

Fall2021 THST 1200 DE Languages of Media
SCHEDULE OF DATES
<i>Start Date: 09 September 2021</i> <i>Last Day to Add: Friday, September 17</i> <i>End Date: 17 December 2021</i> <i>Last Day to Drop: Friday December 3rd</i>
This is a Distance Education (DE) course. This means the course design is asynchronous. There are no required class meetings.
<i>SYNCHRONOUS INTERACTIONS are not required</i>
There are four (4) scheduled SYNCHRONOUS meetings.
<i>Get to know your TEACHING TEAM!</i>
We address your issues, and questions & we chat about our experiences of the course. These are scheduled for forty-five (45) minutes. Zoom invitation to be sent two days before. These are recorded and posted in COURSELINK. Your participation is not required. <i>details for these 4 meetings will be announced via COURSELINK soon.</i>
DROP IN OFFICE HOUR Each member of teaching team has scheduled time for learner interactions. Dates, time, and platform to be announced. You may also make an appointment. <i>These sessions are not recorded.</i>
DANCEBREAKS Mark hosts (3) 20-min dance breaks. Explanations & invitations to follow.
<i>All Additional DETAILS posted in COURSELINK.</i>
other Important Dates/Notes
FALL Study Break: From end of day Friday October 8 th until Monday October 11 th 2021
By end of WEEK EIGHT, the 40 th class day, Friday November 5 th 2021, we provide (minimum) 20% of final grade.
Friday December 3 rd = last day of regularly scheduled classes; the last day to apply for No Credit; & last day to drop.
Exam period: Monday December 6 th 2021 until Friday December 17 th 2021
NO WORK accepted after Friday December 17 th 2021 If your work is incomplete you are encouraged to apply for academic consideration.

LEARNING OUTCOMES & ASSESSMENTS



COURSE LEARNING OUTCOMES

THST*1200 aligns the course learning outcomes to the assessments. Most distance education courses align learning outcomes to the week's content, however THST*1200 uses a different approach. The course embraces an approach whereby you, as a learner, choose your path through the curriculum. The course outline provides detailed explanations. The descriptions of each course assessment provide the learning outcomes associated with that assessment. The outcomes for the course are provided below.

By the end of the course, you will be able to:

1. apply elements of information, visual, media, and digital literacies to advance knowledge by analyzing and creating media messages and products
2. create writing and media products that apply communication skills through ongoing engagement with learning activities
3. demonstrate and appraise the value of risk-taking, symbolic play, strategic planning, and failure through media creation, multiple forms of writing, including systematic and ethical reflections
4. recognize uncertainty, ambiguity, and the limits of knowledge by selecting and responding to course materials, creating unique and responsible written and digital communication
5. evaluate individual beliefs, truth claims, and the importance of multiple points of view for all writing and media creation
6. demonstrate autonomous learning and evaluate intellectual independence, personal responsibility, time/task management

End of section



ASSESSMENT OVERVIEW

The table below outlines the assessments you are responsible for throughout the course. The details of each assessment listed in the table are provided further in this section. Please note the assignments are created in such a way that they can be completed using a single topic from the online textbook or more than one topic; however, study and completion of specific topics in a particular order is your choice.

Table 1: COURSE ASSESSMENTS	
Assessment Item	Weight
Learning Activities/Assignments (4) Assignment 1 20% Assignment 2 20% Assignment 3 20% Assignment 4 25%	85%
Self-reflections (3) Week One Self-Reflection 5% Mid-semester Self Reflection and Course Feedback [not graded] The Last Word Self-Reflection 10%	15%
Total	100%

As noted in the table above, there are three self-reflection activities for the course. While the mid-semester self-reflection is not required, you are strongly encouraged to complete it to support your learning in the course.

There are also four required assignments. To support active learning, each chapter in the online textbook and its related exercises, tasks, and activities provide opportunities for interaction with course content, related ideas, people in your current environment, other learners, and members of the teaching team. All assignments are directly linked to skills and outcomes included with assignment descriptions. The checklists and/or rubrics are provided to support your engagement with each activity.

DOING & CREATING

For all assignments, learners engage in traditional academic scholarship. This is demonstrated by critical thinking, reasoned responses, and academic writing. In other words, students of media connect practical work and traditional scholarship to encounter new questions, problems, or issues. I described three elements in a critical approach to doing media studies.

- (1) First, learners identify (& curate) media texts that require substantive study. We create arguments about dominant, negotiated, and oppositional readings of these texts.
- (2) Second, by applying knowledge about digital tools, we further investigate our arguments by creating our own media texts in ways that support our arguments.
- (3) Finally, learners in this course consider how our readings, resources, and creations work as interventions within society and culture; doing media studies interrogates sites of struggle and advocates for change.

Given these elements I call for new kinds of assignments, like “digital essays” that employ both scholarship and digital practice. Diverse and accessible course readings suggest many ideas to direct your thinking. Other course resources point to issues and themes for you to draw from for inspiration. I encourage learners to follow their interests, to ask questions, to do, and to create.

DUE DATES & GRADING EXPECTATIONS

When assigned work is submitted according to the schedule in the Course Outline (due dates/deadlines), you can expect a response and feedback from a member of the teaching team within two weeks. There are no penalties if you cannot meet a deadline. However, there are consequences. The due dates provided in the Schedule in the Course Outline are designed for your benefit. If you miss a due date, you run the risk of not receiving feedback in a timely manner; you may not resubmit your work. The grade you received for that assessment will be final.

If you did submit your assessment by the due date and are dissatisfied with your grade (and/or see opportunities for improvement in your work based on the feedback), you are welcome to resubmit your work. Grades for work resubmitted never decrease; grades stay as originally set or go up. All resubmissions will be graded by Dr. Lipton. Your assigned group instructor will inform/prepare Dr. Lipton for your resubmission by explaining your situation and the day work is expected to be resubmitted. However, resubmissions may not be returned if work is not sufficiently revised to warrant reassessment.

Remember: All assignments and self-reflections (ie all assessments) may be resubmitted for a higher grade only if the initial submission was made by the due date. Any questions relating to resubmissions must be directed to Dr. Lipton.

When resubmitting any assessment, you must include:

- your previous/original assignment
- (no more than) 250 words that demonstrate the need for a review
- (no more than) 250 words that highlight and/or explain the changes that were made

All assessments are available for the entire term. DROPBOXES do not close until the end of the term (see the Schedule in the Course Outline for exact dates).

End of section



SELF-ASSESSMENTS

Self-assessments are about critical reflection. Critical reflection usually involves creating a written response about the learning that you have experienced. These assignments usually include reflective questions as writing prompts. Responses can be short (i.e., 300-500 words). Critically reflective writing is typically more personal and less formal than other academic writing and uses first-person pronouns (“I,” “we,” “my,” “our”). Effective critical reflection goes beyond simply reporting what happened and includes the interrogation of learning materials with your conscious awareness.

Structured occasions for reflection allow learners to explore their experiences and develop abstractions that may help them transfer knowledge to new situations. Awareness and reflection are not merely symptoms of developments in learners, they bring about the developments. It is through this process of reflection that learners articulate outcomes of their work.

Learners require a variety of learning situations and opportunities to be able to make fine distinctions about the significant aspects of new contexts. By identifying the differences between similar situations, learners are better able to respond appropriately. Such learning experiences are an important preparation for the unpredictable nature of the workplace. This kind of learning transfer always involves

reflective thought; learners practice abstracting ideas from one context and seeking connections with others.

Learners must prepare for activities not limited to listening; they must read, write, discuss, and be engaged in solving problems. Most important, to be actively involved, learners must engage in higher order thinking tasks such as analysis, synthesis, and evaluation. Without taking away from the important role played by the TEACHING TEAM, it is helpful to remember that *what learners actually do are more important in determining what is learned* than any actions of the teaching team.

For all the self-assessments, write in complete sentences and use the following DEAL model and its questions to guide you.

01. [D] Describe your learning

- Describe the experience objectively.
- When/Where did this experience take place?
- What did you do? What did you experience?

02. [E] Examine your learning

- Examine your experience from a personal, academic, and/ civic perspective.
- What assumptions/expectations did you bring to the experience?
- What were you trying to accomplish?
- In what ways did this experience relate to the course material?
- How does this experience enhance your knowledge of the material?
- Was your knowledge challenged or reinforced? In what ways?
- In what ways were you able to apply knowledge or skills learned in the course to your experience?

03. [AL] Articulate your learning

- What did you learn?
- How did you learn it, specifically?
- Why does this learning matter?

WEEK ONE SELF-ASSESSMENT

Four learning activities are required for the week one self-assessment (that is, there are four parts to this assessment). They are intended to situate and advance your competencies of several important skills and learning attributes:

- independence and self-directed learning
- self-awareness and self-regulation
- time, project, and workload management
- articulation of thoughts and ideas in writing
- following directions

- valuing uncertainty, ambiguity, flexibility, adaptability

This assessment aligns to the course outcomes in that you:

- are required to question and make decisions about course materials
- will evaluate uses of technology to communicate information and engage with online learning
- will consider the stories of others by practicing openness, attentive reading, and reflective listening.
- develop intellectual independence, personal responsibility, and time management by engaging with course materials and completing tasks.
- will begin to value and negotiate your own growth mindset

PART ONE: WELCOME | INTRODUCTIONS

Introduce yourself. Begin by inserting a (recognizable) picture of yourself. Answer the following questions to the extent that you are comfortable sharing this information:

1. name
2. university and/or alternative email
3. if willing, a phone number (only to be used if trouble connecting)
4. the town/city you are in right now
5. your year of study
6. your major
7. the number of courses in which you're registered for this term
8. any constraints (physical, spatial, social, etc.) that may limit your ability to learn that you want us to know about

All introductions remain confidential. The teaching team respects your right to privacy; at the same time, we accept all learners.

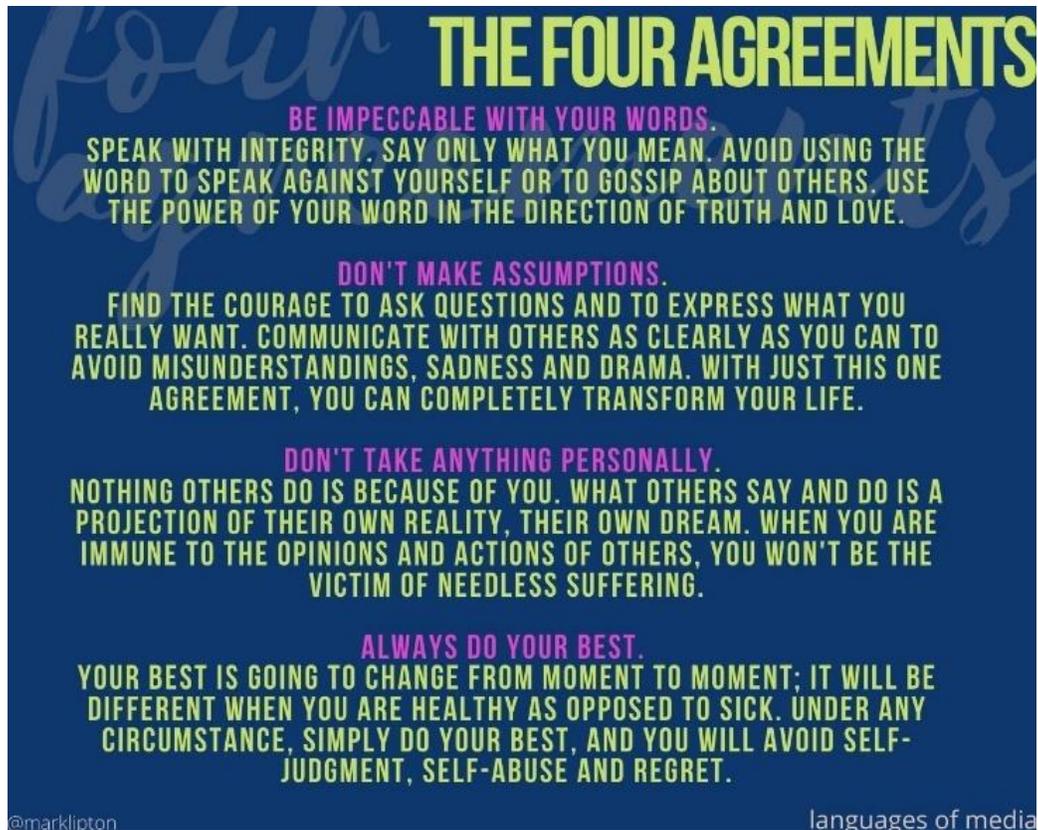
PART TWO: ACTIONABLE SKILLS, LITERACIES, AND COMPETENCIES

Consider some of your prior learning and set some goals for your learning performance and habits during the course. From the list of actionable skills, literacies, and competencies, you are asked to select and share:

1. Can you identify three (3) competencies that signify current strengths?
2. Can you identify three (3) competencies that signify greatest fears, promote anxiety?
3. Can you identify three (3) competencies that you hope to work on in this class?
4. Have you set other goals for this class?
5. Brainstorm possible initiatives that might help you advance your skills.

Please see doc <ACTIONABLE SKILLS, LITERACIES, AND COMPETENCIES>

THE FOUR AGREEMENTS



Alt/Text

THE FOUR AGREEMENTS

1. BE IMPECCABLE WITH YOUR WORD.

Speak with integrity. Say only what you mean. Avoid using the word to speak against yourself or to gossip about others. Use the power of your word in the direction of truth and love.

2. DON'T MAKE ASSUMPTIONS.

Find the courage to ask questions and to express what you really want. Communicate with others as clearly as you can to avoid misunderstandings, sadness, and drama. With just this one agreement, you can completely transform your life.

3. DON'T TAKE ANYTHING PERSONALLY.

Nothing others do is because of you. What others say and do is a projection of their own reality, their own dream. When you are immune to the opinions and actions of others, you won't be the victim of needless suffering.

4. ALWAYS DO YOUR BEST.

Your best is going to change from moment to moment; it will be different when you are healthy as opposed to sick. Under any circumstance, simply do your best, and you will avoid self-judgment, self-abuse, and regret.

PART THREE: DESIGNING YOUR LEARNING ALLIANCES & PLANS

After reviewing the course materials, the course's online textbook, and what is expected for the course, review the schedule for the course and demonstrate your time management and organization with a plan to manage the course's workload. A

growth mindset will help you demonstrate your commitment to learning as a lifelong process.

- Evaluate your entire workload to formulate a time management plan.
- Prepare contingencies for maintaining your schedule in a climate of ambiguity and changing priorities.
- Establish self-care and wellness plans. Will you monitor personal wellness goals?

Design an independent study plan (including a reading/course work schedule) for this course for the semester. Keep the courses' schedule of dates in mind. Include in your document any plans you wish to share.

- How do you plan to manage your time?
- How might the course's learning ACTIVITIES impact you as a learner, a citizen, and as a person?
- How will you foster a spirit of mutual respect and open dialogue?

PART FOUR: PHOTOGRAPHY WALK, OBSERVATIONS, VISUAL SEARCH

This media course engages learners in multiple ways. For this activity, you are asked to take three (3) photographs that represent some aspect of your environment. This is a remarkably simple activity. It invites you to apply the skills of observation, interpretation, photography, creativity, and descriptive writing.

In the next few days, as you move about your daily life or walk in your community, find and document (take a photograph) that represents three (3) of the following:

1. Oppression
2. Misrepresentation
3. Barriers
4. Progress
5. Future
6. Safety

For each photograph, include (1) a title and (2) Alt/Text (approximately 150 words).

Alt/text (alternative text) refers to written language telling website viewers the nature and content of an image. You are NOT required to insert alt/text as an attribute in an HTML (Hypertext Markup Language) document, simply include it with each of your photos.

SUBMISSION

Submit one consolidated document (eg, .doc, .rtf, .odt, or .pdf) for Self-reflection Week 1 into the DROPBOX with that title. Your submission includes:

Part One: your picture and the requested information

Part Two: your responses to the five (5) questions

Part Three: any Information you care to share concerning your time management for the course

Part Four: three photographs, including titles, plus 150 words for alt/text (i.e., visual description)

MID-SEMESTER SELF-REFLECTION AND COURSE FEEDBACK

The mid-semester self-reflection & course feedback is not graded. Consider the following five (5) questions & provide your feedback to the DROPBOX entitled

Mid-semester Feedback.

- What is helping you learn in this class?
- What is getting in the way of your learning?
- What can the teaching team do to support your learning?
- What can you do to support your learning?
- Any additional feedback on the course?

SUBMISSION

Submit your Mid-Semester Feedback into the DROPBOX with that title.

WEEK 12 THE LAST WORD

Self-Assessment #3

Due: end of week 12

This last assessment provides an opportunity for metacognitive assessment of your learning. Self-assessment is a process that invites you to reflect on the quality of your work and judge the degree to which it reflects explicitly stated goals and criteria. You are also asked to consider your chosen path—that is,

the materials you examined and those passed over; did your sense of academic autonomy help you identify and select an appropriate program of study?

This kind of self-assessment is a tool for reconsidering how you managed your own learning in changing circumstances. As an element of self-regulation, this task involves awareness of the goals of a task and checking your progress against the criteria. An intended outcome of self-assessment is enhanced self-regulation and increased achievement.

By the end of this assignment, you will be able to:

- create and revise persuasive written communication
- argue how socio-political-ethical media issues impact your point of view
- manage risk, explore the limits of planning, and appraise the value of failure
- acquire a metalanguage through ethical reflection
- exercise individual beliefs and autonomous learning
- evaluate intellectual independence, personal responsibility, time/task management

This assignment gives you a chance to express your intellectual assessment of the work undertaken in the course. To complete this assignment, write me (Dr. Lipton) a letter that identifies key points of learning, shifts in your knowledge, and discusses key theoretical terms. I ask that you reflect on your effort and participation, on your learning process and style, and on your understanding of the theories presented in the readings. Discuss the readings. Review the course learning outcomes and determine the extent to which you reached course goals. Demonstrate what you have learned.

So... how did I do? What should I do differently next time I get a chance to teach this class? Should I teach this class again? Tell me what you liked and what you hated. Your honest feedback will be most appreciated.

You are also asked to consider your chosen path - that is, the materials you examined and those passed over; did your sense of academic autonomy help you identify and select an appropriate program of study?

Identify your key points of learning, shifts in your knowledge, and discuss key theoretical terms and ideas. Consider:

1. your effort and engagement with course content
2. your learning process and outcomes

3. your understanding of the theories and ideas presented in the readings and course materials

REVIEW THE COURSE LEARNING OUTCOMES and determine the extent to which you reached course goals. Demonstrate what you have learned. Outline your contribution to the course in the form of a letter to me. Be sure to include a bibliography.

SUBMISSION

Submit The Last Word into the DROPBOX with that title.

End of section



ASSIGNMENT #1

THISMEANSTHAT: CODING & DECODING VISUAL MESSAGES

Due: end of week 3

This assignment provides an opportunity to curate and/or create visual media. Consider how images are read by viewers. All images have meaning. Consider the range of possible interpretations for an image.

- How can we create and code visual media in ways that constrain how audiences read and encode an image's meanings?
- How can you apply creative writing through the device/figure of speech called metaphor to constrain and/or open how an image is made meaningful by audiences?

The learning outcomes associated with this assignment are for you to:

- engage and assess the work of other learners and the course materials
- evaluate social and political issues with applied visual literacy and communication skills
- analyze and decode visual media for information and meaning
- generate and create accessible media messages with applied descriptive and creative writing
- recognize and respect multiple meanings and points of view
- communicate thinking, ideas, and creative efforts
- evaluate intellectual independence, personal responsibility, and time management by engaging with course materials and completing tasks

The learning outcomes for this assignment reflect all the learning outcomes at the course-level.

TASK INSTRUCTIONS

In COURSELINK Discussions, there are sixteen (16) discussion boards attributed to Assignment 1. Each discussion board is labeled with a specific

word-pair. The word-pair topics for this assignment are:

Power / Hegemony	Queer / Love	Indigeneity / Decolonize	Entropy / Slow
Surveillance / Health	Meaning / Information	Tinkering / Time	(Dis)ability / Privilege
Voice / Identity	Police / Safety	Map / Culture	Systemic Oppression
Slow / Learning	Equity / Protest	Trust / Judicial	Ethical Consumerism

This assignment asks you to curate/create an image for three (3) word-pair topics. You will:

1. cite your image source
2. write descriptive alt/text
3. **write a short metaphor that links each image to one of the required readings/resources (and cite according to MLA)**
4. upload each image to the appropriate discussion forum
5. comment on (and, possibly 'vote up') other images
6. write a reflection
7. consolidate all elements into a single document—which you upload to the appropriate DROPBOX.

Choose three (3) word-pair topics from the provided list.
Follow these details for each step.

1. For each word-pair topic, find or create an image that represents your interpretation of the word-pair. Select static images that best exemplify your perspective. Cite the source of this image following MLA standards.
2. For each image, write one or two sentences (approx. 150 words) that describe what you see for non- or low-vision peers. This alt/text can be: i) embedded/inserted as an attribute in HTML; &/or ii) included in your submission using the header ALT/TEXT. Your descriptive writing is assessed for quality, clarity, and comprehension.
3. For each image, write (no more than) three sentences (350-word limit) that contextualize and exemplify your thinking using the device of metaphor or synecdoche. **Refer to (any) one required**

reading/resource from the course materials to extend your metaphor. This reference is included with total word count (350-word limit). Your creative (metaphoric) writing is assessed for comprehension, proficiency, and imagination. Please see doc <DEFINITIONS: METAPHOR, SYNECDOCHE>

4. Cite your sources, following MLA standards.
5. In the discussion forum, comment on (and, if appropriate: vote up) other images posted by other learners. Respond to at least two other images posted by other learners.
6. After viewing all sixteen (16) visual collections/curations of word-pair topics, you are ready to write a reflection on your learning experience. Write a reflection following the DEAL model (DESCRIBE / EXAMINE / ARTICULATE LEARNING).

SUBMISSION

1. Your submission will include your original three images, the alt/text and a metaphor for each image. You are also required to prepare a 300- to 500- word reflection. Follow the DEAL: Describe/Examine/Articulate Learning model provided for Self-reflection 1 to complete this.
2. Cite one reading or resource from the course content to extend your metaphor for each word-pair topic.
3. Consolidate your work into a single document file (eg, .doc, .rtf, .odt, or .pdf) and submit it to the DROPBOX entitled **Assignment #1**.

NOTE: Photos that have a resolution of 1024 pixels generally contain enough resolution and detail for viewing online images, while not being too large of a file size for computer processors.

End of section



ASSIGNMENT #2

IN PUBLIC SERVICE: FRAMING PERSUASIVE MEDIA

Due: end of week 5

We live in a time of unprecedented media change. Streaming services, online platforms, and complex digital infrastructures invisibly direct many aspects of daily life. Varying degrees of social change pose challenges to the power and influence of traditional media forms, like newspapers, radio, cable, or public television. Today's creative media industries know the pressure of saturated markets. Industries demand imaginative solutions to competitive market demands and evolving networks of social awareness and activism.

All people take part in deciding whether to spread or amplify a fake or misleading story. Decision-making drives social change. You must recognize the importance of deliberative media use in making good decisions; you also share social responsibility and must demonstrate care when promoting something.

When you share information, you make ethical decisions. Does your social media power amplify someone else's point of view? Your professional work displays and reinforces the social norm of careful and ethical sharing.

You have the power to change a whole society's point of view.

What do you know about issues like drinking and driving? Smoking cigarettes? Driving without wearing a seatbelt? Keeping cats indoors?

As ethical public discourse informed how media messages framed these issues, public response complied with, and led to behavioural and large-scale social change. Within a short amount of time, these once-common social practices slowly disappeared from everyday life.

Sometimes, changes in social norms happen on their own; sometimes the carefully crafted messages of media industries cause social change; and sometimes social change happens, in part, because of deliberate public service campaigns aimed at changing people's attitudes.

To design a deliberate public service campaign, you must:

1. generate awareness and visibility of the issue
2. persuade public audiences with reasons to care about the issue, and
3. empower people with useful information that helps address the issue.

The learning outcomes associated with Assignment #2 are for you to:

- improve your communication and descriptive writing skills
- solve visual problems with enhanced information and media literacy
- organize, structure, and frame visual messages to inform and persuade
- weigh media impacts and influence on beliefs and behaviors
- evaluate uses of technology to communicate information
- acquire a meta-language through enhanced reflection, ethical sharing, and creative risk management

TASK INSTRUCTIONS

You are asked to imagine that you represent a public service media organization. You will propose two new public service campaigns designed based on two (2) of the word/pair topics from the list below (one public service campaign per topic). Imagine that the public service campaigns you create will be circulated across digital platforms.

The form of your creation may involve a storyboard, comic, slide presentation, or short video. Each public service campaign must also include a 250 to 300-word explanation or, if you choose to make a video, a voice-over narration. Each campaign (media creation) needs to contain three (3) static images, presented in a 'readable' sequence' to contribute to the meaning.

For this assignment, you may work alone or in pairs.

If you choose to work in pairs, you and your partner must clearly identify who worked on which elements of the assignment. Make sure this information is included with your final submission

Write your reflection following the model: DESCRIBE / EXAMINE / ARTICULATE LEARNING

There are no 'shared' or 'partner' reflections. If you choose to work with a partner (for either one or both campaigns), each member submits their project to the DROPBOX in a single, consolidated file.

Be sure to cite all media and course materials, following MLA guidelines.

Choose two of these word/pair topics:

memory / anger	community / witness	loss / cost
resistance / resilience	resource / exploitation	mapping / policy
military / security	intersectional / ecologies	land appropriation / home
compassion / practice	improvisation / attention	privilege / supremacy

For your campaigns, consider the following:

- What is your proposed intervention?
- What is the public value of your message?
- How will audiences decode and interpret your messages?
- How will your public service campaign inform and activate the public?

SUBMISSION

1. public service campaign one: three images
 - include descriptive alt/text
 - credit, creative commons, cite image source
 - 250- to 300-word voice-over or contextual statement
2. public service campaign two: three images
 - include descriptive alt/text
 - credit, creative commons, cite image source
 - 250- to 300-word voice-over or contextual statement
3. one written (300-500 words) reflection of the complete experience; follow the Describe/ Examine/Articulate Learning model.

If you choose to work with a partner, each member must submit a copy of the project to DROPBOX entitled Assignment #2.

End of section



ASSIGNMENT #3

WHAT HAPPENS NEXT? WRITING SITUATIONAL SCRIPTS

Due: end of week 8

Media today constantly presents a wide variety of local and global issues. It is up to individual media consumers to consider their sources and multiple sides of an issue before making and publicizing their opinions in the style of their choosing. Often these opinions can arise in the form of conversations with other people, a letter to a government official, or are represented in media either as news or through fictional accounts.

The learning outcomes associated with this assignment are for you to:

- apply your prior learning about socio-political-ethical media issues
- evaluate situational conflicts to recommend promising actions
- produce persuasive storytelling and improve communication fluency
- appraise information and media literacies by writing dialogue and description
- acquire a meta-language through ethical decision-making to negotiate multiple points of view
- exercise your individual beliefs, creative freedom, and autonomous learning
- evaluate intellectual independence, personal responsibility, and time management by engaging with the course materials and completing tasks

TASK INSTRUCTIONS

For this assignment you are asked to select one of the following scenarios to explore.

Use course resources and readings to guide your informed opinion—that is, **your opinion is most persuasive when you rely on verifiable facts to support your point of view.**

In this assignment you write in the first person (either from your point of view, or the point of view of a 'character' presented in the scenario. Do not write in the third person). The script can be anywhere between 10 to 12 pages in length, following standard formatting for media.

Please write out your directions and dialogue in the form of a film script or short play. Two forms of writing are required in this assignment:

1. Dialogue – what is said by the various characters in your scenario
2. Descriptive Directions – details of the setting, entrances, exits, and other descriptive elements that make no sound and are necessary for your story

Character development (either adding or removing people) is within your discretion. Review related readings prior to writing. Resources to help inform your responses include: 1. course resources, and 2. other resources to support your position. (Be sure to collect both.) Include a resource list with your bibliography.

This assignment requires you to follow one of the following scenarios (there are three to choose from) and submit a script. The script should be no more than 10 pages in length, double-spaced and formatted as script/play.

Your script includes:

1. standard script/play formatting
2. references to course resources (plus citations)
3. additional resources (plus citations)
4. descriptive writing
5. dialogue
6. conflict
7. decision-making
8. resolution
9. future actions/next steps
10. bibliography, following MLA

SCENARIO 1

Antiracism Activism, Pandemic Surveillance & Policing Health Emergencies

dramatic persona:

- Policy Advisor and Ministry of Health, Chief Epidemiologist (YOU)
- Patricia Cossin, your Senior Communication Advisor
- Minister of Health, MPP L. E. Chesen
- Ontario's Chief Medical Health officer, Dr. David Williams
- Ontario Provincial Premier Jean Dodge
- Celebrity Journalist Erika Rhuma
- Anti-racism mob
- Anti-masking mob

In May 2020, off-duty Police officer Glen Traask hears loud voices and, with caution, approaches a scuffle between two men. Traask demands identifying information (also called random street checks and carding). One man takes off running, and Traask pursues, tackles, and incapacitates the suspect. As a result, Albert Sargent suffered serious injuries.

Ten years of judicial delays gagged Sargent's story from the public. Yesterday, however, Officer Traask was convicted of assault but acquitted of aggravated assault and exonerated of obstruction of justice. Legal decisions that usually occur in courtroom settings were, because of the global pandemic, broadcast live on YouTube: Sargent vs. Traask held an audience over 20,000. You saw this recap on last night's news.

This matter affects everyone in your community. At home, the silence of early morning is disrupted as your family prepares to join thousands of protesters. "Please wear your masks," are your only words. You worry for your children. COVID contagion is universal—the virus does not discriminate. Yet, your community will be out in full force protesting systemic racism and police brutality.

At work, you hear crowds shouting: "Black Lives Matter" and "Defund the Police." Sargent's story represents your community's collective experience. You admit, any exchange with police triggers traumatic memories of past events and its collective impact. Nevertheless, as Ontario's top public health epidemiologist, you remain committed to providing non-partisan science advice.

Your workday begins in meetings with senior advisor Patricia Cossin, who helps prepare today's public statement. This morning's numbers are increasing, and another lockdown is imminent. Patricia reports that an anti-

mask demonstration will soon meet the crowd already protesting the Traask verdict.

You must present more bad news: rising rates of infection hit racialized communities disproportionately; long-term care facilities report escalating death tolls; hospital resources are already beyond capacity—there is a medical mask shortage. Premier Dodge sends advanced notice: shortly, another unpopular lockdown and enhanced contact tracing efforts will be announced.

Contact tracing embeds surveillance in public health offering data for decision-making. At the same time, you recognize how law enforcement can access powerful surveillance tools in violation of civil liberties and personal freedoms. Your name is now part of daily news cycles and critics accuse you of providing inconsistent advice, calling for your resignation. One local journalist, Erika Rhuma, is relentless in her determination to interview you.

Regulation 58/16, introduced less than five years ago, outlined Ontario's rules on the collection of identifying information by police. Anti-racism protestors insist police have sufficient tools to enforce public safety. Random street checks do not advance police missions. Nonetheless, Premier Dodge supports police and the practice of random carding.

Dodge's announcement begins: "To deter another wave of this public health crisis..." Dodge's statement declares another provincial lockdown and enhanced support for Regulation 58/16. To deter unsanctioned gatherings, Dodge encourages police to stop people in the streets, in effect giving all provincial police increased power and ability to randomly stop individuals. Taking no questions, the Premier departs.

Minister of Health, L. E. Chesen approaches the microphone. "These measures will effectively discourage people from congregating outdoors." Outside, front line protests chant: "Black Lives Matter." "Nobody's Free Until Everybody's Free." "Defund the Police."

Chief Medical Health officer Dr. David Williams steps into the spotlight. "At the moment, the province must fight to contain the coronavirus. Disaggregated race-based data is not necessary." You understand that contact tracing has limited data linkages to other demographic databases, but this was not Williams' message.

As the province's Chief Epidemiologist, you are next to meet the press. Outside the anti-racism demonstration is fully integrated among anti-mask advocates. Rhuma directs the first set of questions: "What position will Public

Health take to protect essential care workers? What will help people understand the complexity of today's situation? How to stay safe? Can you offer any words of hope?" All eyes focus on you.

Your responses must support this challenging situation? What advice do you offer to direct community and individual action? What research do you endorse to meaningfully inform this situation? What tools and resources do you have on hand?

What CONFLICT is most challenging?
What guidance do you promote?
What ACTIONS unfold during and after your official public statement?

What happens next?

Write the script to address the growing demands of pandemic life.

Required Readings

1. Murray, Eleanor. (2020). "I'm an epidemiologist. Here's what I got wrong about covid." The Washington Post.
2. Bain, Beverly, Dryden, OmiSoorie, Walcott, Rinaldo. (2020). "Coronavirus discriminates against Black lives through surveillance, policing and the absence of health data." The Conversation.
3. Kendi, Ibram X. (2020). "The American Nightmare: To be black and conscious of anti-black racism is to stare into the mirror of your own extinction." The Atlantic.

Additional Resources To Consider

1. Oxfam International. (30th March 2021). Two-thirds of epidemiologists warn mutations could render current COVID vaccines ineffective in a year or less.
2. Cargle, Rachel Elizabeth. (2019). How to talk to your family about racism. Harpers.
3. Paterlini, Marta. (21 April 2020). "'Closing borders is ridiculous': the epidemiologist behind Sweden's controversial coronavirus strategy." Nature.
4. Guariglia, Matthew. (2020). "How to Identify Visible (and Invisible) Surveillance at Protests." Electronic Frontier Foundation.

SCENARIO 2

Gender Dysphoria, Puberty Blockers, & Family Transitions

dramatic persona:

- Parent/Guardian (YOU)
- Jo, teenaged child
- Michael and Lois, your ex-husband and his young wife
- Your sister Elaine (a child psychotherapist) and your mother (Ma, or Gran)
- Dr. Charlie McNamara, the family therapist and court appointed mediator
- + Jo's social media network

In June 2017, Canada passed Bill C-16 officially recognizing gender identity rights. The words “gender identity or expression” were added to the Canadian Human Rights Act and to sections of the Criminal Code. Your ex-husband Michael responded to this new with homophobic slurs. Your child, on the other hand, expressed great delight. Jo identifies as nonbinary and has for several years.

Jo is a typical 14-year-old. They wear black hoodies and giggle when nervous. They are opinionated and sarcastic one moment, shy and withdrawn the next. Their insecurities, however, run deep. Jo's group of friends frequently visit your home, and this social group are in constant communication through Insta and other social media.

You are open minded and educated about trans-identities. However, Michael and his new wife both expressed fear and anxiety about Jo's gender expressions at the last family mediation. Your sister Elaine, your biggest support, provides indispensable knowledge as a practicing child psychologist. With Elaine's help, you solicited Michael to sign legal documents, approving of Jo's legal name change.

Lately, Jo expresses a desire to take hormones to transition. You and Jo visit the local gender dysmorphia clinic. The clinic doctor advises next steps in Jo's transition, a treatment plan involving testosterone injections. The changes are irreversible. You feel pride and panic. Jo anxiously wants to talk about this in family mediation this afternoon.

Michael's shared custody means his approval is required. He's worried about the treatment's risks. Silent in your fears about transgender discrimination, you weigh what to do next? Jo is now at the centre of a complicated argument. You must carefully negotiate difficult questions about parental rights and about how young is too young to make medical decisions. You

want to do the right thing. And you want to be ready to confront Michael at family mediation and prepare intelligent responses to his objections.

You recognize the messy situation ahead of you.

In preparation for this family mediation session, you write two short letters: (1) to Michael and Lois, clarifying both ethical and legal issues, attaching valuable resources, and asking for consent; and (2) to Jo, reassuring their identity, respecting their autonomy, preparing them for Michael's possible responses, and providing clear suggestions for moving forward.

It's raining cats and dogs. Elaine is expected shortly, after picking up your mother. The drive to mediation usually takes twenty minutes. Given this weather, you will be late to the meeting. Jo is waiting on the covered porch for the car to arrive. Jo stares into the smart phone, silently connecting with friends.

Before mediation begins you share the letters. Then, as the session begins, Michael reads his letter aloud, with comments from his young wife. Lois respectfully asks Mr. McNamara, the family's therapist and court-appointed mediator, about insurance coverage and the costs of Jo's new healthcare needs.

Jo reads their letter while texting. As their phone dings and whistles, you trust Jo's friends are following. Jo mumbles, reading selected parts of the letter for all to hear. Your sister and mother converse about child's rights but are interrupted by Dr. McNamara. He directs a question to you. What are the consequences of discouraging or resisting Jo's treatment plan? Everyone turns to you for a response.

How can you support this challenging decision-making process? What complications scare the hell out of you? What would this change mean to you and the rest of your family? What research do you endorse to meaningfully inform this conversation? What tools and resources do you have on hand?

What CONFLICT is most challenging?
What guidance do you promote?
What ACTIONS unfold during mediation?

What happens next?

Write the script to address the growing demands of family life.

Required Reading

1. Singal, Jesse. (2018). "When Children Say They're Trans," The Atlantic, July/Aug Issue.
2. National Center on Community, Family and Parent Engagement, Healthy Gender Development and Young Children: A Guide for Early Childhood Programs and Professionals pp. 1-18.
3. National LGBT Health Education Center, Affirmative Care for Transgender and Gender Non-Conforming People: Best Practices for Front-line Health Care Staff. The Fenway Institute, Boston, 2020.
4. Williams, Crista. (2014). Transgender, in "Postposttranssexual: Key Concepts for a Twenty-First-Century Transgender Studies," Editors Susan Stryker, Francisco J. Galarte, Jules Gill-Peterson, Grace Lavery, and Abraham B. Weil. TSQ: Transgender Studies Quarterly, Volume 1, Numbers 1-2 , Duke pp. 232-234.
5. Carter, Julian. (20214) Transition. in "Postposttranssexual: Key Concepts for a Twenty-First-Century Transgender Studies," Editors Susan Stryker, Francisco J. Galarte, Jules Gill-Peterson, Grace Lavery, and Abraham B. Weil. TSQ: Transgender Studies Quarterly, Volume 1, Numbers 1-2, Duke pp. 235-237.

Additional Resources To Consider

Four Responses to the Atlantic Article

1. *"When Children Say They're Trans, Continued."* (2018). *The Atlantic* selects four (4) responses to its cover story.
 - a. i. Kanner, Robyn. "I Detransitioned. But Not Because I wasn't Trans." *Atlantic*. June 22 2018.
 - b. ii. McBee, Thomas Page. "What Is the Media So Worried About the Parents of Trans Kids?" *Atlantic*. June 25 2018.
 - c. iii. Meadow, Tey. "The Loaded Language Shaping the Trans Conversation." *Atlantic*. July 10 2018.
 - d. iv. Urquhart, Evan. "My Parents Still Struggle to Know Me After I Transitioned Late." *Atlantic*. July 4 2018.
 - i. <<https://www.theatlantic.com/category/when-children-say-theyre-trans-continued/>>.
2. Enke, A Finn. (2020). Introduction: Transfeminist Perspectives, in *Transfeminist Perspectives in and beyond Transgender and Gender Studies*, pp. 1-14.
3. Alix, (2018). Parts One through Five: Response to "When Children Say They're Trans," <<https://gender.medium.com/8-1-response-to-when->

children-say-theyre-trans-cb12db38641c>

4. Cyphers, Jenny. (2018). "A Response to 'When Children Say They're Trans,'" First Of The Month: A Website of the Radical Imagination.
<<https://www.firstofthemonth.org/a-response-to-when-children-say-theyre-trans/>>.

SCENARIO 3

Vote Green

Conciliation, Climate Emergency, & Political Allegiances

dramatic persona:

- Campaign Manager (YOU)
- Candidate Chris Mehet
- Two GREEN party policy advisors:
 - M. Green & M. Moss
- Two representatives from local community:
 - Nancy Pruskey & Donald Walcot
- A Celebrity Journalist
- An Indigenous Elder
- + Community mob

In 2008, the Truth and Reconciliation Commission (TRC) revealed a tragic survey of the Kamloops Indian Residential School; the world learned the school was guilty of the death of fifty (50) children. Thirteen years later, in May 2021, a survey of the school and its properties discovered a stark and startling story of Canada's dark past. The investigation identified two hundred and fifteen (215) children's bodies buried on the school's grounds. In the last month, more than 1,000 unmarked graves were discovered at former residential schools, including in Kamloops, B.C., Brandon, Manitoba, and Cowessess First Nation in Saskatchewan.

The tone of public outcry is both shock and rage. Across multiple media platforms, people take to social media to express their anger and sadness. As represented in media, swift community actions initiated powerful awareness movements. You could not drive through Kamloops without observing, from house to house, the presentation of children's toys on front porches. On grassy corners and open urban parking lots, neighbours set out children's shoes in orderly rows—in Kamloops, a pair of children's shoes for each of the 215 lost lives.

The 2021 provincial election campaigns are vigorously canvassing voters and election day looms. A non-Indigenous candidate—Chris Mehet [GREEN party] officially announced a campaign to run for public office, for a seat on the provincial legislative body in the electoral district of Rayleigh, British Columbia. Rayleigh's voting constituency includes electorates living in the city of Kamloops.

As the Campaign Manager and top policy advisor, you are about to facilitate a focused media strategy with Mehet, two party representatives sent from Vancouver, and two other advisors handpicked by Mehet from the

community. Shortly after this meeting, Mehet must speak to local news in response to this tragedy and the local community's awareness activities.

It's an unusually warm spring and today, Mehet looks worried, disheveled, and frustrated. Reports from polling place Mehet slightly behind the incumbent representative because franking privileges supported a direct mail campaign. Mehet crumples the incumbent's postcard and tosses it in the trash. You call the meeting to order. Locals immediately call for an Indigenous framework to boost the campaign. An Indigenous elder is waiting to speak with you and Mehet.

Party leadership insists on environmental issues and inclusion of the party's "climate emergency" agenda. These officials reiterate the condition of party support: funding is contingent on Mehet's fidelity to the party platform. Green and Moss are ready to present Environment and Climate Change Canada's [ECCC] ladder of engagement, providing candidates and policymakers with a greater sense of how Canadians perceive and engage with climate change.

At a broad level, this framework segments the population into four distinct groups: i. Empowered, ii. Aware, iii. Skeptic, & iv. Dismissive. Each group requires a distinct engagement strategy, prescribed by ECCC and party leadership. Mehet is unsure whether the party offers Indigenous supports and tools for crisis communication management. Green and Moss advise a standard statement: "our thoughts and prayers..." However, in this context, you disagree. When you hear politicians use this kind of nebulous language, the community response is anger, often leading to a mob mentality.

You must write Mehet's response with input from this team. The local celebrity journalist and her team have set up cameras in front of Mehet headquarters. Locals begin to gather in anticipation of Mehet's official response.

What CONFLICT is most challenging?

What guidance do you promote?

What ACTIONS can the candidate reasonably promise?

What happens next?

Write the script to address the growing demands of the public.

Required Reading

1. Moya-Smith, Simon. (2021). "How to be an Ally to Native and Indigenous People," VICE, June Issue, 6/9/2021.

2. Kluttz, Jenalee & Jude Walker, and Pierre Walter, (2020). Unsettling allyship, unlearning and learning towards decolonising solidarity, *Studies in the Education of Adults*, 52:1, pp. 49-66. 49-66
3. McIntosh, Peggy. (1988). White Privilege: Unpacking the Invisible Knapsack. excerpted from Working Paper 189. "White Privilege and Male Privilege: A Personal Account of Coming To See Correspondences through Work in Women's Studies," (1990). *Independent School Journal*, Winter, Wellesley College Center for Research on Women, Wellesley MA. Pp. 1-7.

Additional Resources to Consider

1. Public Opinion Research. (2020). Canada, Climate Change and Education establishes a Canada-wide baseline dataset reflecting different groups' knowledge and understanding of climate change, their perspectives on the importance of climate change and its risks, and views on the role of schools and climate change education.
2. Francis, Angelyn. (2021). "Two Indigenous scholars read a history textbook chapter on residential schools. This is what they would change." *The Toronto Star*.
3. Pauls, Karen. (2021), New resources help Indigenous communities start process of searching for unmarked graves. *CBC News*.
4. Tukker, Paul. (2021). Yukon government, First Nations agree to separate school board, Indigenous-led schools. *CBC News*.
5. ahnationtalk. (2020). ITK And the Mastercard Foundation Partner to Develop An Inuit Nunangat University.

SUBMISSION

1. Submit your script **and** include 300 to 500 words of reflection. Follow the [DEAL] Describe/Examine/Articulate Learning model for reflection.
2. Submit your complete assignment in one consolidated file to the DROPBOX entitled Assignment #3.

End of section



ASSIGNMENT #4

YOUR LIFE/YOUR STORY: PLANNING, CREATING, & CONSIDERING DIGITAL STORIES

Due: end of week 11

Digital storytelling is appealing for its ability to engage traditional storytelling, critical thinking, creative practices, and computational technologies to prompt multiplatform, interactive, and immersive narratives. Storytelling includes the social and cultural practice of sharing an experience with others. Our brains are more engaged by storytelling than by hard facts.

Anyone can tell a story. You have been telling stories your whole life. The challenge now is to develop and enhance your abilities to translate the story of you into symbolic expressions. The language of your story is critical. When you 'tell' a story with words and images, detail, and precision act as triggers to release symbolic thought in the minds of your audiences. You are being asked to tell a story for an audience. What aspects of course materials help tell your story? What's the story of you?

The overall assignment goals/outcomes for this assignment include:

- storytelling
- managing risk & changing priorities
- initiative in advancing one's own skills with technology
- creativity & innovation skills
- communication skills
- self-management skills

TASK INSTRUCTIONS

This task asks you to create a short digital story. Engage in technical play with the intention of applying critical thinking and symbolic work to your digital story. Digital storytelling, with its potential for layering multiple modes of expression (words, images, sound, movement, etc.), invites you to play with media tools as a creator. Using the camera and software of your choice, express the story of you in a short format video.

Your story responds to or results from your engagement with course materials. Reflect on core values, strengths, and passions while illustrating the

complexity of self, identity, and what it means to be human. How will your digital story apply theories, concepts, and terminology discussed throughout this course.

Share a unique personal story. Reflect on core values, strengths, and passions while illustrating the complexity of self, identity, and what it means to be human. How will your digital story apply theories, concepts, and terminology discussed throughout this course.

This assignment has three required parts. Compress Part A and Part C to one word document for your submission. Submit Part B as a digital file. Each of the three parts of this assessment has its own set of learning outcomes. However, the overall learning outcomes for this assessment will help you improve several skills.

To complete this assignment, you will:

- apply prior learning about socio-political-ethical media issues to create informed digital content
- produce persuasive storytelling, appraising the value of failure while improving communication and technical competences
- appraise information and document critical thinking, creative explorations, and technical planning
- managing risk, responding to changing priorities, and measuring the value of symbolic play
- acquire a metalanguage through ethical reflection to determine areas of strength and propose next steps
- exercise individual beliefs, creative freedom, and autonomous learning
- evaluate intellectual independence, personal responsibility, and time management by engaging with course materials and completing tasks

PART A: DOCUMENTING YOUR CREATIVE JOURNEY

YOUR IMAGINATION, INTENTIONS, AND PRODUCTION PLANS

How you approach the task of digital storytelling is important and should be considered in your pre-production planning. Track, record, and represent your creative process.

Part A of this assessment will:

- challenge the limits of your creativity and imagination
- help you to recognize the value of visual and digital experiences
- use available tools and information to make appropriate decisions

- allow you to discriminate among media creation tools, characteristics, and conventions

For your pre-production planning, consider including any/all of the following suggestions:

- brainstorming, keyword maps, and/or mind maps
- initial writing efforts
- research notes
- textual and/or image descriptions of intentions
- a rough storyboard (including image and sound descriptions)
- a working script
- a final script
- a production schedule
- any other notes about editing

PART B: CREATIVE PRODUCTION

YOUR CREATIVE PRODUCTION

Part B of this assessment will help you to develop:

- your information, communications, and technology literacies
- your multimodal literacies
- your understanding of the ethical and legal issues in media
- your abilities to create media using technology

Create your digital artefact, adhering to the following parameters:

- length between 30 seconds and 150 seconds (2.5 minutes)
- include montage: a sequence of images edited together for effect (editing with transitions)
- must recognize and cite a Creative Commons (cc) license
- must not break copyright laws
- must be attributed properly, following proper MLA guidelines
- must adhere to the University's code of conduct

PART C: POST-PRODUCTION (NARRATIVE) REFLECTION

YOUR REFLECTION

This final part of the assignment will:

- help you improve your metacognitive skills
- examine connections among prior, current, and future learning
- help you appraise the value of failure

After creating your digital story, write a 400- to 800- word reflection. In addition to the DEAL model, here are some questions to guide your reflection:

- Have I met all technical, production, legal, and time requirements?

- How did I meet, frustrate and/or achieve my intentions?
- What did I learn about videography, storytelling, and media literacy?
- What did I learn about myself?
- What was my biggest area of learning?
- What can your audience deduce about you from your story?
- How will your audience identify your creative intentions?
- How does the acoustic environment impact the emotion content?
- What sounds support your story's integrity?
- What questions emerged throughout this process?

The rubric for this assignment is provided; Please see <Grading Rubric for Assignment 4>

SUBMISSION

1. Technical Requirements: upload an .mp4 file to public a website; provide a working link
2. Production Requirements: for the narrative, include five shots, edited with transitions; include a sound- or voice-over
3. Legal Requirements: Creative Commons (cc) license, proper attribution following MLA, assignment must abide by the law and adhere to University of Guelph's Code of Conduct
4. Time: 30 to 150 seconds (max. time: 2.5 minutes)
5. Consolidate Parts A and C into a single Word file.
6. Upload this file, along with your digital story (Part B), to the DROPBOX called Assignment #4 in COURSELINK.

End of section

Fall2021 THST1200 DE Languages of Media
COURSE OUTLINE & SYLLABUS w/ TIMELINES & RESOURCES
WEEK ONE: Thursday September 9 th 2021 to Friday September 17 th 2021
Being There: Welcome + Plans + Observations
REQUIRED READING
Di Nicola, Vincenzo. Take Your Time; The Seven Pillars of a Slow Thought Manifesto. Aeon. 2018. Postman, Neil. Science and the Story That We Need. First Things. 1997. Roy, Arundhati. The Pandemic is a Portal. The Financial Times. 2020. Weise, Jillian. Common Cyborg. Granta. 2020.
REQUIRED VIDEO SPOTLIGHT ON LEARNING
Robinson, Ken. Changing Educational Paradigms. 2010. (11:40)
SUGGESTED VIDEO SPOTLIGHT
Laufenberg, Diana. How to Learn? From Mistakes. TEDTalks. 2012. (10:01)
Due: SELF-ASSESSMENT ONE: Welcome + Plans + Observations Submit to Dropbox by 5pm Friday September 17 th 2021
WEEK TWO: Monday September 20 th to Friday September 24 th 2021
Meet <i>Papalegba</i>
THISMEANSTHAT Coding & Decoding Visual Messages
REQUIRED READING
Sontag, Susan. <i>Illness as a Metaphor</i> . 1978. D'Ignazio, Catherine. 5 Questions on Data and Indigenous Place Names with Margaret Pearce, an interview. Data Feminism. MIT Press, 2020. Kluttz, Jenalee; Walker, Jude; & Walter, Pierre. Unsettling Allyship, Unlearning and Learning Towards Decolonizing Solidarity. 2020.
REQUIRED VIDEO SPOTLIGHT
Boroditsky, Lera. How Languages Shape the Way We Think. TEDTalks. 2018. (14:13) Harris, Nadine Burke. How Childhood Trauma Affects Health Across a Lifetime. TEDTalks. 2015. (16:02).
SUGGESTED VIDEO SPOTLIGHT
Geary, James. Metaphorically Speaking. TEDTalks. 2009. (02:15) Tulley, Gever. 5 Dangerous Things You Should Let Your Kids Do. TEDTalks. 2007. (9:17)
SUGGESTED READING
d'Emilia, Dani & Daniel B. Chavez. The Radical Tenderness Manifesto. 2015.
SUGGESTED RESOURCE
Chandler, Daniel. Semiotics for Beginners. 2017.

Pearce, Margaret. Coming Home to Indigenous Place Names in Canada. Map Full Size Secure. This map may be printed for personal or educational use only. Canadian American Center, University of Maine. 2017.
WEEK THREE: Monday September 27 th to Friday October 1 st 2021
Synecdoche
THISMEANSTHAT: Coding & Decoding Visual Messages
REQUIRED READING
Lorde, Audre. Age, Race, Class and Sex: Women Redefining Difference, Sister Outsider, Crossing Press, 1984. Mulvey, Laura. Visual Pleasure and Narrative Cinema. 1975.
REQUIRED VIDEO SPOTLIGHT on RACE
Hobson, Mellody. Color Blind or Color Brave? TEDTalks. 2010. (14:11) Stevenson, Howard C. How To Resolve Racially Stressful Situations. TEDTalks. 2018. (17:38)
Due: THISMEANSTHAT: Coding & Decoding Visual Messages Submit to Dropbox by 5pm Friday October 1 st 2021
WEEK FOUR: Monday October 4 th to Friday October 8 th 2021
Leisure is Hard Work
IN PUBLIC SERVICE: Framing Persuasive Media
REQUIRED READING
Cargle, Rachel Elizabeth. How to Talk to Your Family About Racism, Harper's Bazaar, 2019. Drotner, Kirsten. Leisure Is Hard Work: Digital Practices and Future Competencies. 2008. El Mugammar, Laila. Keep the Volume Low: Being Black on Campus In Canada. Chatelaine. 2020. Williams, Charisse. A Love Letter to my Black Community on Campus. University of Washington, Counseling Centre. 2020.
REQUIRED VIDEO SPOTLIGHT ON BLM
Garza, Alicia, Patrisse Cullors and Opal Tometi. An Interview with The Founders of Black Lives Matter. TEDWomen. 2016. (16:05)
REQUIRED VIDEO SPOTLIGHT ON <i>Women of the World Poetry Slam</i>
Jones, Sarah. Your Revolution!. Def Poetry. 2010. (04:16) Jaxmyn. White Feminism. 2018. (03:15)
REQUIRED RESOURCE
Mapping Police Violence. Annual Maps: Police have killed 598 people in 2020. < https://mappingpoliceviolence.org/ >
SUGGESTED GOVERNMENT RESOURCES
OPEN PARLIAMENT. 2021. <openparliament.ca> Canadian Charter of Rights and Freedoms. The Constitution Act, 1982.

Canadian ANTI-RACISM STRATEGY and Policy Plans - Federal Anti-Racism Plan - Ontario 3 Year Anti-Racism Strategic Plan
SUGGESTED RESOURCE
Sarlo, Christopher. (2017). <i>Understanding Wealth Inequality in Canada</i> . Fraser Institute. < http://www.fraserinstitute.org >.
Winseck, Dwayne. (2020). "Media and Internet Concentration in Canada, 1984–2019." Canadian Media Concentration Research Project, Carleton University. < https://doi.org/10.22215/cmcrp/2020.2 >.
FALL Study Break: From end of day on Friday October 8 th until Monday October 11 th 2021 October 11 th : Happy Thanksgiving Folxs
DUE: Midterm Self-Assessment & Course Feedback Please submit to Dropbox before October 12 th
WEEK FIVE: Tuesday October 12th to Friday October 15th 2021
Stories Bodies Tell
IN PUBLIC SERVICE: Framing Persuasive Media
REQUIRED READING
Bialac-Jehle, Lisa. (2016). 9 Things Women Could Not Do in 1971. Coaston, Jane. (2019). The Intersectionality Wars. McIntosh, Peggy. (1990). White Privilege: Unpacking the Invisible Knapsack.
REQUIRED VIDEO SPOTLIGHT: KIMBERLÉ CRENSHAW & ANGELA DAVIS
Crenshaw, Kimberlé. The Urgency of Intersectionality. TEDTalks. 2016. (18:15) Davis, Angela. Mainstream Feminism or Bourgeois Feminism. 2018. (08:27)
REQUIRED VIDEO SPOTLIGHT ON PERFORMANCE
Bertasson, Megan. <i>Acimowin: To Tell a Story</i> . TEDTalks. 2012. (12:25)
Due: IN PUBLIC SERVICE: Framing Persuasive Media Submit to Dropbox by 5pm Friday October 15 th 2021
WEEK SIX: Monday October 18th to Friday October 22nd 2021
Probing Framing Coding
WHAT HAPPENS NEXT?
REQUIRED READING
Kendi, Ibram X. (2020). <i>The American Nightmare: To Be Black and Conscious of Anti-Black Racism Is to Stare into The Mirror Of Your Own Extinction</i> . The Atlantic. Yue, Audrey. (2013). <i>Sexualities/Queer Identities</i> .
SUGGESTED READING
Burton, Neel. (2015, 2020). <i>When Homosexuality Stopped Being a Mental Disorder</i> . Psychology Today.

REQUIRED VIDEO SPOTLIGHT INTERSECTIONAL IDENTITIES: MEET MARSHA SYLVIA TRACEY LEIOMY
Rivera, Sylvia. Y'all Better Quiet Down. Lovetapescollective. 1973. (05:28) Norman, Tracey. The Real Tracey Norman: The First Black Transgender Model. Real Colour Stories with Tracey Norman, Clairol Nice n Easy. 2018. (03:20) Maldonado, Leiomy. Amazon Mother Leiomy for Nike #betrue Collection. NIKE. 2017. (01:00) Maldonado, Leiomy. Iconic Leiomy Performing At Club BBB In Paris. 2015. (05:23)
WEEK SEVEN: Monday October 25 th to Friday October 29 th 2021
Public Interventions
WHAT HAPPENS NEXT? Writing Situational Scripts
REQUIRED READING
Lawrence, Bonita. (2003). <i>Gender, Race, and the Regulation of Native Identity in Canada and the United States: An Overview</i> . Hypatia 18(2). Sterritt, Angela. (2007). <i>Racialization of Poverty: Indigenous Women, the Indian Act and Systemic Oppression: Reasons for Resistance</i> . Vancouver Status of Women. nindibaajimomin. (2014). "Creating and Sharing Digital Stories on the Legacy of Residential Schools: Guides to Support Healing Across the Generations." The Aboriginal Healing Foundation & the University of Winnipeg Oral History Centre. Available online at: <www.nindibaajimomin.com>. nindibaajimomin's five-part DIGITAL STORYTELLING toolkit assists in organizing and creating a digital story. By tracking the digital storytelling process, accelerate your skill and expertise as you narrate, record, and circulate your own digital stories. < http://web.archive.org/web/20190118051650/http://nindibaajimomin.com/the-toolkit/ >.
SUGGESTED READING
Hausknecht, Simone, Michelle Vanchu-Orosco & David Kaufman. Digitising the Wisdom of our Elders: Connectedness through Digital Storytelling. 2019. 2020.
REQUIRED VIDEO SPOTLIGHT
Belcourt, Annie. Healing Through Story: Unpacking Indigenous Resiliency & Hope. TEDTalks. 2015. (10:00) Simpson, Tai. Indigenous Storytelling as a Political Lens. TEDTalks. 2019. (17:38)
SUGGESTED VIDEO SPOTLIGHT
McCloud, Scott. Understanding Comics. TEDTalks. 2009. (17:01) nindibaajimomin. (2014). The Intergenerational Digital Storytelling on the Legacy of Residential Schools—where several digital stories [examples] are available online. < https://www.youtube.com/playlist?list=PLJDRh3T-x_zRrh7s-6GO7RZ4L9oYs4hol >.
WEEK EIGHT: Monday November 1 st to Friday November 5 th 2021
Killing Capital Culture
WHAT HAPPENS NEXT? Writing Situational Scripts
REQUIRED READING
Scott, Dylan. Violent Protests Are Not the Story. Police Violence Is. Vox, 2020. Jon Olbey & Bryant Greenbaum's CARDED, Racial Profiling, Street Checks and Police Oversight in the Disciplinary Society, 2017.

Jon Olbey & Bryant Greenbaum's COPOGANDA: Pop culture's bizarro world of policing. NOW magazine, Toronto. 2020.
SUGGESTED AUDIO SPOTLIGHT ON NATIONAL PUBLIC RADIO Podcast Reports
A Decade of Watching Black People Die. <Code Switch> Podcast. NPR. 2020. [22:00]. McEvers, Kelly & Tom Dreisbach. Police videos aren't going away. How can we learn from them? <EMBEDDED> Podcast. NPR. 2020. ONE: Charlotte, N.C.: Confirmation Bias. [43:41]. TWO: Flagstaff, Ariz.: A Video That Takes on A Life of Its Own. [40:08]. THREE: New Richmond, Ohio: How Videos Change Us. [27:44].
Due: WHAT HAPPENS NEXT? Submit to Dropbox by 5pm Friday November 5 th 2021
WEEK NINE: Monday November 8 th to Friday November 12 th 2021
Reality Check
YOUR LIFE, YOUR STORY: Planning, Creating, & Considering Digital Stories
REQUIRED READING
Bruner, Jerome. Life as Narrative. 2004. Bruner, Jerome. A Narrative Model of Self-Construction. 1991.
SUGGESTED READING
Mattingly, Cheryl, Nancy C. Lutkehaus, and C. J. Throop. Bruner's Search for Meaning: A Conversation between Psychology and Anthropology. Ethos 36.1, 2008. Mos, Leendert. Jerome Bruner: Language, Culture, Self. Canadian Psychology 44.1, 2003.
REQUIRED VIDEO SPOTLIGHT ON CHIMAMANDA NGOZI ADICHIE
Adichie, Chimamanda Ngozi. The Danger of A Single Story. TEDTalks. 2009. (18:33)
<i>Thursday November 11th 2021. Remembrance Day</i>
WEEK TEN: Monday November 15 th to Friday November 19 th 2021
Power and Point of View
YOUR LIFE, YOUR STORY: Planning, Creating, & Considering Digital Stories
REQUIRED VIDEO SPOTLIGHT ON COPYRIGHT
Burton, Jason. A Fair(y) Use Tale. Media Education Foundation. 2015. (10:12)
REQUIRED RESOURCE
<i>Witness</i> < https://www.witness.org/ >. As smartphone use exponentially expands, more of the world's population holds the potential to create change. <i>Witness</i> is a pioneer in human rights video creation, harnessing the power of video in the fight for social justice. In partnership with frontline activists, media makers, tech companies, civil rights lawyers, communities, and non-governmental organizations, <i>Witness</i> provides the right tools, networks, and guidance to create digital stories that defend human rights. Visit the <i>Witness</i> Library to access free resources for video activists and their allies. <i>Witness</i> materials include training video, PDF downloads, and how-to guides.

- i. Video Production Basics. <<https://library.witness.org/product/video-production-basics/>>.
- ii. Video Production Through a Gender Lens. <<https://library.witness.org/product/gender-lens/>>.
- iii. Deconstructing Digital Video for Activists: Understanding Codes, Frame Sizes, Frame Rates, & More. <<https://library.witness.org/product/deconstructing-digital-video/>>.

All WITNESS Library resources are free to download, use and remix

SUGGESTED RESOURCES

WITNESS RESOURCES

All WITNESS Library resources are free to download, use and remix

<<https://www.witness.org/resources/>>. <<https://www.youtube.com/user/Witness>>.

Witness: Tell Your Story: Recording <<https://library.witness.org/product/tell-your-story-recording-a-selfie-video/>>.

Witness: Storytelling for Advocacy. <<https://library.witness.org/product/video-change-book/>>.

Witness: Video Production: Filming A Story. <<https://library.witness.org/product/video-change-book-chapter-4/>>.

Witness: Post-Production. <<https://library.witness.org/product/post-production/>>.

Witness: Storytelling for Change. <<https://library.witness.org/product/storytelling-change/>>.

WITNESS PLAYLIST

How to Create Videos for Change

<<https://www.youtube.com/watch?v=fuXPdbjrbfY&list=PL332C6188B7DFC351>>.

"Getting Ready to Make a Human Rights Video." (05:06)

"Filming, Audio, and using Cellphones." (05:19)

"Editing and Distributing your Film." (04:55)

"Safety and Security." (01:57)

"Composition." (06:07)

"Lighting." (3:39)

"Holding your Camera." (02:35)

"Camera Movement." (3:44)

"Moving with your Camera." (02:27)

"Exposure." (01:52)

"Focus." (01:49)

"Sound." (04:10)

"Viewpoint." (01:42)

"White Balance." (02:40)

"Zooming." (02:45)

SUGGESTED VIDEO SPOTLIGHT

Isay, Dave. Everyone around You Has a Story the World Needs to Hear. TEDTalks. 2015. (21:38)

WEEK ELEVEN: Monday November 22nd to Friday November 26th 2021

Narrating Worldviews

YOUR LIFE, YOUR STORY: Planning, Creating, & Considering Digital Stories

SUGGESTED READING

Barthes, Roland, and Lionel Duisit. An Introduction to the Structural Analysis of Narrative. *New Literary History*, vol. 6, no. 2, 1975, pp. 237-272.

Fisher, Walter R. The Narrative Paradigm: In the Beginning. *Journal of Communication.*, vol. 35, no. 4, Oxford University Press, pp. 74-89.

Todorov, Tzvetan, and Arnold Weinstein. Structural Analysis of Narrative. *Novel: A Forum on Fiction*, vol. 3, no. 1, 1969. pp. 70-76.

REQUIRED VIDEO SPOTLIGHT ON PERFORMANCE

Jones, Sarah. What Does the Future Hold? 11 Characters Offer Quirky Answers. TEDTalks. 2014. (18:23) Smith, Anna Deavere. Four American Characters. TEDTalks. 2007. (23:03)
Due: YOUR LIFE, YOUR STORY; Planning, Creating, & Considering Digital Stories Submit to Dropbox by 5pm Friday November 26 th 2021
WEEK TWELVE: Monday November 29 th to Friday December 3 rd 2021
The Story of You
LAST WORD: Metacognitive Assessment of Your Learning
Due: LAST WORD: Metacognitive Assessment of Your Learning Submit to Dropbox by 5pm Friday December 3 rd 2021
NO WORK accepted after Friday December 17 th 2021

FALL2021 THST1200 DE Languages of Media
Professor Mark Lipton <liptonm@uoguelph.ca>
<languagesofmedia@uoguelph.ca>

READINGS + RESOURCES LIST

completed + submitted to library + AERS listings

REQUIRED READINGS

- Bialac-Jehle, Lisa. (2016). *9 Things Women Could Not Do in 1971*.
- Bruner, Jerome. (1991). *A Narrative Model of Self-Construction*.
- Bruner, Jerome. (2004). *Life as Narrative*.
- Cargle, Rachel Elizabeth. (2019). *How to Talk to Your Family About Racism*. Harper's Bazaar. <<https://www.harpersbazaar.com/culture/politics/a25221603/thanksgiving-dinner-conversation-how-to-talk-to-family-about-politics/>>..
- Coaston, Jane. (2019). *The Intersectionality Wars*. <<https://www.vox.com/the-highlight/2019/5/20/18542843/intersectionality-conservatism-law-race-gender-discrimination>>.
- D'Ignazio, Catherine. (2020). *5 Questions on Data and Indigenous Place Names with Margaret Pearce, an interview*. Data Feminism. MIT Press. <<https://medium.com/data-feminism/5-questions-on-data-and-indigenous-place-names-with-margaret-pearce-ae5d2886f37b>>.
- Di Nicola, Vincenzo. (2018). *Take Your Time; The Seven Pillars of a Slow Thought Manifesto*. Aeon. <<https://aeon.co/essays/take-your-time-the-seven-pillars-of-a-slow-thought-manifesto>>.
- Drotner, Kirsten. (2008). *Leisure Is Hard Work: Digital Practices and Future Competencies*.
- El Mugammar, Laila. (2020). *Keep the Volume Low: Being Black on Campus in Canada*. Chatelaine.
- Jon Olbey & Bryant Greenbaum. (2017). *Carded: Racial Profiling, Street Checks and Police Oversight in the Disciplinary Society*.

- Jon Olbey & Bryant Greenbaum. (2020). *Copoganda: Pop culture's bizarro world of policing*. NOW magazine, Toronto.
- Kendi, Ibram X. (2020). *The American Nightmare: To Be Black and Conscious of Anti-Black Racism Is to Stare into The Mirror of Your Own Extinction*. The Atlantic.
<<https://www.theatlantic.com/ideas/archive/2020/06/american-nightmare/612457/>>.
- Kluttz, Jenalee; Walker, Jude; & Walter, Pierre. (2020). *Unsettling Allyship, Unlearning and Learning Towards Decolonizing Solidarity*.
- Lawrence, Bonita. (2003). *Gender, Race, and the Regulation of Native Identity in Canada and the United States: An Overview*. Hypatia 18(2).
<<http://muse.jhu.edu/journals/hypatia/v018/18.2lawrence.pdf>>.
- Lorde, Audre. (1984). *Age, Race, Class and Sex: Women Redefining Difference, Sister Outsider*, Crossing Press.
- McIntosh, Peggy. (1990). *White Privilege: Unpacking the Invisible Knapsack*.
- Mulvey, Laura. (1975). *Visual Pleasure and Narrative Cinema*.
- nindibaajimomin. (2014). "Creating and Sharing Digital Stories on the Legacy of Residential Schools: Guides to Support Healing Across the Generations." The Aboriginal Healing Foundation & the University of Winnipeg Oral History Centre.
<www.nindibaajimomin.com>.
- Postman, Neil. (1997). *Science and the Story That We Need*. First Things.
<<https://www.firstthings.com/article/1997/01/science-and-the-story-that-we-need>>.
- Roy, Arundhati. (2020). *The Pandemic is a Portal*. The Financial Times.
<<https://www.ft.com/content/10d8f5e8-74eb-11ea-95fe-fcd274e920ca>>.
- Ryoko, Uno. & Eiko, Matsuda. & Bipin, Indurkhya. (2019). "Analyzing Visual Metaphor and Metonymy to Understand Creativity in Fashion." *Frontiers in Psychology*, Volume 9, pp. 1-9. <<https://www.frontiersin.org/article/10.3389/fpsyg.2018.02527>>. DOI=10.3389/fpsyg.2018.02527. ISSN=1664-1078.
- Singal, Jesse. (2018). *When Children Say They're Trans*. The Atlantic, July/Aug Issue.
<<https://www.theatlantic.com/magazine/archive/2018/07/when-a-child-says-shes-trans/561749/>>.
- Scott, Dylan. (2020). *Violent Protests Are Not the Story. Police Violence Is*. Vox.
- Sontag, Susan. (2013). *Illness as a Metaphor & AIDS and its Metaphors*. United Kingdom: Penguin Books Limited. ISBN: 9780141911762, 014191176X; *Illness as a Metaphor*, Chapter 1 and 2, pp. 3-19; *AIDS and its Metaphors*, Chapters 1 through 4, pp. 93-131.
- Sterritt, Angela. *Racialization of Poverty: Indigenous Women, the Indian Act and Systemic Oppression: Reasons for Resistance*. Vancouver Status of Women, 2007.
<http://www.vsw.ca/Documents/IndigenousWomen_DEC2007FINAL.pdf>.
- Weise, Jillian. *Common Cyborg*. Granta. 2020. <<https://granta.com/common-cyborg/>>.
- Williams, Charisse. (2020). *A Love Letter to my Black Community on Campus*. University of Washington, Counseling Centre.
- Yue, Audrey. (2013). *Sexualities/Queer Identities*.

REQUIRED VIDEO SPOTLIGHT

Adichie, Chimamanda Ngozi. *The Danger of A Single Story*. TEDTalks. 2009. (18:33)

- Belcourt, Annie. Healing Through Story: Unpacking Indigenous Resiliency and Hope. TEDTalks. 2015. (10:00)
- Bertasson, Megan. *Acimowin*: To Tell a Story. TEDTalks. 2012. (12:25)
- Boroditsky, Lera. How Languages Shape the Way We Think. TEDTalks. 2018. (14:13)
- Burton, Jason. A Fair(y) Use Tale. Media Education Foundation. 2015. (10:12)
<https://www.youtube.com/watch?v=BeKFAM892k4>
- Crenshaw, Kimberly. The Urgency of Intersectionality. TEDTalks. 2016. (18:15)
- Davis, Angela. Mainstream Feminism or Bourgeois Feminism. 2018. (08:27)
- Garza, Alicia, Patrisse Cullors and Opal Tometi. An Interview with The Founders of Black Lives Matter. TEDWomen. 2016. (16:05)
- Harris, Nadine Burke. How Childhood Trauma Affects Health Across a Lifetime. TEDTalks. 2015. (16:02).
- Hobson, Mellody. Color Blind or Color Brave? TEDTalks. 2010. (14:11)
- Jaxmyn. White Feminism. 2018. (03:15)
- Jones, Sarah. What Does the Future Hold? 11 Characters Offer Quirky Answers. TEDTalks. 2014. (18:23)
- Jones, Sarah. Your Revolution!. Def Poetry. 2010. (04:16)
- Maldonado, Leiomy. Amazon Mother Leiomy for Nike #betruer Collection. NIKE. 2017. (01:00)
- Maldonado, Leiomy. Iconic Leiomy Performing at Club BBB In Paris. 2015. (05:23)
- McCloud, Scott. Understanding Comics. TEDTalks. 2009. (17:01)
- Norman, Tracey. The Real Tracey Norman: The First Black Transgender Model. Real Colour Stories with Tracey Norman, Clairol Nice n Easy. 2018. (03:20)
- Rivera, Sylvia. Y'all Better Quiet Down. Lovetapescollective. 1973. (05:28)
- Robinson, Ken. Changing Educational Paradigms. 2010. (11:40)
- Simpson, Tai. Indigenous storytelling as a political lens. TEDTalks. 2019. (17:38)
- Smith, Anna Deavere. Four American Characters. TEDTalks. 2007. (23:03)
- Stevenson, Howard C. How To Resolve Racially Stressful Situations. TEDTalks. 2018. (17:38)

REQUIRED RESOURCES

Mapping Police Violence. Annual Maps: Police have killed 598 people in 2020.
<<https://mappingpoliceviolence.org/>>

Witness. <<https://www.witness.org/>>. As smartphone use exponentially expands, more of the world's population holds the potential to create change. *Witness* is a pioneer in human rights video creation, harnessing the power of video in the fight for social justice. In partnership with frontline activists, media makers, tech companies, civil rights lawyers, communities, and non-governmental organizations, *Witness* provides the right tools, networks, and guidance to create digital stories that defend human rights. Visit the *Witness* Library to access free resources for video activists and their allies. *Witness* materials include training video, PDF downloads, and how-to guides.

All WITNESS Library resources are free to download, use and remix.

- i. Video Production Basics. <<https://library.witness.org/product/video-production-basics/>>.
- ii. Video Production Through a Gender Lens. <<https://library.witness.org/product/gender-lens/>>.
- iii. Deconstructing Digital Video for Activists: Understanding Codes, Frame Sizes, Frame Rates, & More. <<https://library.witness.org/product/deconstructing-digital-video/>>.

SUGGESTED READINGS

- Barthes, Roland, and Lionel Duisit. "An Introduction to the Structural Analysis of Narrative." *New Literary History*, vol. 6, no. 2, 1975, pp. 237-272.
- Burton, Neel. "When Homosexuality Stopped Being a Mental Disorder." *Psychology Today*, 2015, 2020.
- d'Emilia, Dani & Daniel B. Chavez. "The Radical Tenderness Manifesto." 2015.
<<https://drive.google.com/file/d/1f5Kd91d2u-5F7iTbPFRSyNoHouQVhsLc/view>>.
- Fisher, Walter R. "The Narrative Paradigm: In the Beginning." *Journal of Communication*, vol. 35, no. 4, Oxford University Press, pp. 74-89.
- Hausknecht, Simone, Michelle Vanchu-Orosco & David Kaufman. "Digitising the Wisdom of our Elders: Connectedness through Digital Storytelling." 2019. 2020.
- Mattingly, Cheryl, Nancy C. Lutkehaus, and C. J. Throop. "Bruner's Search for Meaning: A Conversation between Psychology and Anthropology." *Ethos* 36.1, 2008.
- Mos, Leendert. "Jerome Bruner: Language, Culture, Self." *Canadian Psychology* 44.1, 2003.
- Todorov, Tzvetan, and Arnold Weinstein. "Structural Analysis of Narrative." *Novel: A Forum on Fiction*, vol. 3, no. 1, 1969. pp. 70-76.

SUGGESTED AUDIO SPOTLIGHT ON NATIONAL PUBLIC RADIO Podcast Reports

- A Decade of Watching Black People Die. <Code Switch> Podcast. NPR. 2020. [22:00].
- McEvers, Kelly & Tom Dreisbach. Police videos aren't going away. How can we learn from them? <EMBEDDED> Podcast. NPR. 2020.
- ONE: Charlotte, N.C.: Confirmation Bias. [43:4].
- TWO: Flagstaff, Ariz.: A Video That Takes on A Life of Its Own. [40:08].
- THREE: New Richmond, Ohio: How Videos Change Us. [27:44].

SUGGESTED VIDEO SPOTLIGHT

- Geary, James. *Metaphorically Speaking*. TEDTalks. 2009. (02:15)
- * Hayhoe, Katharine. The most important thing you can do to fight climate change: Talk about it. TEDWomen. 2018. (17:03) (note: late addition)
- Isay, Dave. Everyone around You Has a Story the World Needs to Hear. TEDTalks. 2015. (21:38)
- Laufenberg, Diana. How to Learn? From Mistakes. TEDTalks. 2012. (10:01)
- nindibaajimomin*. (2014). The Intergenerational Digital Storytelling on the Legacy of Residential Schools—where several digital stories [examples] are available online.
<https://www.youtube.com/playlist?list=PLJDRh3T-x_zRxh7s-6GO7RZ4L9oYs4hol>.
- Tulley, Gever. 5 Dangerous Things You Should Let Your Kids Do. TEDTalks. 2007. (9:17)

SUGGESTED GOVERNMENT RESOURCES

- OPEN PARLIAMENT. 2021. <openparliament.ca>
- Canadian Charter of Rights and Freedoms.
- The Constitution Act, 1982.

Truth and Reconciliation Commission of Canada. (2015). *Truth and Reconciliation Commission of Canada: Calls to Action*.
Canadian ANTI-RACISM STRATEGY and Policy Plans:
- Federal Anti-Racism Plan
- Ontario 3 Year Anti-Racism Strategic Plan

SUGGESTED RESOURCES

Chandler, Daniel. (2017). *Semiotics for Beginners*.

Pearce, Margaret. (2017). *Coming Home to Indigenous Place Names in Canada*. Map Full Size Secure. This map may be printed for personal or educational use only. Canadian American Center, University of Maine.

Sarlo, Christopher. (2017). *Understanding Wealth Inequality in Canada*. Fraser Institute.
<<http://www.fraserinstitute.org>>.

Winseck, Dwayne. (2020). *Media and Internet Concentration in Canada, 1984–2019*. Canadian Media Concentration Research Project, Carleton University.
<<https://doi.org/10.22215/cmcrp/2020.2>>.

WITNESS RESOURCES

All WITNESS Library resources are free to download, use and remix

<<https://www.witness.org/resources/>>.

<<https://www.youtube.com/user/Witness>>.

Witness: Tell Your Story: Recording A Selfie Video. <<https://library.witness.org/product/tell-your-story-recording-a-selfie-video/>>.

Witness: Storytelling for Advocacy. <<https://library.witness.org/product/video-change-book/>>.

Witness: Video Production: Filming A Story. <<https://library.witness.org/product/video-change-book-chapter-4/>>.

Witness: Post-Production. <<https://library.witness.org/product/post-production/>>.

Witness: Storytelling for Change. <<https://library.witness.org/product/storytelling-change/>>.

WITNESS PLAYLIST

How to Create Videos for Change

<<https://www.youtube.com/watch?v=fuXPdbjrbfY&list=PL332C6188B7DFC351>>.

"Getting Ready to Make a Human Rights Video." (05:06)

"Filming, Audio, and using Cellphones." (05:19)

"Editing and Distributing your Film." (04:55)

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"White Balance." (02:40)

"Zooming." (02:45)

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Assignment 3: PUBLIC INTERVENTIONS

Week SIX, SEVEN, & EIGHT

NOTE for Assignment Three:

Learners select one of three scenarios to research & write about.

For each scenario there are required readings + additional suggested resources.

REQUIRED READINGS

SCENARIO ONE:

Murray, Eleanor. (2020). "I'm an epidemiologist. Here's what I got wrong about covid." The Washington Post. <<https://www.washingtonpost.com/outlook/2021/04/20/epidemiology-covid-self-criticism/>>.

Bain, Beverly, Dryden, OmiSoorie, Walcott, Rinaldo. (2020). "Coronavirus discriminates against Black lives through surveillance, policing and the absence of health data." The Conversation. <https://theconversation.com/coronavirus-discriminates-against-black-lives-through*-surveillance-policing-and-the-absence-of-health-data-135906>.

* Already listed as REQUIRED for course:

Kendi, Ibram X. (2020). "The American Nightmare: To be black and conscious of anti-black racism is to stare into the mirror of your own extinction." The Atlantic. <<https://www.theatlantic.com/ideas/archive/2020/06/american-nightmare/612457/>>.

SCENARIO TWO:

* Already listed as REQUIRED for course:

Singal, Jesse. (2018). "When Children Say They're Trans," The Atlantic, July/Aug Issue. <<https://www.theatlantic.com/magazine/archive/2018/07/when-a-child-says-shes-trans/561749/>>.

National Center on Community, Family and Parent Engagement, Healthy Gender Development and Young Children. "A Guide for Early Childhood Programs and Professionals." pp. 1-18. <<https://depts.washington.edu/dbpeds/healthy-gender-development.pdf>>.

National LGBT Health Education Center. (2020). "Affirmative Care for Transgender and Gender Non-Conforming People: Best Practices for Front-line Health Care Staff." The Fenway Institute, Boston.

Williams, Crista. (2014). "Transgender." in Postposttranssexual. TSQ: Transgender Studies Quarterly, Volume 1, Numbers 1-2, Duke pp. 232-234.

Carter, Julian. (2014) "Transition." in Postposttranssexual. TSQ: Transgender Studies Quarterly, Volume 1, Numbers 1-2, Duke pp. 235-237.

SCENARIO THREE:

Moya-Smith, Simon. (2021). "100 Ways to Support—Not Appropriate From—Native People," VICE, June Issue, 6/9/2021. <<https://www.vice.com/en/article/pa5a3m/how-to-be-an-ally-to-native-americans-indigenous-people>>.

* Already listed as REQUIRED for course:

Kluttz, Jenalee & Jude Walker, and Pierre Walter, (2020). "Unsettling Allyship, Unlearning And Learning Towards Decolonising Solidarity," Studies in the Education of Adults, 52:1, pp. 49-66.

* Already listed as REQUIRED for course:

McIntosh, Peggy. (1990). "White Privilege: Unpacking the Invisible Knapsack."

Assignment 3: ADDITIONAL RESOURCES TO CONSIDER

SCENARIO ONE:

- Oxfam International. (30th March 2021). "Two-thirds of epidemiologists warn mutations could render current COVID vaccines ineffective in a year or less." <<https://www.oxfam.org/en/press-releases/two-thirds-epidemiologists-warn-mutations-could-render-current-covid-vaccines>>.
- Cargle, Rachel Elizabeth. (2019). "How to talk to your family about racism." Harpers. <<https://www.harpersbazaar.com/culture/politics/a25221603/thanksgiving-dinner-conversation-how-to-talk-to-family-about-politics/>>.
- Paterlini, Marta. (21 April 2020). "'Closing borders is ridiculous': the epidemiologist behind Sweden's controversial coronavirus strategy." Nature. <<https://www.nature.com/articles/d41586-020-01098-x>>.
- Guariglia, Matthew. (2020). "How to Identify Visible (and Invisible) Surveillance at Protests." Electronic Frontier Foundation. <<https://www.eff.org/deeplinks/2020/06/how-identify-visible-and-invisible-surveillance-protests>>.

SCENARIO TWO:

- "When Children Say They're Trans, Continued." (2018). *The Atlantic* selects four (4) responses to its cover story.
- i. Kanner, Robyn. "I Detransitioned. But Not Because I wasn't Trans." *Atlantic*. June 22 2018.
 - ii. McBee, Thomas Page. "What Is the Media So Worried About the Parents of Trans Kids?" *Atlantic*. June 25 2018.
 - iii. Meadow, Tey. "The Loaded Language Shaping the Trans Conversation." *Atlantic*. July 10 2018.
 - iv. Urquhart, Evan. "My Parents Still Struggle to Know Me After I Transitioned Late." *Atlantic*. July 4 2018.
- <<https://www.theatlantic.com/category/when-children-say-theyre-trans-continued/>>.

Additional Responses to the Atlantic Article:

- Alix, (2018). Parts One through Five: Response to "When Children Say They're Trans," <<https://gender.medium.com/8-1-response-to-when-children-say-theyre-trans-cb12db38641c>>.
- Cyphers, Jenny. (2018). "A Response to 'When Children Say They're Trans,'" *First Of The Month: A Website of the Radical Imagination*. <<https://www.firstofthemonth.org/a-response-to-when-children-say-theyre-trans/>>.
- Enke, A Finn. (2020). "Introduction: Transfeminist Perspectives", in *Transfeminist Perspectives in and beyond Transgender and Gender Studies*, pp. 1-14.

SCENARIO THREE:

- Field, E., Schwartzberg, P. & Berger, P. (2019). "Canada, Climate Change and Education: Opportunities for Public and Formal Education." (Formal Report for Learning for a Sustainable Future). <<http://www.LSF-LST.ca/cc-survey>>. *Canada, Climate Change and Education* establishes a Canada-wide dataset reflecting different groups' knowledge of climate change, their perspectives on the importance of climate change, its risks, & views on schools + climate change education.

- Francis, Angelyn. (2021). "Two Indigenous scholars read a history textbook chapter on residential schools. This is what they would change." The Toronto Star. <<https://www.thestar.com/news/gta/2021/06/26/two-indigenous-scholars-read-a-history-textbook-chapter-on-residential-schools-this-is-what-they-would-change.html>>.
- Pauls, Karen. (2021), "New resources help Indigenous communities start process of searching for unmarked graves." CBC News. <<https://www.cbc.ca/news/canada/manitoba/new-resources-help-indigenous-communities-start-process-of-searching-for-unmarked-graves-1.6063978>>.
- Tukker, Paul. (2021). "Yukon government, First Nations agree to separate school board, Indigenous-led schools." CBC News. <<https://www.cbc.ca/news/canada/north/yukon-first-nations-school-board-framework-agreement-1.6052026?cmp=rss>>.
- ahnationtalk. (2020). "ITK And the Mastercard Foundation Partner to Develop An Inuit Nunangat University." <<https://nationtalk.ca/story/itk-and-the-mastercard-foundation-partner-to-develop-an-inuit-nunangat-university>>.