Term Information

Effective Term	Summer 2020
Previous Value	*Autumn 2013*

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

To be able to offer this course online, 100% at a distance.

What is the rationale for the proposed change(s)?

Course was originally taught in-class by Brenda Dervin, former head of the Communication department (since retired). This was a popular course then and we are excited to be able to offer the course again, given Matthew Grizzard's recent hire and interest in the subject. Dr. Dervin was a world recognized scholar in cultural studies. Dr. Grizzard takes a different perspective, hence the difference in the syllabi submitted here for review, but both are interested in the relationship of communication and popular culture. The ability to offer this course again, this time in an online format, is appealing both to our majors and pre-majors as well as students outside of the School because its online nature allows greater flexibility in course scheduling.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

Our programs remain the same; no program requirements have been added or deleted.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Communication
Fiscal Unit/Academic Org	School Of Communication - D0744
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3466
Course Title	Communication and Popular Culture
Transcript Abbreviation	Comm & Pop Culture
Course Description	Communication causes and impacts of a changing technological environment where traditional differences between cultural products, folk, mass, popular, low, elite, high, knowledge, journalistic, and informational are disappearing.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
Previous Value	*No*
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture

Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Previous Value   Not open to students with credit for 666.
Electronically Enforced   No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	09.0102
Subsidy Level	Baccalaureate Course
Intended Rank	Junior, Senior
Previous Value	*Junior*

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Classify various definitions of popular culture and their relationship to the various levels of communication (e.g., interpersonal, group, mass).
- Recognize and categorize different elements of popular culture as they relate to communication phenomena, such as social bonding and group formation.
- Identify the historical and contemporary sources of popular culture as they relate to communication theories, including but not limited to diffusion of innovations, two-step flow, and entertainment appraisal.
- Apply communication theories to understand the communicative functions of popular culture.

Previous Value

- *Involve student participants in intensive in-class conversations and out-of-class self-examinations of their experiences with cultural products*
- *Examine how others experience cultural products in their lives*

Content Topic List

- Defining popular culture and its relationship to high and low culture and youth
- Examining origins of popular culture and how it spread and developed over time from ancient societies to the modern world
- Methods for explaining and describing popular culture, including communication theories, critical theories, psychological and sociological theories, semiotic approaches, and transgression theories (e.g., moral panics)
- Current sources of popular culture; the media industries and the consolidation/fragmentation of the media landscape; how media economics can play a role in how popular culture spreads by examining technological and economic convergence
- Slang and popular culture
- How popular culture is spread
- Biological/evolutionary explanations for the spread of information
- Scientific underpinnings of memes
- How individuals select media
- Representations within media entertainment

Previous Value

- *Uses of/Reactions to "Popular" Culture*
- *Beneficial/Detrimental Impacts of "Popular" Culture on Society*
- *How Society's Power Structures Relate/Impact "Popular" and "Elite" Culture*

Sought Concurrence   No

Attachments

- COMM 3466 - Proposed Syllabus - Grizzard - 11-4-2019.docx: Proposed online course syllabus

  (Syllabus. Owner: Butte,Kylie M.)

- SP11 Comm 666 Syllabus Pop Culture_Dervin.pdf: Previous in-class syllabus

  (Syllabus. Owner: Butte,Kylie M.)

- 3466 ASC Technical Checklist.pdf: ASC Technical Checklist

  (Other Supporting Documentation. Owner: Butte,Kylie M.)

- Communication Curriculum Map updated November 2019.docx: Communication Curriculum Map

  (Other Supporting Documentation. Owner: Butte,Kylie M.)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Butte,Kylie M.	11/26/2019 03:54 PM	Submitted for Approval
Approved	Slater,Michael D	11/26/2019 04:23 PM	Unit Approval
Approved	Haddad,Deborah Moore	11/26/2019 04:25 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	11/26/2019 04:25 PM	ASCCAO Approval

SYLLABUS: COMM 3466 (ONLINE) COMMUNICATION AND POPULAR CULTURE

Course Overview

As stated in the course catalog, this course examines "communication causes and impacts of the changing technological environment where traditional differences between cultural products, folk, mass, popular, low, elite, high, knowledge, journalistic, and informational are disappearing." Prereq: Not open to students with credit for 666. Credit Hours: 3.0. The course will be presented entirely online.

Instructor(s)

Instructor	Teaching Assistant
Matthew Grizzard, Ph.D. Email Address: grizzard.6@osu.edu Online Office Hours: Monday 12pm-1pm; By appointment	TBD

Course Description

This general elective course will examine how popular culture is reflected in human communication. Although the course will focus primarily on mass communication as a source of popular culture, we will also explore how popular culture influences our interpersonal relationships and how we communicate with each other. For example, one section asks students to apply communication theories related to the spread of information through society to describe how popular culture infiltrates mass communication messages and spreads to more interpersonal contexts.

Presented in an online format, this course will take a dynamic approach to learning. We will venture through various aspects of popular culture: Music, movies, slang, and even memes. Although all assignments are completed individually, you should engage with other students through our online discussions. To this end, certain technologies are required for taking this course (see Course Technology section).

Throughout the 15 weeks of class, you'll develop a more thorough understanding of popular culture through the lens of the communication discipline. Our focus will help you explain popular culture's intersection with the individual. We will explore how popular culture came to be, why it is more important than many people think, and how it helps us to understand our place in the world and how we communicate with others.

Course Learning Outcomes

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

- Classify various definitions of popular culture and their relationship to the various levels of communication (e.g., interpersonal, group, mass).
- Recognize and categorize different elements of popular culture as they relate to communication phenomena, such as social bonding and group formation.
- Identify the historical and contemporary sources of popular culture as they relate to communication theories, including but not limited to diffusion of innovations, two-step flow, and entertainment appraisal.
- Apply communication theories to understand the communicative functions of popular culture.

Course Materials

No official textbook is being adopted for this course. Readings for the course will consist of chapters and articles posted in digital format on Carmen (see Course Schedule for specific readings).

The readings and other media materials presented in the course are designed to challenge the students' current abilities. They range from chapters in undergraduate textbooks to cutting edge research articles published in the field's best journals.

Course Requirements

Assignments

The assignments are designed to assess basic-level understandings (e.g., remember and understand) as well as higher-level understandings (e.g., apply and analyze). The specific assignments are presented below along with a short description of the general format of the assignment and its relationship to student learning.

- Introduction Video (5%)
  - Students will create and share with the class a short (~2 minute) introduction video where you describe yourself, some of your current favorite popular culture artifacts, and what you hope to get out of this class.
  - The purpose of this assignment is to allow the professor and the other students to connect a name and a face with our virtual colleagues.
- 15 Reading Quizzes (15% of grade)
  - Quizzes will be administered throughout the semester on a weekly schedule (see Course Schedule).
  - The quizzes represent a check-in point for the students and the professor. They ensure that students are keeping up with the readings and that the students are getting the "overarching lesson" from each reading. The quizzes also present in an abbreviated format, similar questions as to those that will be found on tests.

- 2 Tests (40% of grade)
  - Tests will be administered throughout the semester on a regular schedule (see Course Schedule).
  - The tests will assess students' knowledge of the readings and lectures as well as their ability to apply their knowledge to related contexts.
- 1 Term Paper (40%)
  - A ~10-page (double-spaced) term paper will be due at the end of the semester.
  - The term paper will ask students to trace the history of a popular cultural product and how it has impacted society at large. Students will link their historical analysis to important communication theories discussed throughout the course.
  - There are two milestone assignments related to the term paper at different points in the semester. These milestone assignments will help you stay on track so that your final product is higher in quality.
    - Milestone Assignment 1 is due during Week 5.
      - This assignment asks students to identify their topic of interest.
      - Students will identify their cultural product, how they intend to research its evolution, and present an annotated bibliography of at least 5 sources that they plan on using in their final paper.
    - Milestone Assignment 2 is due during Week 10.
      - This assignment requires students to present an outline of their final paper.
      - By this point, students should have completed the primary research phase of their project and have an outline of the structure of their final paper. The outline should be at least 2 pages long (single-spaced) and have enough detail that the professor has a firm understanding of what the student will present in their final document.
- Participation through Discussion Boards (Bonus 5%)
  - Even though this is an online course, students' participation will be assessed by examining whether they engaged with all course materials and contributed substantially to the discussion boards. Students who opened and viewed all lectures, readings, etc., and who made substantive contributions to 8 of the course's discussion boards will receive 5% added to their final grade.
    - Note: We will have a discussion board for each week where students can post questions or observations about the readings. To receive the 5% points, students must open all the readings, lectures, etc. throughout the course and make *substantive* contributions to 8 of the 15 course's discussion boards. Simple comments are not substantive contributions. Linking various theories, topics, etc. and bringing in outside information is. Although the discussion boards are open-ended and students can present any information they wish, I've included suggested topics for each week in the course schedule.

Grading scale

93–100: A
90–92.9: A-
87–89.9: B+
83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70 –72.9: C-
67 –69.9: D+
60 –66.9: D
Below 60: E

Please note: Carmen and Buckeyelink do not round up grades. Your grades will be exactly what is earned and <u>will not be rounded up</u>. Extra credit will be offered for students who wish to earn a chance to improve grades.

Faculty feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

Grading and feedback

For assignments, you can generally expect feedback within **10 days**.

E-mail

I will reply to e-mails within **24 hours on school days**. Please email through Buckeyemail (grizzard.6@osu.edu) and not Carmen Messages. DO NOT reply to a Carmen message through Buckeyemail.

Instructor communication

At times announcements will be made to the class via Carmen Announcements and sent through a Carmen message. Please regularly check both to ensure you do not miss a communication.

Attendance, participation, and discussions

Student participation requirements

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Online lectures**
  Recorded lectures will be uploaded with all other materials every Monday. More than one lecture may appear in the upload. The videos are short to provide the most optimal viewing experience and to increase attention and engagement. Watch a lecture, take a break, come back to the next.

- **Readings**

   All readings are expected to be completed prior to viewing the lectures.

Communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style**: This course is intended to prepare you for future communications as a professional. Assignments should be approached in this manner. Please proofread, edit, and include appropriate language.

- **Tone and civility**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Furthermore, rude or impatient communications are generally not appreciated in professional situations. Please consider your words as if you were a professional when communicating with other students, the instructor, and the teaching assistant.

- **Citing your sources**: When requested, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.)

Academic Misconduct

All of your work in this class is expected to be your independent contribution. You should not seek help from other students, friends, family, etc.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct http://studentlife.osu.edu/csc/.

Late Assignments

Late work is not accepted in this class. Assignments turned in after the deadline will only be accepted with a valid medical or university excuse. It is the student's responsibility to be sure the assignment submitted correctly. Please check your Carmen folder after submission to ensure the upload is there and complete.

Disability Services

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614--292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1--800--273-TALK or at suicidepreventionlifeline.org.

Sexual Misconduct/Relationship Violence

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Diversity Policy

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Course Technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at https://ocio.osu.edu/help/hours, and support for urgent issues is available 24x7. The following technologies may be used in this course. You should familiarize yourself with them if you have questions.

- **Carmen:**
  - Carmen, Ohio State's Learning Management System, will be used to host materials and activities throughout this course. To access Carmen, visit Carmen.osu.edu. Log in to Carmen using your name.# and password. If you have not setup a name.# and password, visit my.osu.edu.
  - Help guides on the use of Carmen can be found at https://resourcecenter.odee.osu.edu/carmen
  - **This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.**
    - **Carmen accessibility**
- **Secured Media Library:**
  - Media materials for this course will be made available via the Secured Media Library. **go.osu.edu/SecuredMediaLibrary**
  - To obtain additional help for use of the Secured Media Library, please email emedia@osu.edu
  - Frequently Asked Questions and support can be found at https://resourcecenter.odee.osu.edu/secured-media-library
- **CarmenZoom**
  - Office hours will be held through Ohio State's conferencing platform, CarmenZoom.
  - Help guides on the use of CarmenZoom can be found at https://resourcecenter.odee.osu.edu/carmenzoom/getting-started-carmenzoom?search_text=with%20all%20the%20functionality%20of%20a%20Zoom%20pro%20account%20that%20includes%20up%20to%20300&search_terms=zoom
- **Proctorio:**
  - Proctorio, an online proctoring tool, will be used during this course. Proctorio offers you flexibility to take your exams at the time and in the location of your choosing. Students are required to have a webcam (USB or internal) with a microphone and a strong and stable internet connection. During the course of an exam, Proctorio will record the testing environment, therefore students should select private spaces for the exam session where disruptions are unlikely and where recording devices can be enabled. Instructions for Proctorio use will be

provided. To use Proctorio you must be **over 18 years of age**. Additionally, the tool has **limitations in its accessibility for students reliant upon screen readers and keyboard navigation. If you have concerns about using an online proctoring tool for the reasons listed above or in general, please work with your instructor to find an equivalent alternative. Additional information on academic integrity at Ohio State and** [recommended proctoring options](#) **are available.**

- **Self-Service and Chat support:** http://ocio.osu.edu/selfservice

- **Phone:** 614-688-HELP (4357)

- **Email:** 8help@osu.edu

- **TDD:** 614-688-8743

Baseline technical skills necessary for online courses
- Basic computer and web-browsing skills
- Navigating Carmen

Necessary equipment
- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam and microphone recommended for office hours, chat function available for students without webcam or microphone.

Necessary software
- Word processor with the ability to save files under .doc, .docx, .rtf, or .pdf. Most popular word processing software programs including Microsoft Word and Mac Pages have these abilities.
- OSU students have access to Microsoft Office products <u>free of charge</u>. To install, please visit https://osuitsm.service-now.com/selfservice/kb_view.do?sysparm_article=kb04733

Course Schedule

- Week 1
  - Topics and Online Lectures
    - Defining popular culture and its relationship to high and low culture and youth. – Online Lecture 1
    - Examining origins of popular culture and how it spread and developed over time from ancient societies to the modern world. – Online Lecture 2
    - What is the discipline of communication? – Online Lecture 3
  - Assignments
    - Reading
      - Story, J. (2018). What is popular culture? In *Cultural Theory and Popular Culture* (pp. 1-17). New York, NY: Routledge.
      - National Communication Association. (n.d.). What is communication? Retrieved from https://www.natcom.org/about-nca/what-communication
      - Gans, H. (1974). The critique of mass culture (pp. 17-64). In *Popular culture and high culture*. New York, NY: Harper Collins.
    - View online lectures

- Introduction Video
  - Students will create and share with the class a short (~2 minute) introduction video where you describe yourself, some of your current favorite popular culture artifacts, and what you hope to get out of this class.
- Reading Quiz 1
- Discussion Post 1 Suggested Topic
  - Identify areas of intersection between communication research and popular cultural theories. Propose a research question related to popular culture that a communication student/communication researcher might attempt to answer.
  - Students can critique and respond to another student's Discussion Post 1 by asking:
    - Is the question that they proposed novel? How might you extend or refine the student's idea? What would be a way to measure and observe the processes described by the student?

- Week 2
  - Topics and Online Lectures
    - Methods for explaining and describing popular culture, including communication theories, critical theories, psychological and sociological theories, semiotic approaches, and transgression theories (e.g., moral panics). – Online Lectures 4, 5, and 6
  - Assignments
    - Reading
      - Danesi, M. (2019). Explaining pop culture. In *Popular Culture: Introductory Perspectives* (pp. 63-101). New York, NY: Rowman & Littlefield.
      - McQuail, D. (2010). Mass communication and culture (pp. 111-134). In *McQuail's mass communication theory* (6th edition). Thousand Oaks, CA: SAGE.
    - View online lectures
    - Reading Quiz 2
    - Discussion Post 2 Suggested Topic
      - Identify and describe the epistemological assumptions of one of the methodological approaches from the lectures and readings. What assumptions does the method of choice make about the structure of knowledge and the world?
      - Students can re-examine their question from Discussion Post 1 and link it to another students' Discussion Post 2 post. How might the assumptions of the method described in Discussion Post 2 be utilized to answer your question? Be sure to try to find the best "match" among the various approaches. Not all approaches are equally capable of answering all research questions.
- Week 3
  - Topic and Online Lectures

- Current sources of popular culture; the media industries and the consolidation/fragmentation of the media landscape; this section outlines how media economics can play a role in how popular culture spreads by examining technological and economic convergence. – Online Lectures 7 and 8
  - o Assignments
    - Readings
      - Danesi, M. (2019). The business of pop culture. In *Popular Culture: Introductory Perspectives* (pp. 102-142). New York, NY: Rowman & Littlefield.
      - McQuail, D. (2010). The production of media culture (pp. 307-336). In *McQuail's mass communication theory* (6th edition). Thousand Oaks, CA: SAGE.
      - "Media Giants: What is the point?" - https://www.economist.com/leaders/2002/05/23/what-is-the-point
      - "Here's who owns everything in Big Media today" https://www.vox.com/2018/1/23/16905844/media-landscape-verizon-amazon-comcast-disney-fox-relationships-chart
    - View online lectures
    - Reading Quiz 3
    - Discussion Post 3 Suggested Topic
      - Identify one of the current mega-conglomerates and describe its evolution into its current state. Where did the various entities that make up the mega-conglomerate in its current state begin? When were they acquired/consolidated into one company?
      - Find a classmate who chose the same company as you and one who chose a separate company.
        - o For the classmate who chose the same company as you, does your timeline match up? If not, figure out who is right.
        - o For the classmate who chose a different company, are there similarities between the company your classmate chose and the one you chose? What do you make of the similarities and differences? What observations can you glean that might help you understand how mega-conglomerates operate today and what impacts they might have on the development and spread of popular culture?
- Week 4
  - o Topics and Online Lectures
    - In this unit, we'll examine slang and popular. – Lectures 9 and 10
  - o Assignments
    - Readings
      - Danesi, M. (2019). Pop language. In *Popular Culture: Introductory Perspectives* (pp. 336-363). New York, NY: Rowman & Littlefield.
      - Dumas, B. K., & Lighter, J. (1978). Is slang a word for linguists?. *American speech*, *53*(1), 5-17.

- View lectures
- Reading Quiz 4
- Discussion Post 4 Suggested Topic
  - Outline and present the major arguments Danesi proffers regarding the role of slang and popular language. How does slang relate to representations of gender, race, and sexual identity within popular culture? How do subcultures as well as the main culture adopt and transform slang.
  - Trace the etymology of a slang term. When was it first used? How has its meaning changed over time? Use Google's Ngrams to examine its relative popularity over time and present graphs that might indicate when it became most popular (https://books.google.com/ngrams).

- Week 5
  - Topics and Online Lectures
    - How does popular culture spread (pt. 1)? In this section, we'll explore Rogers' diffusion of innovations theory and examine how it might explain the spread of popular culture from centralized sources of information, such as the mass media. – Online Lectures 11 and 12
  - Assignments
    - Readings
      - Rogers, E. M. (1983). Elements of diffusion. In *Diffusion of Innovations* (pp. 1-37). New York, NY: The Free Press.
      - Xu, W. W., Park, J. Y., Kim, J. Y., & Park, H. W. (2016). Networked cultural diffusion and creation on YouTube: An analysis of YouTube memes. *Journal of Broadcasting & Electronic Media*, *60*(1), 104-122.
    - View online lectures
    - Reading Quiz 5
    - Milestone Assignment 1 due by end of week
    - Discussion Post 5 Suggested Topic
      - Using the major theoretical components of diffusion of innovations theory, describe and explain the spread of a popular culture fad of your choice. Do some research and identify when the fad began, how it spread, and how its characteristics corresponded with of differed from the characteristics of innovations as defined by diffusion of innovations.
      - Select and critique a classmate's post. Are there aspects that they are leaving out? Do you have additional questions regarding their analysis? Can you provide a solution that they may have overlooked?

- Week 6
  - Topics and Online Lectures
    - How does popular culture spread (pt. 2)? In this section, we'll examine the two-step flow model of communication, described by Lazarsfeld and colleagues in 1948. We'll take an up-to-date look at the model and examine whether it can explain how messages spread through modern communication settings, such as twitter. – Online Lecture 13 and 14

- o Assignments
  - ▪ Readings
    - • Choi, S. (2015). The two-step flow of communication in Twitter-based public forums. *Social Science Computer Review, 33*, 696-711. doi: 10.1177/0894439314556599
    - • Kayahara, J., & Wellman, B. (2007). Searching for culture—high and low. *Journal of Computer-Mediated Communication*, *12*(3), 824-845.
  - ▪ View online lectures
  - ▪ Reading Quiz 6
  - ▪ Discussion Post 6 Suggested Topic
    - • Using the major theoretical components of the two-step flow and the paper presented above, what aspects of current forms of communication might be altered from the original postulation of the theory? Is communication today fundamentally different from what Lazarsfeld discussed in his original theory or is it simply a "distinction without a difference"
    - • Find a classmate who disagrees with you. Synthesize and expand their argument. How would you argue against yourself using your classmate's post as a springboard?
  - ▪ Test 1
- • Week 7
  - o Topics and Online Lectures
    - ▪ This week's topic builds on the previous two weeks. Here we examine a biological/evolutionary explanations for the spread of information. You may have heard of memes online, but this section explores the very real scientific underpinnings of memes. – Online Lectures 11 and 12
  - o Assignments
    - ▪ Readings
      - • Atran, S. (2001). The trouble with memes. *Human Nature, 12*(4), 351-381.
      - • Mesoudi, A. (2009). How cultural evolutionary theory can inform social psychology and vice versa. *Psychological review*, *116*(4), 929-952.
    - ▪ Reading Quiz 7
    - ▪ View online lectures
    - ▪ Discussion Post 7 Suggested Topic
      - • Research a popular meme on the website Knowyourmeme.com. What is the origin of the meme? How has it spread? Examine the meme with their Google Trends data, or provide your own Google Trends data.
      - • Find a classmates' description of a meme's online evolution. How does the meme's evolution correspond with Rogers' predicted s-curves? Do you see similarities? Are there differences? What might explain the similarities you observe? What might explain the differences?

- Week 8
  - Topics and Online Lectures
    - In this unit, we'll examine whether some individuals are more likely to be "tastemakers" than others. What makes a person an expert on a topic? What makes them persuasive to others? Communication researchers have recently expanded upon theories relating to the two-step flow of communication and the diffusion of innovations to suggest that some individuals are "mavens" and "super diffusers." We'll read recent research in this area and ask whether this type of approach might help to explain the origins of popular culture. – Lectures 13 and 14.
  - Assignments
    - Readings
      - Boster, F. J., Kotowski, M. R., Andrews, K. R., & Serota, K. (2011). Identifying influence: Development and validation of the connectivity, persuasiveness, and maven scales. *Journal of Communication*, *61*(1), 178-196.
      - Carpenter, C. J., Boster, F. J., Kotowski, M., & Day, J. P. (2015). Evidence for the validity of a social connectedness scale: Connectors amass bridging social capital online and offline. *Communication Quarterly*, *63*(2), 119-134.
    - Reading Quiz 8
    - View lectures
    - Discussion Post 8 Suggested Topic
      - Apply Boster et al.'s conceptualization of "super diffusers" to popular culture. Find one platform of diffusion (e.g., Twitter, Facebook, etc.) where super diffusers are likely to be unimportant for the spread of popular culture. Also find one platform of diffusion where super diffusers are particularly important for the spread of popular culture. Argue—using theoretical concepts—why your choices are justified.
      - Compare your post to another classmates. Identify areas where you agree and areas where you disagree
- Week 9
  - Topics and Online Lectures
    - In this unit, we'll examine the birth and development of rock and roll as a prime example of how marginalized groups and interests can become mainstream. – Online Lectures 15 and 16
  - Assignments
    - Reading
      - Walser, R. (1998) The rock and roll era. In D. Nicholls (Ed.), *The Cambridge History of American Music* (pp. 345-387). Cambridge, UK: Cambridge University Press.
      - Krause, A. E., & North, A. C. (2017). Pop music lyrics are related to the proportion of female recording artists: Analysis of the United Kingdom weekly top five song lyrics, 1960–2015. *Psychology of Popular Media Culture, 8*, 233-242.

- Reading Quiz 9
- View online lectures
- Discussion Post 9 Suggested Topic
  - Based on your reading, analyze and synthesize a history of rock and roll. You might try drawing the history out in a family tree type figure.
  - The historical chapter was written in 1998, so the branches of your family tree from Discussion Post 9 are unfinished. Complete them by examining music trends from the last 21 years.
- Week 10
  - Topics and Online Lectures
    - In this unit, we'll examine what makes a popular song popular. A recent, more up-to-date approach for predicting popularity (see reading for the current week) finds certain elements of a song are predictive of its success. – Online Lectures 17 and 18
  - Assignments
    - Reading
      - Askin, N., & Mauskapf, M. (2017). What makes popular culture popular? Product features and optimal differentiation in music. *American Sociological Review, 82*, 910-944. doi:10.1177/0003122417728662
      - Eden, A., Hoeksema, B., Burgers, C.F. (November, 2015). Mixed and mashed: Novelty as predictor of enjoyment and appreciation of mashups. Paper presented at the Annual Meeting of the National Communication Association, Las Vegas, NV.
    - View lectures
    - Reading Quiz 10
    - Milestone Assignment 2 due
    - Discussion Post 10 Suggested Topic
      - Analyze and synthesize the arguments presented within the article. The authors propose several mechanisms that might explain how a song becomes popular and then test them using data. What are the major perspectives as described by the authors? Why do you think the authors are doing what they are doing? What is their main goal of the paper? (Note: Feel free to use direct quotes to support your claims).
      - The paper presents a scientific study of the features that make certain songs popular. Looking at other students' posts and your own, what is the value of these authors work? How might a communication professional use these data or this more up-to-date approach?
- Week 11
  - Topics and Online Lectures
    - In this unit, we'll examine what makes a movie popular and whether scientific approaches can explain how something becomes popular. Toward this goal we'll look at a classic paper on the topic. – Lectures 19 and 20
  - Assignments

- - - Readings
    - Litman, B. R. (1983). Predicting success of theatrical movies: An empirical study. *The Journal of Popular Culture*, *16*(4), 159-175.
    - Lewis, R. J., Grizzard, M. N., Choi, J. A., & Wang, P. L. (2019). Are enjoyment and appreciation both yardsticks of popularity?. *Journal of Media Psychology: Theories, Methods, and Applications*, *31*(2), 55-64.
  - Reading Quiz 11
  - View online lectures
  - Discussion Post 11 Suggested Topic
    - Analyze and synthesize the arguments presented within the article as well as the evidence. How are these arguments similar to or different from the more up-to-date version you read last week? (Note: Feel free to use direct quotes to support your claims). Have we made any progress from using data driven approach? Do we seem to understand it better?
    - Address another student's post. How do their arguments differ from yours? Do they see value where you do not or do they see no value where you see some?
- Week 12
  - Topics and Online Lectures
    - In this unit, we'll examine how individuals select media. By understanding how individuals select the components of popular culture (i.e., popular messages), we might begin to understand why the previous approaches are only marginally successful. – Lectures 21 and 22
  - Assignments
    - Readings
      - Rubin, A. M. (2009). Uses and gratifications: An evolving perspective on media effects. In R. L. Nabi & M. B. Oliver (Eds.), *The SAGE Handbook of Media Processes and Effects* (pp. 147-160). Los Angeles, CA: SAGE.
      - Knobloch-Westerwick, S. (2006). Mood management: Theory, evidence, and advancements. In D. Zillmann & P. Vorderer (Eds.), *Psychology of entertainment* (pp. 239-254). Mahwah, NJ: Lawrence Erlbaum Associates.
    - Reading Quiz 12
    - View online lectures
    - Discussion Post 12 Suggested Topic
      - Outline the major assumptions of uses and gratifications and mood management theory. How do these assumptions relate to the predictors used in the papers from Weeks 10 and 11? Are Askin & Mauskapf (2017) and Litman (1983) using similar concepts from U&G? Or, is there little overlap between how we choose and what makes something popular?

- - - Synthesize your post and another students post in a manner that expands upon both. That is, don't argue over who is right but rather try to incorporate their observations into yours.
    - Test 2
- Week 13
  - o Topics and Lectures
    - In this unit, we'll begin to examine representations within media entertainment. How does popular media content reflect society and what elements of society are excluded? – Lectures 23 and 24
  - o Assignments
    - Readings
      - Smith, S. L., Choueiti, M., Pieper, K., Gillig, T., Lee, C., & DeLuca, D. (2016). Inequality in 700 Popular Films: Examining Portrayals of Gender, Race, & LGBT Status from 2007 to 2014. Retrieved from https://celluloidjunkies.com/podfiles/asib-2.pdf
      - Strong, C. (2011). Grunge, riot Grrrl and the forgetting of women in popular culture. *The Journal of Popular Culture*, *44*(2), 398-416.
    - View online lectures
    - Reading Quiz 13
    - Discussion Post 13 Suggested Topic
      - Summarize the key findings from Smith et al.'s report. Do these patterns concern you? Explain why or why not.
      - Watch Dr. Smith's TED Talk (https://www.ted.com/talks/stacy_smith_the_data_behind_hollywood_s_sexism?language=en) on her findings and the erasure of women in Hollywood. How do you view her findings now that you have seen her present them? Has your opinion changed (e.g., become stronger, become weaker, reversed)?
- Week 14
  - o Topics and Online Lectures
    - In this unit, we'll continue to examine representations within media entertainment. Here we'll think about how the patterns you observed in the readings for Week 13 might manifest stereotyping. – Lectures 25 and 26
  - o Assignments
    - Readings
      - Mastro, D. (2009). Effects of racial and ethnic stereotyping. In J. Bryant & M. B. Oliver (Eds.), *Media Effects: Advances in Theory and Research.*
      - Schug, J., Alt, N. P., Lu, P. S., Gosin, M., & Fay, J. L. (2017). Gendered race in mass media: Invisibility of Asian men and Black women in popular magazines. *Psychology of Popular Media Culture*, *6*(3), 222-236.
    - View online lectures
    - Reading Quiz 14
    - Discussion Post 14 Suggested Topic

- Explain how stereotypical effects might manifest themselves. How and why do stereotypical beliefs emerge? What psychological processes can explain them?
- Reply to another student's post on psychological processes. Identify how the psychological processes they described in their post might be magnified by the patterns of representation examined in Week 13.
- Week 15
  - Topics and Online Lectures
    - In this unit, we'll examine what having taste means. Taste is an element of the self but it is also a message. Our tastes communicate to others what we are like. We'll explore how people conceptualize taste broadly and whether there are objective definitions of "good taste" and "bad taste." – Lectures 27 and 28
  - Assignments
    - Readings
      - Excerpts from Gans, H. J. (1974). The evaluation of taste cultures and publics (pp. 119-160). *Popular culture and high culture: An analysis and evaluation of taste*. New York: Basic Books, Inc.
    - View online lectures
    - Reading Quiz 15
    - Discussion Post 15 Suggested Topic
      - Define your taste using the theoretical framework described by Gans. Gans was writing in a very different communication environment. Do his ideas about the differentiation of high and popular taste hold up? How would you classify and categorize your tastes as they relate to his theoretical description?
      - Critique a classmate's post. Find areas where you might categorize their tastes differently. Do you think some of their "low brow/popular" tastes are in fact high-brow? Is the distinction useful?
    - Term Paper Due by Last Day of Semester

COMMUNICATION 666 - COMMUNICATION AND POPULAR CULTURE
SPRING 2011, MW, 1:30-3:18
CLASSROOM: DERBY 80
DR. DERVIN, 3020 Derby Hall, OFFICE PHONE: 292-3192
OFFICE HOURS: MW, 3:30-4:30 pm (Because of demand, appointments wise)

URGENT MESSAGE - THIS IS NOT AN ONLINE COURSE:
All class business is conducted in class. Dr D. will not discuss class or accept assignments by email. Once a week, each student may send questions, concerns, and comments to Dr D. (dervin.1@osu.edu) with the subject line "666". Issues raised will be discussed in class. In addition, class is structured around small group discussions and class interactions, so virtually any concern you may have can be handled there. All assignments are to be handed in during class sessions.

Because Dr. D's schedule is tight, one good time to reach her so as to make an appointment if one is needed is during her office hours at 292-3192. Dr. D also will see students who need extra input during class breaks and after class. Please do not call Dr. D at home.

COURSE FOCUS:
As listed in the OSU Master Bulletin, this course focuses on: Communication causes and impacts of changing technological environments where traditional differences between cultural products -- folk, mass, popular, low...elite, high...knowledge, journalistic, informational -- are disappearing. The purpose of this course as Dr D teaches it is to involve student participants in intensive in class conversations and out of class self-examinations of their experiences with cultural products and how they are impacted by these sweeping changes in media environments.

Our particular focus this term will be on how ordinary people (just like all of us) experience cultural products in their lives. We will be the fodder for our own examinations and discussions and will apply readings to these. There will be lots of participation asked of you both in the larger class and in small groups. No student is ever required to answer any question publicly if she/he does not wish to. CLASS ASSIGNMENTS give opportunity for you to express thoughts you do not feel free to share in class. All class assignments are read only by the instructor or her assistant and all material is treated with complete confidentiality.

DEFINITION OF CULTURAL PRODUCTS FOR PURPOSES OF THIS CLASS: Symbolically created products and events - art, music, poetry, drama, comedy, sports events, and so on that can be encountered in person or via some mediated form (i.e. online, on TV, CD, DVD, video tape, in a book, etc.). We are not examining items usually labeled as consumer products in this course (i.e. clothing, cosmetics, etc.) although we will be focusing on the use of such products in symbolic creations (e.g. in advertising).

Primary emphasis is placed on cultural products labeled as so-called "popular". Students, however, have the option of focusing on symbolic creations sometimes labeled "elite" or "traditional" or "classical" or "contemporary." For personally selected assignments, each student may define the terms in ways that make personal sense.

CLASS PHILOSOPHY:
The instructor utilizes experiential inductive learning processes in which both students and instructor are involved in a quest of discovery. See, if you are interested, Neil Postman's *Teaching as a subversive activity*, and *Teaching as conserving activity*; or Paolo Freire's *Pedagogy of hope*, *Pedagogy in process*, *Pedagogy of the oppressed*, *Pedagogy of the city*, and *Learning to question*. While the instructor is not shy about displaying her knowledge and loves to hear herself talk, the design of the class is one where a substantial portion of class time is devoted to rounds of dialogue with instructor mini-lectures in response to these.

REQUIRED TEXTS:
*Storey, John (2009). <u>Cultural Theory and Popular Culture: An Introduction.</u> Longman.
    This is the 5th edition, a 266 page paperback. DO NOT BUY THE 4TH EDITION, 668 pages long.

CLASS MOVIE SHOWINGS: SOME POSSIBILITIES IN ADDITION TO THOSE ALREADY SCHEDULED
Note: There are 3 class sessions slated specifically for movie showings. However, portions of other movies will be used during reading/discussion days if time is available.
_____bell hooks: cultural criticism and transformation (60")
_____dream worlds: female sexuality in the MTV world (56")
_____song of the south: "banned" 1946 Disney film (94")
_____advertising and the end of the world (47")
_____slim hopes: advertising and the obsession with thinness (30")
_____wild wheels: art cars (64")

CLASS TOOLS ONLINE: WEB ACCESS LIST: Links to this syllabus and the self-interview template used for the assignment #2 self-interviews. Occasionally Dr D will post special items we talk about in class.
http://communication.sbs.ohio-state.edu/sense-making/zennez666/666webaccess.html

CLASS CALENDAR:

week	MON		WED	
1	M, 03/28	*Lil Wayne *Introductions *class pictures *Jill Bolte Taylor *guilty pleasures *reviewing syllabus *forming group presentation teams	W,03/30	Finalizing group presentation teams Reading: chapter 1 and 2
2	M, 04/04	MOVIE: Ethic Notions (57")	W,04/06	Reading: chapter 3
3	M, 04/11	MOVIE: The Celluloid Closet (105")	W,04/13	Reading: chapter 4
4	M, 04/18	MOVIE: Class choice	W,04/20	Reading: chapter 5
5	M, 04/25	CLASS PRESENTATION #1	W,04/27	Reading: chapter 6
6	M, 05/02	CLASS PRESENTATION #2	W,05/04	Reading: chapter 7
7	M, 05/09	CLASS PRESENTATION #3	W,05/11	Reading: chapter 8
8	M, 05/16	CLASS PRESENTATION #4	W,05/18	Reading: chapter 9
9	M, 05/23	CLASS PRESENTATION #5	W,05/25	Reading: chapter 10
10	M, 05/30	MEMORIAL DAY: NO CLASS	W,06/01	Class debriefing Class party
EX	W, 06/08	9:30 am to 12:30 pm.....all papers still due may be handed in to Dr D in Room 3020 Derby Hall-- 12:30 pm is ABSOLUTE DEADLINE		

CLASS POINT SYSTEM

Assignment #	WHAT	# allowed	points each	total points
1	READING AND MOVIE REPORTS	10	04	40
2	SELF INTERVIEWS ON CULTURAL PRODUCTS	04	09	36
3	EVALUATION OF TEAM PRESENTATIONS	05	02	10
4	PARTICIPATION AS TEAM MEMBER	01	10	10
5	FINAL CLASS PAPER	01	14	14
	TOTAL			110
6	SHARING A CLASS OPENER	01	02	02

GRADING SCALE

points	00-54	50-55	56-60	61-65	66-70	71-75	76-80	81-85	86-90	91-95	96+
grade	E	D	D+	C-	C	C+	B-	B	B+	A-	A

CLASS ASSIGNMENTS

THERE ARE NO ABSOLUTELY REQUIRED ASSIGNMENTS. YOU MAY TRY TO ACCUMULATE POINTS AS YOU WISH FOR THE KINDS OF WORK YOU WISH TO DO.

CLASS ASSIGNMENT #1: MINI-PAPERS FOCUSING ON READING OR MOVIES, CAN HAND IN UP TO 10
RULES:
*Papers must be typed and follow format below
*READING REPORTS are due the day that reading is discussed in class
*MOVIE REPORTS are due any time after a movie is shown in class
*No more than one movie, or one chapter can be the focus of one paper
        Some movies are already scheduled; others will be introduced as time allows on reading/discussion days
*Name in upper right hand corner, last name first
*One side only, single spaced, two pages each max
*You can hand in on a flash drive as a word.doc or printed on paper (and stapled).
*You must put the flash drive or the paper in a 8.5 x 11 envelope with your name in upper right hand corner.
YOUR MINI-PAPERS MUST USE THESE HEADERS
1. THIS PAPER FOCUSES ON THE CHAPTER/MOVIE WHOSE TITLE IS:
2. I THINK THE MAIN POINT OF THIS CHAPTER/MOVIE WAS:
3. MY FAVORITE QUOTE OR STATEMENT FROM THIS CHAPTER/MOVIE WAS: (GIVE PAGE # IF READING)
4. THE REASON THAT IS MY FAVORITE QUOTE IS:
5. THE QUOTE/STATEMENT I FOUND MOST CONFUSING/CHALLENGING IN THIS CHAPTER/MOVIE WAS:
6. THE REASON THAT IS CONFUSING/CHALLENGING TO ME IS:
7. I CAN RELATE MY ANSWERS ABOVE TO MY OWN USE OF CULTURAL PRODUCTS IN THIS WAY:

CLASS ASSIGNMENT #2: SELF-INTERVIEWS ON A CULTURAL PRODUCT OF YOU OWN CHOOSING, CAN HAND IN UP 4, FOLLOWING THE FORMAT AT
http://communication.sbs.ohio-state.edu/sense-making/zennez666/666self_interview.doc
RULES
*Name in upper right hand corner, last name first
*One side only, single spaced
*Follow the format in the on-line interview above...just putting your responses in the blanks
*You can hand in on a flash drive as a word.doc or printed on paper (and stapled).
*You must put the flash drive or the paper in a 8.5 x 11 envelope with your name in upper right hand corner.

ASSIGNMENTS MUST BE DONE IN THE ORDER LISTED..i.e. 1 first, then 2, then 3, then 4.....
#1: Choose a cultural product that is for you a guilty pleasure -- one you enjoy but would not tell at least some of your family/friends that you do.

#2: Choose <u>a live performance</u> that you attended and/or that you can view on a DVD, video tape, online, or on YouTube. The performance should be substantial in length (at least 30 minutes) and can be any performance that you like. The performance cannot be stand-up comedy; nor, of course, can it be from a movie or TV show. It needs to be a performance that was at least originally performed live and for which if you are using media access to it the media shows the performance as it was performed live, both audio and visual. The performance can be theatrical, dance, musical, symphonic, or poetry reading. It can represent classical, popular, or contemporary cultural creations.

#3: Choose a cultural product that you <u>find offensive in some way.</u>

#4: Choose a cultural product that you believe taught you something about <u>the real lives of people different from you</u>.

CLASS ASSIGNMENT #3: TEAM PRESENTATIONS, CAN HAND IN UP TO 5
RULES:
*You must use the GREEN class participation form available in class and hand in on the day of the presentation

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CLASS ASSIGNMENT #4: PARTICIPATION IN A CLASS PRESENTATION TEAM
In the first few class sessions we will form teams that will focus on a particular cultural product (or genre of cultural products). The team is to prepare a class presentation in which they:
a) show examples of the cultural product
b) presenting results of their research into the popular reaction to the <u>product at the time of its introduction</u> -- both positive AND negative -- collecting this evidence from blogs and other popular web sites commentary about the cultural product and attempting to explain these popular reactions
c) presenting results of their research into the press reaction to the product -- both from the high brow press and the low, both positive and negative
d) presenting results of their research regarding scholarly articles that have focused on the cultural product -- searching in particular for work that examines the product critically and in terms of its relationship to societal forces
THE TEAM IS TO
1. do the class presentation
2. develop a bibliography to give to Dr D that supports your efforts
TEAM PRESENTATIONS WILL BE EVALUATED BY
1. all members of the class
2. fellow team members (anonymously)
3. Dr D

CLASS ASSIGNMENT #5: FINAL CLASS PAPER
*Name in upper right hand corner, last name first
*one side only, single spaced, 5 pages maximum
*stapled in upper left hand corner
*illustrate each of your points with
      a) quotes from the class reading; and/or quotes from your notes on class movies
      b) applications to specific examples of popular or elite from your own selections or from team presentations,
      examples presented in the class text, or other reading sources you may have turned to
Your task is to write an essay in which you bring together all your class experiences to answer these questions:
WHAT DID YOU LEARN ABOUT.....YOU MUST USE THESE HEADERS AND DIVISIONS....
1...your own uses of and reactions to "popular" culture?
2...how your uses and reactions have changed over time, and what led to the change(s)?
3...how your uses and reactions are different from those of others, what you think accounts for the difference?
4...your own uses of "elite" culture and how these relate to your answers to 1, 2, and 3?
5...the beneficial impacts of "popular" culture on society?
6...the detrimental impacts of "popular" culture on society?
7...how power structures in society relate to/impact "popular" and "elite:" culture?
8...how those impacts (named in #7) in turn impact you?

EXTRA CREDIT CLASS ASSIGNMENT #6:   SHARING A FAVORITE CD track, YouTube snippet, etc.

1-2 volunteers per class period. You can volunteer only once.

DEADLINES:
There are no specific deadlines other than
*READING REPORTS MUST BE HANDED IN THE DAY THAT READING IS DISCUSSED
*MOVIE REPORTS CAN BE HANDED IN ONLY AFTER A FILM IS SHOWN
*EVALUATION OF CLASS TEAM PRESENTATIONS CAN BE DONE ONLY ON THE DAY OF PRESENTATION

CLASS RULES:
1. REFERENCES: When referring to readings in FINAL papers, students must include some accepted form of footnoting, citing, and listing references. References, even from class readings must be listed IN FULL. CAUTION: Just because you found a favorite quote in Storey doesn't mean Storey said it. Read carefully!!!

2. WHERE TO HAND IN WORK: All work must be handed in during class. Feedback sheets for assignments will be handed back only in class.

3. CLASS ATTENDANCE is not taken. Students who come to class late or leave early do not need to explain themselves. We all have things we must do and we weigh the demands made on us. Students who miss class may want to get a class buddy to share notes with them. Students who have missed many classes because of emergencies should provide Dr. D with a copy of an official excuse. The exception is if you believe you have the flu. See the university's required statement regarding the flu below.

4. PROFESSIONAL WORK: Students are expected, of course, to do work of a scholarly/professional quality -- appropriate writing style, appropriate appearance, appropriate citations, etc. Work that does not meet these standards will be handed back ungraded. Work that does not follow the basic format instructions will also be handed back ungraded.

DISABILITY STATEMENT: THE UNIVERSITY REQUIRES THAT INSTRUCTORS ADD THESE STATEMENTS TO SYLLABI IN 14-16 PT. TYPE: THIS SYLLABUS CAN BE MADE AVAILABLE UPON REQUEST TO STUDENTS WHO NEED IT IN ALTERNATIVE FORMATS. STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR, AND FOR SEEKING AVAILABLE ASSISTANCE IN A TIMELY MANNER.

FLU STATEMENT: THE UNIVERSITY ALSO ASKS THATIF YOU BELIEVE YOU HAVE THE FLU YOU NOT ATTEND CLASS. BECAUSE THIS CLASS IS FLEXIBLE AND ALL THE RESOURCES YOU NEED TO COMPLETE IT CAN BE FOUND ONLINE, YOU CAN SUFFER AS MANY AS 9 ABSENCES WITHOUT PENALTY. IF YOUR ABSENCE RESULTS IN YOUR MISSING A SIGNIFICANT # OF CLASSES OR FALLING SO FAR BEHIND YOU FEEL YOU CAN NOT CATCH UP, PLEASE FILL IN THE
explanatory statement regarding your class absences that can be found at
http://shc.osu.edu/posts/documents/absence-excuse-form2.pdf
and turn that in to the instructor.

COMM 666 FEEDBACK SHEET
SPRING 2011

LAST NAME:_____

FIRST NAME:_____

ASSIGNMENT #1 MINI-PAPERS	1	2	3	4	5	6	7	8	9	10
date handed in										
grade (0-4										

ASSIGNMENT #2 SELF-INTERVIEWS ON CULTURAL PRODUCTS	1	2	3	4
dated handed in				
focus of interview				
grade (0-9) focusing on: spelling and grammar, showing earnest effort				

ASSIGNMENT #3 EVALUATION OF TEAM PRESENTATIONS)	1	2	3	4	5
team focus					
date handed in					
grade (0-2)					

ASSIGNMENT #4: PARTICIPATION AS TEAM MEMBER:	1
date presented	
cultural product focus	
grade (0-10 depending on collective evaluations of team, audience, and instructor)	

ASSIGNMENT #5: FINAL CLASS PAPER	1
date presented	
grade (0-10)	

EXTRA CREDIT ASSIGNMENT #6: SHARING A CLASS OPENER	1
date presented	
grade (0 or 2 points) 0 if you promise and don't show	

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: COMM 3466
Instructor: Matthew Grizzard
Summary: Communication and Popular Culture

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			• Office 365 • Proctorio • Secured Media Library
6.2 Course tools promote learner engagement and active learning.	X			Recorded presentations, and Carmen discussion forums are used for various assignments.
6.3 Technologies required in the course are readily obtainable.	X			All are available for free via OSU site license.
6.4 The course technologies are current.	X			All are web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No 3rd party utilities are used that don't already fall under the OSU privacy policy.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links for multiple forms of contact are present, including 8HELP.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			Links are provided to support and FAQ pages that cover this topic.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			As above, links are provided to support and FAQ pages that cover this topic.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

Reviewer Information
- Date reviewed: 9/19/19
- Reviewed by: Ian Anderson

Notes: Add dates to the course schedule.

[a]The following statement about disability services (recommended 16 point font): Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

[b]Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. http://advising.osu.edu/welcome.shtml

[c]Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. http://ssc.osu.edu. Also, consider including this link in the "Other Course Policies" section of the syllabus.

Communication
Curriculum map, indicating how program goals are accomplished via specific courses.

Program learning goals

Goal 1. Students are knowledgeable about the principles of communication within a social science framework and understand the role of communication in society.
Goal 2. Students are competent in practicing communication.
Goal 3. Students are sufficiently trained and prepared to get jobs in the field of communication.

	Goal 1: Comm Principles	Goal 2: Comm Practice	Goal 3: Career Preparation
Premajor			
1100	Basic		
1101	Basic		Basic
Research Methods			
3160(H), 3163, 3165		Intermediate	Advanced
Core Requirements			
Strategic Comm			
2321	Basic		
2331		Advanced	Intermediate
2367(H)	Basic	Intermediate	
3325	Intermediate	Intermediate	
4337			Advanced
New Media & Comm Tech			
2367(H)	Basic	Intermediate	
2540	Basic		
3545	Intermediate	Basic	
3554	Advanced		
Comm Analysis & Practice			
2110	Basic		
2367(H)	Basic	Intermediate	
3440		Intermediate	
3620	Basic	Basic	
Focus Area Electives			
Strategic Comm (9 cr. Req.)			
3330(H)		Intermediate	
3331		Advanced	Advanced
3333		Intermediate	
3334		Intermediate	
3345	Advanced		
3414	Intermediate	Intermediate	Intermediate
3444	Advanced		Intermediate
3628	Advanced	Intermediate	
3668			Intermediate
4558		Advanced	Advanced
4737		Intermediate	Advanced
4820(H)	Advanced		Advanced

	Goal 1: Comm Principles	Goal 2: Comm Practice	Goal 3: Career Preparation
Focus Area Electives			
New Media & Comm Tech			
2511 (or outside Credit in Visual Design)	Intermediate	Intermediate	Basic
Other specialization (6 cr. Req.)			
3513	Intermediate		
4554	Intermediate	Intermediate	Intermediate
4557	Intermediate		Intermediate
4558		Advanced	Advanced
4665	Intermediate	Intermediate	
4738	Intermediate		Intermediate

Comm Analysis & Practice
N/A as CAP has elective clusters (see below)

	Goal 1: Comm Principles	Goal 2: Comm Practice	Goal 3: Career Preparation
Special Topic Electives			
Strat Comm (3 cr. req.)			
2131	Intermediate	Advanced	Basic
2511	Intermediate	Intermediate	Basic
3332	Intermediate		Intermediate
3415	Basic	Intermediate	Intermediate
4190		Intermed/Advanced	Advanced
4191		Intermed/Advanced	Advanced
4445	Advanced		Intermediate
4554	Intermediate	Intermediate	Intermediate
4556	Advanced		Intermediate
4635	Advanced		Intermediate
4998(H)		Advanced	Advanced
4999(H)		Advanced	Advanced
New Media & Comm Tech			
(9 cr. from one track)			
Track 1:			
4191		Intermed/Advanced	Advanced
4511	Advanced	Advanced	Advanced
4555	Advanced	Advanced	
4557	Advanced	Advanced	Intermediate
4665	Intermediate	Intermediate	
4998(H)		Advanced	Advanced
4999(H)		Advanced	Advanced
CS&E 2123		Advanced	Intermediate
Psych 3310	Intermediate		
Psych 3312	Intermediate	Intermediate	
Psych 5620			Intermediate

	Goal 1: Comm Principles	**Goal 2: Comm Practice**	**Goal 3: Career Preparation**

Special Topic Electives
New Media & Comm Tech
(9 cr. from one track)
Track 2:

Course	Goal 1: Comm Principles	Goal 2: Comm Practice	Goal 3: Career Preparation
3330(H)	Advanced	Intermediate	
3331	Advanced	Intermediate	
4191		Intermed/Advanced	Advanced
4556	Advanced	Advanced	Advanced
4557		Advanced	Advanced
4665	Intermediate	Intermediate	
4998(H)		Advanced	Advanced
4999(H)		Advanced	Advanced
BusMHR 3100		Advanced	Intermediate
BusM&L 3150		Advanced	Intermediate
CS&E 2123		Advanced	Intermediate

Comm Analysis & Practice
(18 cr. req.)

Course	Goal 1: Comm Principles	Goal 2: Comm Practice	Goal 3: Career Preparation
3330(H)	Advanced	Intermediate	
3331	Advanced	Intermediate	
3332	Advanced		Intermediate
3402	Intermediate		
3404(H)	Advanced	Intermediate	Intermediate
3413	Intermediate		
3414	Intermediate	Intermediate	Intermediate
3415	Basic	Intermediate	Intermediate
3450	Intermediate	Basic	Basic
3466	Intermediate		
3624	Intermediate		
3628		Intermediate	Intermediate
3629	Intermediate	Intermediate	
3662		Intermediate	Intermediate
3667	Intermediate	Intermediate	
3668	Intermediate		
4240(H)		Basic	
4401	Intermediate		Basic
4445	Advanced	Intermediate	
4600		Intermediate	Intermediate
4635		Intermediate	Intermediate
4665	Intermediate	Intermediate	
4736		Intermediate	Intermediate
4737		Intermediate	Advanced
4738		Intermediate	Advanced
4814		Intermediate	Advanced
4820(H)		Intermediate	Advanced
4853.01		Intermediate	Advanced
4853.02		Intermediate	Advanced
4998(H)		Advanced	Advanced
4999(H)		Advanced	Advanced