

SYLLABUS
EDC 534 Seminar on Digital Authorship
SPRING 2018
University of Rhode Island

This course introduces major theories of digital authorship as a pedagogical approach to digital literacy and includes a range of hands-on dynamic learning experiences that integrate digital media, technologies, and best practice strategies for teaching composition and authorship in a Web 2.0 world.

Instructor

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Instructor Office Hours

Mondays, 12 – 1 p.m. and other times by appointment

Context and Background

This course is designed as part of the Graduate Certificate in Digital Literacy, a four-course sequence. The core learning outcomes of the Graduate Certificate in Digital Literacy include the following:

- **Gain Knowledge.** Deepen your ability to read and critically analyze the wide variety of texts available online and learn practical strategies that you can share with others
- **Create.** Gain experience in composing texts using digital media tools that facilitate the use of language, image, sound and interactivity for digital sharing in global networked spaces
- **Examine.** Understand how digital media texts, tools and technologies reshape the nature of knowledge, impact personal and social relationships, and alter organizational practices in the workplace, school and community
- **Collaborate.** Work collaboratively with educators, librarians and media professionals to design and create learning environments where digital media resources are accessed, analyzed and created in ways that contribute to learning
- **Lead.** Develop and apply leadership and change management skills that enable them to promote and implement best practices in digital literacy education through direct impact in the community or workplace

- **Grow.** Cultivate habits of mind that support an expanded conceptualization of literacy as it applies to digital media environments, including tenacity, reflection, creativity, flexibility, and lifelong learning.

WHY TAKE THIS COURSE?

Rationale

In this course, we examine the practice of authoring multimedia texts as a form of learning. Today, even very young children discover the power of digital authorship by developing their creative expression skills and reaching audiences with their drawings, stories and songs. Children make videos as a form of informal play, at home, in the neighborhood and on the playground. And teens and young adults may discover that their personal, social and emerging professional identity depends on how they represent their own lives through practices of curation and creation.

To be literate today, one needs to be both a skilled reader and a competent writer, able to use a variety of technology *tools* (the Internet, word processing, graphic design software, digital camera, editing) in different *social contexts* (including for work, leisure and citizenship activities). You need the ability to access, analyze and compose messages using *symbol systems* (language, image, music, sound) across different *modes* (informational, narrative and persuasive) and *genres* (music videos, flyers, gifs, email, web pages, etc). And because literacy is a form of social action, it involves actively navigating a set of power relationships as a member of a *discourse community* (as a family member, a music fan, part of a team, etc).

In this course, we'll examine multimedia authorship through a variety of disciplinary and professional perspectives, including media literacy, media arts, youth media, writing and rhetoric, media studies and education. As an expanded conceptualization of literacy, digital literacy depends on re-imagining the role of a host of related concepts: texts, voice, agency, expression, representation, process and product, and the role of the creative artist in a Web 2.0 world.

But even as the variety of free or inexpensive digital tools continue to proliferate, nothing about the process of creating digital media is easy – like all creative processes, the practice of authorship requires intellectual curiosity, courage, confidence, tenacity and openness to risk-taking and experimentation. And although scholars may proclaim the empowerment that results from creative expression, there are also some risks and challenges involved in digital authorship. In this class, we explore the practice of digital authorship by considering creative work as an essential part of the inquiry process.

LEARNING OUTCOMES

After completing this course, you will:

1. Deepen awareness of yourself as a literate individual and reflect on your personal and social identity as an author in the home, workplace, for citizenship and daily life.
2. Gain knowledge of how changes in society and technology are shaping approaches to writing, media production, multimodal media composition and media literacy in the context of K-12 and higher education, and in informal learning environments, including home, library and community.
3. Understand how digital media production practices for learning embody ideologies about the relative value of creativity, identity, collaboration, authority, representation, power and social action.
4. Strengthen research, reading comprehension, critical reading and synthesis skills in learning from texts in a variety of genres and forms.
5. Advance your proficiency as a digital author by using a variety of genres and forms for self-expression, communication and advocacy.
6. Deepen collaborative, organizational, problem-solving and leadership skills in working with others as a member of a creative production team.
7. Gain a broader appreciation of the role of both scholarship and praxis in building an interdisciplinary knowledge community in digital literacy.

REQUIRED BOOKS

Hobbs, R. (2017). *Create to Learn: Introduction to Digital Literacy*. New York: Wiley.

RECOMMENDED READING

Hobbs, R. (2011). *Copyright Clarity: How Fair Use Supports Digital Learning*. Thousand Oaks: Corwin/Sage.

NOTE: Additional required readings shown on the syllabus are available on the course website.

COURSE DESIGN

Educational Philosophy

This fully-online asynchronous course is based on the assumption that (1) learners are engaged and self-directed, able to make strategic choices in order to maximize all available learning opportunities. Another key assumption of this class is that (2) people learn best by making and doing things. A final assumption of this course is that (3) reflection is an essential literacy component that can be activated through social interaction in a challenging and supportive community where there are high levels of respect and trust. For the best learning environment possible, we will depend on every student to respect and apply these fundamental design principles.

Format of the Course

This is an online learning experience so you'll have an intense experience that will require self-direction and independent learning.

- *Online Community.* We will use a combination of video chat, threaded discussion and other online tools to build and sustain a learning community. Each week, you must participate in a synchronous or asynchronous online learning community.
- *Creating media is a powerful form of learning.* You will create some form of media each week. The instructor will provide, in writing, specific description of the assignments with expectations and criteria to be used for evaluation. Assignment materials for each of the assignments listed below will be available under "Assignments" on the course website. For major graded assignments, written feedback is provided through email.
- *Reflection Matters.* Experiential learning works best when learners engage in self assessment and reflection. You will be expected to notice what you are learning about yourself as a learner, a do-er, and a creative person this semester. Some weekly assignments will require formal written or video reflection.

Open Network Learning Environment

The design for this course is a form of open network learning environment. Instead of using a learning management system like Sakai, you participate in a variety of online creative and collaborative endeavors, using a variety of digital tools and technologies. You will use a wide range of free and low-cost digital authoring tools during the semester. The skills you learn by doing this directly transfer to your work as an engaged citizen. Some of the work you create for this course will be public and some will be public. You will primarily share content to these locations: (1) your own course blog, (2) our closed Facebook group, and (3) Twitter.

Independent and Collaborative Learning

Most of the learning in this class occurs through reading and viewing, followed by interacting with instructor and peers to share ideas and interpretations. This is not a "sit and get" course where you listen and learn. You will learn by completing weekly reading, viewing and other assignments that require interaction with your peers. You are free to choose the activities that are most meaningful to you. However, it is expected that you devote approximately 6 – 9 hours to this course each week in completing learning activities. *Please block out time on your academic calendar to complete the weekly learning tasks.*

A Note about Technology Competencies

Everyone is on the journey of a lifetime: learning to learning new technology tools, as our cell phones, tablets, laptops become essential part of leisure, work and citizenship. But we all don't begin this course with the same kinds or levels of skill. Many of the apps and digital tools we explore may be new to you. Some examples include: YouTube, FlipGrid,

Puppet, Screencast-O-Matic, Twitter, Padlet and Google Docs. You can learn from others and teach others by supporting your peers by being a helper, coach, mentor, colleague, collaborator, and critic. Each of these roles promotes learning.

FORMAT OF THE COURSE

Location

Course Website: We are not using Sakai. All information for the course is available at <https://digitalauthorship.org>

Private Discussion Board. Our threaded discussion and study group is located in a closed Facebook group: <https://www.facebook.com/groups/digitalauthorship/>. To share a message to this group without going to Facebook, you can compose and send an email to: digitalauthorship@groups.facebook.com

Twitter. We share our learning with each other and with the world on Twitter using the hashtag #EDC534.

Optional Weekly Class Meeting. This is a fully-online class, which has an optional synchronous video class meeting for one hour weekly on Mondays at 7 p.m or at a time convenient to most class members. If you are unable to participate in the online class, you will be expected to watch and comment on the video recording in our Facebook group.

ASSIGNMENTS

LEAP Projects (300 points)

You will create media as digital authors and reflect on your learning experiences. Three LEAP activities are designed to support the development of your digital authorship skills and help you develop collaboration and project-management skills. Each of the LEAP experiences contributes to the development of your personal and professional identity.

LEAP #1. Critically Analyze a Mentor Text

LEAP #2. Create with Images

LEAP #3. Digital Storytelling

Class Participation (300 points—20 pts per week)

Learning requires action and reflection on action. Each week, after reading, viewing and engaging in hands-on learning, you engage in activities designed to reflect on what you're learning by participating in our knowledge community. Some weeks, you will compose a reflective essay or create a bit of digital content in a particular form of media, posting it to your own blog. In these activities you synthesize key ideas and reflect on their relevance to your life and work. The instructor may comment on your work if it is exemplary or unsatisfactory.

Final Paper/Project

Research Paper, Creative Project or Curriculum (400 points)

In graduate school, you develop your own unique expertise that helps advance your knowledge and career ambitions. In the final paper, you have maximum latitude to develop a paper/project to meet your own learning goals. You may work individually or with a partner. For this work, it's best if you use this opportunity to develop your expertise in ways that advance your personal interests and professional career. Students may examine a specific research topic, create a curriculum, or develop a creative project that is integrally connected to the themes and issues explored in this course.

With all this freedom, it is important to focus on something “doable” in just six weeks. If you choose to develop a curriculum or a creative media project, you'll submit *both* a project and a short paper that describes your aims, strategy and work process. You may also choose to write a research paper by gathering information and acquiring expertise on a focused topic of special interest to write a scholarly paper (15 – 25 pages) suitable for conference presentation or submission to a scholarly journal.

To facilitate sharing, all students compose a **video Ignite presentation** (pecha kucha) that describes your completed work in a short 20-slide video screencast. This is posted online and shared via Twitter with the #EDC534 hashtag.

COURSE POLICIES

What's Public and Private

In an open-network learning environment, you are expected to maintain a public identity as a learner, as the course aims to develop competencies that directly apply to your emerging identity as a leader in digital literacy education. Discussion and dialogue is restricted to a closed Facebook group open only to the instructor and members of the class. For the major work you create in this course, you may choose to use an existing blog or create one just for this class. You may use an existing Twitter account or create a new account using a pseudonym. Class members give and receive feedback in a constructive, authentic and responsible manner. The instructor offers feedback and grading privately via email.

Deadlines

Weekly assignments must be completed on time. There are no make-up opportunities for missed class participation activities and LEAPS. Because media businesses rely on strict adherence to deadlines, this course employs a deadline standard similar to most print and TV newsrooms. All deadlines are on midnight of the due date and work submitted later than 12 pm midnight on the due date will not count for course credit.

Accommodation for Disabilities and Special Needs

Any students who have a need for accommodation based on the impact of a disability should contact me privately to discuss the specific situation. Contact Disability Services to coordinate reasonable accommodations for students with

documented disabilities at 330 Memorial Union, 401-874-2098,
<http://www.uri.edu/disability/dss/>

Plagiarism, Copyright and Fair Use

Students are expected to make use of remix creativity in this course and produce original writing and creative work. Human creativity depends upon the ability to summarize, use, and rework the creative contributions of others as part of our own learning experience. It is expected that you will carefully select images and multimedia to illustrate, contextualize and comment on ideas. Learn more about how to evaluate when your use of copyrighted materials is lawful. It is expected that you will be the author of all the work you submit. Citation norms depend on the type of media you are creating and you are expected to use appropriate norms based on the medium. On your blog, you will be expected to use both appropriately-selected hyperlinks as well as a Works Cited list that presents citations in American Psychological Association (APA) citation format. Penalties for plagiarism may range from a reduced grade on an assignment to failing the course.

Spring 2018 Course Schedule

This syllabus is subject to change with fair notice

DATE	READING	DELIVERABLE
First Meeting: Wednesday, January 24, 7 pm. 1. Introduction to the Course		
2. What is Digital Authorship? <i>What are the conditions under which creative expression flourishes?</i>		
Jan 29	<p><i>Create to Learn</i>, Chapters 1 – 3 (pp. 1 – 44) and Chapter 7 (pp. 103 – 121)</p> <p>Buckingham, David (2008). Defining digital literacy: What do young people need to know about digital media? In C. Lankshear and M. Knobel (Eds), <i>Digital Literacies: Concepts, Policies and Practices</i> (pp. 73 – 90). New York: Peter Lang.</p>	Activity: Create a blog and write your first post
3. The Critical and the Creative <i>What is the relationship between readers and writers in a digital age?</i>		
Feb 5	<p><i>Create to Learn</i>, Chapters 4 and 5 (pp. 45 – 86) and Chapter 8 (pp. 123 – 137)</p> <p>Pangrazio, L. (2016). Reconceptualising critical digital literacy. <i>Discourse</i>, 37(2), 163–174.</p>	LEAP #1 Critically analyze a mentor text Comment on a Burst Your Bubble podcast
4. In the Real World: Digital Civic Engagement <i>Can digital authorship help to change the world?</i>		
Feb 12	<p><i>Create to Learn</i>, Chapter 6 (pp. 87 – 101)</p> <p>Hobbs, R. (2016). Capitalists, consumers and communicators: How schools approach civic education. In E. Gordon and P. Mihailidis (Eds), <i>Civic Media: Technology, Design, Practice</i> (pp. 355- 370). Cambridge: MIT Press.</p> <p>Mihailidis, P. & Gerodimos, R. (2016). Connecting pedagogies of civic media: The literacies, connected civics and engagement in daily life. In E. Gordon and P. Mihailidis (Eds), <i>Civic Media: Technology, Design, Practice</i> (pp. 371 - 393). Cambridge: MIT Press.</p>	Activity: Find and comment on examples of digital civic engagement

<p>5. Digital Authorship In and Out of School <i>What does digital authorship look like in different types of educational contexts?</i></p>		
Feb 19	<p>Hobbs, <i>Create to Learn</i> Chapter 9 (pp. 139 – 153)</p> <p>Howell, E. (2017). Expanding argument instruction: Incorporating multimodality and digital tools. <i>Journal of Adolescent & Adult Literacy</i>, 0(0), 1–10.</p> <p>Soep, Elisabeth (2016). Youth agency in public spheres: Emerging tactics, literacies and risks. In E. Gordon and P. Mihailidis (Eds), <i>Civic Media: Technology, Design, Practice</i> (pp. 371 - 420). Cambridge: MIT Press.</p> <p>Shanahan, L. (2012). Lessons in multimodal composition from a fifth grade classroom. In S. Miller & M. McVee (Eds), <i>Multimedia Composition in Classrooms</i> (pp. 97 – 113). New York: Routledge.</p>	Activity: Find and comments on examples of digital authorship in and out of school
<p>6. Identity in a Digital Age <i>How does authorship help to construct personal, social and political identity?</i></p>		
Feb 26	<p>Buckingham. David (2007) D. Introducing Identity. In D. Buckingham (Ed.). <i>Youth, Identity, and Digital Media</i> (pp. 1 -24). The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning. Cambridge, MA: The MIT Press.</p> <p>Wise, J. B., & O’Byrne, W. I. (2015). Social scholars: Educators’ digital identity construction in open, online learning environments. <i>Literacy Research: Theory, Method, and Practice</i>, 64(1), 398-414.</p>	LEAP 2: Create with Images
<p>7. The Power of Two: Creative Collaboration <i>Why are partnerships so powerful when it comes to creating media?</i></p>		
March 5	<p><i>Create to Learn</i>, Chapter 11 (pp. 187 – 203)</p> <p>Shenk, Joshua Wolf (2014). The power of two. The Atlantic Magazine.</p>	Activity: Create and comment on a vlog or screencast with a partner
<p>SPRING BREAK – WEEK OF MARCH 12 – 18</p>		

<p>8. The Ethics of Representation <i>What kind of power is inherent in the practice of representation?</i></p>		
<p>March 19</p>	<p>Lange, P. (2014). Representational ideologies. <i>Kids on YouTube: Technical identities and digital literacies</i> (pp. 157 – 188). Walnut Creek, CA: Left Coast Press.</p> <p><i>Create to Learn</i>, Chapter 10 (pp. 155 – 16)</p> <p>Parker, J. K. (2013). Critical literacy and the ethical responsibilities of student media production. <i>Journal of Adolescent and Adult Literacy</i> 56: 668–676.</p> <p>Burgess, J. (2006). Hearing ordinary voices: Cultural studies, vernacular creativity and digital storytelling. <i>Continuum</i>, 20(2), 201-214.</p>	<p>Activity: Create an infographic</p>
<p>9. Digital Storytelling <i>What makes digital narratives so powerful and complex as a tool for learning?</i></p>		
<p>March 26</p>	<p><i>Create to Learn</i>, Chapter 10 (pp. 155 – 16), Chapter 12 (pp. 205 – 219) and Chapter 13 (pp. 205 – 220)</p> <p>American Library Association (2014). Storycorps at Your Library. Programming Librarian. http://www.programminglibrarian.org/storycorps/files/SCL_DIY_Guide_2014.pdf</p> <p>Gubrium, A. C., Hill, A. L., & Flicker, S. (2014). A situated practice of ethics for participatory visual and digital methods in public health research and practice: A focus on digital storytelling. <i>American Journal of Public Health</i>, 104(9), 1606–1614.</p> <p>Ranieri, M., & Bruni, I. (2013). Mobile storytelling and informal education in a suburban area: a qualitative study on the potential of digital narratives for young second-generation immigrants. <i>Learning, Media and Technology</i>, 38(2), 217–235.</p>	<p>Activity: TBD</p>

10. Transformativeness		
<i>How do digital authors build upon and advance knowledge by using the creative works of others?</i>		
April 2	<p><i>Create to Learn</i> Chapter 14 (pp. 221 – 238) and Chapter 15 (239 – 250)</p> <p>Hobbs, R. (2011) <i>Copyright Clarity: How Fair Use Supports Digital Learning</i>. Thousand Oaks: Corwin/Sage.</p> <p>Sutherland-Smith, W. (2015). Authorship, ownership and plagiarism in the digital age. In T. Bretag (Ed.), <i>Handbook of Academic Integrity</i>, (pp. 575 - 590). New York: Springer.</p>	LEAP #3 Digital Storytelling
11. Your Create to Learn Journey		
<i>How can “create to learn” pedagogies be applied to the context of your work and life?</i>		
April 9		Activity: Create a creative brief
12. Planning & Developing		
<i>What strategic creative and communication processes will you use in your project?</i>		
April 16		Activity: Create a scope of work plan
13. Creating and Revising		
<i>How do “critical friends” help to advance the quality of your creative work?</i>		
April 23		Activity: Talk with a class member about your project
14. Reflection		
<i>What have you learned about yourself as a learner and creative individual?</i>		
April 30		Activity: Reflect on your learning in this course
FINAL PROJECT: Due Monday, May 7		

READING LIST

- American Library Association (2014). Storycorps at Your Library. Programming Librarian.
http://www.programminglibrarian.org/storycorps/files/SCL_DIY_Guide_2014.pdf
- Buckingham, David (2007) D. Introducing Identity. In D. Buckingham (Ed.). *Youth, Identity, and Digital Media* (pp. 1 -24). The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning. Cambridge, MA: The MIT Press.
- Buckingham, David (2008). Defining digital literacy: What do young people need to know about digital media? In C. Lankshear and M. Knobel (Eds), *Digital Literacies: Concepts, Policies and Practices* (pp. 73 – 90). New York: Peter Lang.
- Burgess, J. (2006). Hearing ordinary voices: Cultural studies, vernacular creativity and digital storytelling. *Continuum*, 20(2), 201-214.
- Gubrium, A. C., Hill, A. L., & Flicker, S. (2014). A situated practice of ethics for participatory visual and digital methods in public health research and practice: A focus on digital storytelling. *American Journal of Public Health*, 104(9), 1606–1614.
- Halverson, E. R., Gibbons, D., Copeland, S., Andrews, A., Llorens, B. H., & Bass, M. B. (2012). What makes a youth-produced film good? The youth audience perspective. *Learning, Media and Technology*, 39(3), 386–403.
- Hobbs, Renee (2017). *Create to Learn: Introduction to Digital Literacy*. New York: Wiley.
- Hobbs, Renee (2016). Capitalists, consumers and communicators: How schools approach civic education. In E. Gordon and P. Mihailidis (Eds), *Civic Media: Technology, Design, Practice* (pp. 355- 370). Cambridge: MIT Press.
- Hobbs, Renee (2011). *Copyright Clarity: How Fair Use Supports Digital Learning*. Thousand Oaks: Corwin/Sage.
- Howell, Emily (2017). Expanding argument instruction: Incorporating multimodality and digital tools. *Journal of Adolescent & Adult Literacy*, 0(0), 1–10.
- Lange, P. (2014). Representational ideologies. *Kids on YouTube: Technical identities and digital literacies* (pp. 157 – 188). Walnut Creek, CA: Left Coast Press.

- Mihailidis, Paul. & Gerodimos, R. (2016). Connecting pedagogies of civic media: The literacies, connected civics and engagement in daily life. In E. Gordon and P. Mihailidis (Eds), *Civic Media: Technology, Design, Practice* (pp. 371 - 393). Cambridge: MIT Press.
- Media Education Lab (2007). *Code of Best Practices in Fair Use for Media Literacy Education*. Media Education Lab: Philadelphia.
- Pangrazio, Luciana. (2016). Reconceptualising critical digital literacy. *Discourse*, 37(2), 163–174. <http://doi.org/10.1080/01596306.2014.942836>
- Parker, J. K. (2013). Critical literacy and the ethical responsibilities of student media production. *Journal of Adolescent and Adult Literacy* 56: 668–676.
- Ranieri, M., & Bruni, I. (2013). Mobile storytelling and informal education in a suburban area: a qualitative study on the potential of digital narratives for young second-generation immigrants. *Learning, Media and Technology*, 38(2), 217–235.
- Shanahan, L. (2012). Lessons in multimodal composition from a fifth grade classroom. In S. Miller & M. McVee (Eds), *Multimedia Composition in Classrooms* (pp. 97 – 113). New York: Routledge.
- Shenk, Joshua Wolf (2014). [The Power of Two](#). The Atlantic Magazine.
- Soep, Elisabeth (2016). Youth agency in public spheres: Emerging tactics, literacies and risks. In E. Gordon and P. Mihailidis (Eds), *Civic Media: Technology, Design, Practice* (pp. 371 - 420). Cambridge: MIT Press.
- Sutherland-Smith, W. (2015). Authorship, ownership and plagiarism in the digital age. In T. Bretag (Ed.), *Handbook of Academic Integrity*, (pp. 575 - 590). New York: Springer.
- Wise, J. B., & O’Byrne, W. I. (2015). Social scholars: Educators’ digital identity construction in open, online learning environments. *Literacy Research: Theory, Method, and Practice*, 64(1), 398-414.