literacy & Me, tag your post with assignment 1, your name (NOTE: do **not** include quotation marks in the tags).
  6. Include a brief 1-2 paragraph reflection on creating your video.

### *Evaluation Criteria*

1	Introduction effectively draws the listener in. Provides relevant information and establishes a clear purpose engaging the listener immediately. You note who is speaking, the date the video was produced, and where the speaker is located. (15 points)
2	How well you create a narrative which presents your experiences using the web, discuss your involvement

	in online spaces and incorporate answers to the questions noted in steps 2 and 4. (30 points)
3	How well you incorporate different types of media (sound, video, photos) and links to outside sources into your narrative. Do the images and other modes support your digital literacy experiences? How well does the music add to the mood of the narrative? (25 points)
4	How creative you are in presenting your material in ways which take advantage of the video medium ( i.e. how usable and accessible to your readers is your video = voice, clarity, pacing, creativity and grammar). (20 points)

### Assignment #3 - Theory of the Selfie

**Description / Instructions** During this course and in the Selfie module especially, we have addressed and critiqued issues of identity and representation and the role narrative plays in that representation. Your task, is to critique at least FIVE selfies. You may choose your own selfies or selfies that someone else (celebrity or otherwise) has posted publicly online. You are to analyse each selfie in relation to ideas of power, production, representation and identity. You will address key concepts and readings we have done in class and on the blog. You will examine the selfies as both a creator and a product/subject. Also, you will need to address issues of publishing; how selfies are easily published today if one has internet access etc.

Your critical analysis of at least five selfies will be published on the class blog. You must include the five images to which you refer. Keeping multimodality in mind, you may embed images or videos that help support your analysis. You may also refer to other students' comments or work. All sources, including blog comments, must be cited using APA style and links.

You will also need to submit your assignment in e-class. To do so, please create a Word document that includes your analysis and images and a link to your blog post and submit that.

#### Some Suggestions:

1. Selfies as discourse. This discourse gives the selfies meaning and value (see Gee, 1999 for more on language and significance). Language can have a strategic focus and shape what we understand. How do your five selfies add significance? How do they shape your understanding of the image (or scene in the image) or the context around it. How do the selfies help you understand the image as both a representation and as a presentation (enacted performance)? Examples: What is the history (or histories) of the selfie? How do these histories map to contemporary media and scholarly discourses regarding self-representation, autobiography, photography, and/or celebrity? You must refer to course readings and other resources to answer this sufficiently.
2. Selfies as location. Where the selfie is placed adds to the significance and context of the image.

Critically think about what platform was used to post these selfies and where they were originally published. What role does the platform play in the (re)presentation of the selfie. Refer to sources and examples in your answer. You must refer to course readings and other resources to answer this sufficiently.

3. Selfie as ethics. Examples: Who practices empowering the selfie generation? Who does not? Who cannot? How do these questions map to larger issues of class, race, gender, sexuality, religion and geography? What responsibilities do those who circulate selfies of others have toward the original creator of the photo? What is the relationship between selfies and other forms of documentary photography, with regard to ethics? You must refer to course readings and other resources to answer this sufficiently.

### Evaluation Criteria

Criteria	Unsatisfactory - Beginning	Developing	Accomplished	Exemplary	Total
Content Selfie Assignment	<b>0-34 points</b>	<b>35-39 points</b>	<b>40-44 points</b>	<b>45-50 points</b>	/50
	Selfie Assignment lacks critical thinking. Superficial connections are made with key course concepts and course materials, activities, and/or assignments	Selfie Assignment demonstrates limited critical thinking in applying, analyzing, and/or evaluating key course concepts and theories from readings, lectures, media, discussions, activities, and/or assignments. Minimal connections made through explanations, inferences, and/or examples.	Selfie Assignment demonstrates some degree of critical thinking in applying, analyzing, and/or evaluating key course concepts and theories from readings, lectures, media, discussions activities, and/or assignments. Connections made through explanations, inferences, and/or examples.	Selfie Assignment demonstrates a high degree of critical thinking in applying, analyzing, and evaluating key course concepts and theories from readings, lectures, media, discussions activities, and/or assignments. Insightful and relevant connections made through contextual explanations, inferences, and examples.	
Personal Growth	<b>0-13 points</b>	<b>14-15 points</b>	<b>16-17 points</b>	<b>18-20 points</b>	/20

	Conveys inadequate evidence of Selfie Assignment on own work in response to the selfie questions posed (discourse, location, ethics). Personal growth and awareness are not evident and/or demonstrates a neutral experience with negligible personal impact. Lacks enough inferences, examples, personal insights and challenges, and/or future implications are overlooked.	Conveys limited evidence of Selfie Assignment on own work in response to the selfie questions posed (discourse, location, ethics). Demonstrates less than adequate personal growth and awareness through few or simplistic inferences made, examples, insights, and/or challenges that are not well developed. Minimal thought of the future implications of current experience.	Conveys evidence of selfie questions posed (discourse, location, ethics) on own work with a personal response to those questions/guiding ideas. Demonstrates satisfactory personal growth and awareness through some inferences made, examples, insights, and challenges. Some thought of the future implications of current experience.	Conveys strong evidence of own work with a personal response to the selfie questions posed / guiding ideas (discourse, location, ethics). Demonstrates significant personal growth and awareness of deeper meaning through inferences made, examples, well developed insights, and substantial depth in perceptions and challenges. Synthesizes current experience into future implications.	
<b>Writing Quality</b>	<b>0-13 points</b>	<b>14-15 points</b>	<b>16-17 points</b>	<b>18-20 points</b>	<b>/20</b>
	Poor writing style lacking in standard English, clarity, language used, and/or frequent errors in grammar, punctuation, usage, and spelling. Needs work.	Average and/or casual writing style that is sometimes unclear and/or with some errors in grammar, punctuation, usage, and spelling.	Above average writing style and logically organized using standard English with minor errors in grammar, punctuation, usage, and spelling.	Well written and clearly organized using standard English, characterized by elements of a strong writing style and basically free from grammar, punctuation, usage, and spelling errors.	
<b>Writing for the Web</b>	<b>0-2</b>	<b>3-5 points</b>	<b>6-8 points</b>	<b>10 points</b>	<b>/10</b>
	The blog post of your Selfie Assignment does not show awareness of the online environment. No	Your Selfie Assignment blog post suggests a very slight awareness of the online environment with only one link or one image and limited copyright	The Selfie Assignment is clearly written for the web. There are links and images and other relevant multimodal aspects. Limited copyright	This Selfie Assignment blog post lives and breathes the web. There are images, links, multimodal devices, and all proper copyright citations	

	copyright captions have been included.	information.	information.	have been included.	
<b>TOTAL POINTS (sum of 4 Criteria)</b>					<b>/100</b>

## Assignment #4 - Online Activism: Petitioning & Protest

**Description / Instructions** Having discussed aspects of online activism and protesting, students will have an opportunity to participate themselves. Students will craft a petition, keeping in mind the online environment, and choose an online tool such as Change.org, Avaaz.com, ipetition etc. Students should choose an issue that is relevant to them and write a strategic, directed, and impact-driven petition. You will be creating an effective advocacy narrative. You will need to write text and include an image. Both image and text must be your own. You may remix and existing image but only if it's Creative Commons license allows you to do so. Additionally, you must properly cite any sources for your text and image using APA style and links.

This assignment comprises TWO parts. **Part ONE** is your online petition that you will publicise on an online activism site of your choosing (such as Change.org). You may delete the petition after the completion of this course HOWEVER you may find that you receive signatures and make a difference. As such, take care in choosing your topic to petition. The more local and relevant it is, the more likely to be successful.

**Part TWO** is a blog post authored by you and that is published on our class blog. In the blog post you will link or embed your petition (or a screen capture of it). You will also write approximately 2-3 paragraphs discussing the creation of your petition alongside the critical readings and discussions throughout the course. Include multimodality in your blog post so at least another image (other than your screen cap to your petition) and a video or a pertinent twitter feed etc. So TWO aspects of multimodality.

You will also need to submit your assignment in e-class. To do so, please submit the link to your blog post and petition.

## Evaluation Criteria

Criteria	Unsatisfactory - Beginning	Developing	Accomplished	Exemplary	Total
Main Elements of an Online Petition	<b>0-34 points</b>	<b>35-39 points</b>	<b>40-44 points</b>	<b>45-50 points</b>	/50
	<p>Online Petition lacks the main elements of an online petition:</p> <ul style="list-style-type: none"> <li>□ Strong headline</li> <li>□ Eye-catching visuals</li> <li>□ Clear opening statement</li> <li>□ Opposition view</li> <li>□ Summary statement</li> <li>□ Active voice</li> <li>□ Appropriate targets (who is the petitioned aimed at?)</li> <li>□ Concise text</li> </ul>	<p>Online petition has some of the main elements required:</p> <ul style="list-style-type: none"> <li>□ Strong headline</li> <li>□ Eye-catching visuals</li> <li>□ Clear opening statement</li> <li>□ Opposition view</li> <li>□ Summary statement</li> <li>□ Active voice</li> <li>□ Appropriate targets (who is the petitioned aimed at?)</li> <li>□ Concise text</li> </ul>	<p>Online petition has most of the elements required: Online Petition lacks the main elements of an online petition:</p> <ul style="list-style-type: none"> <li>□ Strong headline</li> <li>□ Eye-catching visuals</li> <li>□ Clear opening statement</li> <li>□ Opposition view</li> <li>□ Summary statement</li> <li>□ Active voice</li> <li>□ Appropriate targets (who is the petitioned aimed at?)</li> <li>□ Concise text</li> </ul>	<p>Online petition has all of the elements required: Online Petition lacks the main elements of an online petition:</p> <ul style="list-style-type: none"> <li>□ Strong headline</li> <li>□ Eye-catching visuals</li> <li>□ Clear opening statement</li> <li>□ Opposition view</li> <li>□ Summary statement</li> <li>□ Active voice</li> <li>□ Appropriate targets (who is the petitioned aimed at?)</li> <li>□ Concise text</li> </ul>	
Blog Post as evidence of Critical Thinking	<b>0-13 points</b>	<b>14-15 points</b>	<b>16-17 points</b>	<b>18-20 points</b>	/20
	<p>Online Petition lacks critical thinking. Superficial connections are made with key course concepts and course materials, activities, and/or assignments</p>	<p>Online Petition demonstrates limited critical thinking in applying, analyzing, and/or evaluating key course concepts and theories from readings, lectures, media, discussions, activities, and/or assignments. Minimal connections made through explanations,</p>	<p>Online Petition demonstrates some degree of critical thinking in applying, analyzing, and/or evaluating key course concepts and theories from readings, lectures, media, discussions activities, and/or assignments. Connections made through explanations, inferences, and/or</p>	<p>Online Petition demonstrates a high degree of critical thinking in applying, analyzing, and evaluating key course concepts and theories from readings, lectures, media, discussions activities, and/or assignments. Insightful and</p>	



		inferences, and/or examples	examples.	relevant connections made through contextual explanations, inferences, and examples.	
<b>Writing Quality</b>	<b>0-13 points</b>	<b>14-15 points</b>	<b>16-17 points</b>	<b>18-20 points</b>	<b>/20</b>
	Poor writing style lacking in standard English, clarity, language used, and/or frequent errors in grammar, punctuation, usage, and spelling. Needs work.	Average and/or casual writing style that is sometimes unclear and/or with some errors in grammar, punctuation, usage, and spelling.	Above average writing style and logically organized using standard English with minor errors in grammar, punctuation, usage, and spelling.	Well written and clearly organized using standard English, characterized by elements of a strong writing style and basically free from grammar, punctuation, usage, and spelling errors.	
<b>Writing for the Web</b>	<b>0-2</b>	<b>3-5 points</b>	<b>6-8 points</b>	<b>10 points</b>	<b>/10</b>
	The blog post corresponding to the online petition does not show awareness of the online environment. No copyright captions have been included. In the blog post there is not link or embedded petition (or a screen capture of it). The 2-3 paragraphs discussing the creation of your petition alongside the critical readings and discussions throughout the course is not apparent. There is no multimodality in the blog post (so at least another image - other	The blog post corresponding to the online petition suggests a very slight awareness of the online environment with limited copyright information. The blog post corresponding to the online petition does not show awareness of the online environment. In the blog post there is not link or embedded petition (or a screen capture of it). The 2-3 paragraphs discussing the	The blog post corresponding to the online petition show awareness of the online environment. Some copyright captions have been included. In the blog post there is a link or embedded petition (or a screen capture of it). The 2-3 paragraphs discussing the creation of your petition alongside the critical readings and discussions throughout the course is apparent. There is multimodality in the blog post (so at least	The blog post corresponding to the online petition show extreme awareness of the online environment. All copyright captions have been included. In the blog post there is a link or embedded petition (or a screen capture of it). The 2-3 paragraphs discussing the creation of your petition alongside the critical readings and	

	<p>than your screen cap to your petition- and a video or a pertinent twitter feed etc. So TWO aspects of multimodality.</p>	<p>creation of your petition alongside the critical readings and discussions throughout the course require refining. There is not sufficient multimodality in the blog post (so at least another image - other than your screen cap to your petition- and a video or a pertinent twitter feed etc. So TWO aspects of multimodality.</p>	<p>another image - other than your screen cap to your petition- and a video or a pertinent twitter feed etc. So TWO aspects of multimodality.</p>	<p>discussions throughout the course highlight relations to other readings and class content. There is multimodality in the blog post (so at least another image - other than your screen cap to your petition- and a video or a pertinent twitter feed etc. So TWO aspects of multimodality.</p>	
<b>TOTAL POINTS (sum of 4 Criteria)</b>					<b>/100</b>

# COURSE-SPECIFIC POLICY STATEMENTS

## Penalty for Late Assessments

In this course, the penalty for late assessments will be assigned at the discretion of the instructor. If you have extenuating circumstances that will prevent you from handing in your assignments on-time, please contact your instructor *before* the due date to discuss the potential options.

## Citation Style

Written assignments must comply with a University-accepted citation style, either MLA or APA. For more information, visit the University libraries website ([www.library.ualberta.ca](http://www.library.ualberta.ca)) and click 'Citation & Writing Help' in the Library Services menu.

## Understanding Your Grades

The University of Alberta uses a letter grading system with a four-point scale of numerical equivalents for calculating grade point averages. Grades reflect judgments of student achievement made by instructors. These judgments are based on a combination of absolute achievement and relative performance in a class.

All final results are reported using a letter grade or grade point value.

The following table presents an approximate guide for understanding the relationship between percentage grades and letter grades:

### Grade/Percentage

A+/95-100

A/ 90-94

A-/85-89

B+/80-84

B/75-79

B-/70-74

C+/65-69

C/60-64

C-/55-59

D/50-54

F/<50

# UNIVERSITY & FACULTY OF EXTENSION

## GRADING POLICY

### Official Grade Notification

Students can access and print their final grades **only** through Bear Tracks, an online service provided to University of Alberta students. (To log into Bear Tracks, visit <https://www.beartracks.ualberta.ca>.) Any other edition or statement of a final grade should be considered unofficial, including those released in eClass or by other means. ***If you would like to receive an email notifying you when your final grades are available, please sign on to Bear Tracks and visit the Grades section.***

### The University of Alberta Grading System

The following table provides information about the meaning of letter grades in graduate courses:

Grading in Graduate Courses		
Descriptor	Letter Grade	Grade Point Value
Excellent	A+	4.0
	A	4.0
	A-	3.7
Good	B+	3.3
	B	3.0
Satisfactory	B-	2.7
	C+	2.3
Failure	C	2.0
	C-	1.7
	D+	1.3
	D	1.0
	F	0.0

### Failing Grades

Students will receive a failing grade under the following conditions:

- if the student has failed to meet the course requirements at the required standards stipulated by the course instructor, e.g. the student's aggregate grade on submitted assignments is lower than the minimum passing grade for the course;
- if the student has failed to withdraw from the course. Non-attendance does not constitute notice of withdrawal from a course. If the student chooses to withdraw from a course. Please refer to the University Calendar for withdrawal deadlines.

## Grade Appeals

The assignment of grades is the responsibility of the course instructor. Any concerns regarding grades should first be discussed with the instructor within 10 business days from the date the marked assignment/examination was returned. If the problem is not resolved, students may wish to consult the MACT office regulations regarding grade appeals. The University of Alberta has developed procedures in order that learners who encounter concerns and problems related to academic standing, learning assessment/grades, program requirements, or other matters may have them reviewed equitably and expeditiously. Copies of these procedures can be obtained from the Office of the Dean at 2-240 Enterprise Square, 10230 Jasper Avenue, phone (780) 492-2681.

# UNIVERSITY AND FACULTY OF EXTENSION POLICY STATEMENTS

## Course Outline Policies

Policy about course outlines can be found in the [Academic Regulations](#) section 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 [www.governance.ualberta.ca](http://www.governance.ualberta.ca)) and avoid any behaviour which 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.

## Recording in the Classroom

Audio or video recording, digital or otherwise, of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the instructor or as a part of an approved accommodation plan. Student or instructor content, digital or otherwise, created and/or used within the context of the course 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).

## Accommodating Disabilities

If you have a disability or condition that may require some modifications, please contact Student Accessibility Services (2-80 Students' Union Building; PH: (780) 492-3381; TTY: (780) 248-1665) and obtain a determination as to what accommodations should be made.

## Withdrawal, Refunds, and Transfer Information

If you wish to drop or withdraw from this course, you must do so by the official drop or withdrawal deadline. Please refer to the University Calendar for information about official drop and withdrawal policies and deadlines, as well as guidelines to the withdrawal process. *Non-attendance does not constitute notice of withdrawal from a course. Please note that a failing grade can be assigned to any student who has not officially withdrawn from the course.*

## Your @ualberta.ca Email Address

The University of Alberta uses email to communicate important information and notices to our students, and you have been automatically assigned an @ualberta.ca email account. It is your responsibility to check your @ualberta.ca email account regularly. Visit

<https://www.ualberta.ca/extension/student-info/university-email-correspondence> for more information.

## In Case of Emergency

All students attending classes at Enterprise Square MUST be familiar with the Faculty of Extension's Emergency Protocols in the event of a fire or other emergency situation. To review emergency protocols, please visit <https://goo.gl/GuAk6K>.

