

**1. General Information**

1a. Submitted by the College of: COMMUNICATION AND INFORMATION

Date Submitted: 3/19/2013

1b. Department/Division: School Of Journalism & Telecommunication

1c. Contact Person

Name: Thomas R. Lindlof

Email: lindlof@uky.edu

Phone: 257-4242

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Specific Term/Year<sup>1</sup> Fall 2014

1e. Should this course be a UK Core Course? No

**2. Designation and Description of Proposed Course**

2a. Will this course also be offered through Distance Learning?: Yes<sup>4</sup>

2b. Prefix and Number: MAS 505

2c. Full Title: Media and Popular Culture

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: A study of the interplay of communication media and popular culture. The course examines conceptual approaches to the production, forms, meanings, and influences of technologically mediated culture. The scope of the course includes the popular texts produced by the commercial media and entertainment industries as well as user-generated content circulated in online media.

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SENATE COUNCIL

- 2k. Prerequisites, if any:
- 2l. Supplementary Teaching Component:
3. Will this course taught off campus? No  
If YES, enter the off campus address:
4. Frequency of Course Offering: Fall,  
Will the course be offered every year?: Yes  
If No, explain:
5. Are facilities and personnel necessary for the proposed new course available?: Yes  
If No, explain:
6. What enrollment (per section per semester) may reasonably be expected?: 20
7. Anticipated Student Demand  
Will this course serve students primarily within the degree program?: Yes  
Will it be of interest to a significant number of students outside the degree pgm?: Yes  
If Yes, explain: [var7InterestExplain]
8. Check the category most applicable to this course: Traditional – Offered in Corresponding Departments at Universities Elsewhere,  
If No, explain:
9. Course Relationship to Program(s).  
a. Is this course part of a proposed new program?: No  
If YES, name the proposed new program:  
b. Will this course be a new requirement for ANY program?: No  
If YES, list affected programs:
10. Information to be Placed on Syllabus.  
a. Is the course 400G or 500?: Yes  
b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: Yes

## Distance Learning Form

Instructor Name: Thomas R. Lindlof

Instructor Email: lindlof@uky.edu

Internet/Web-based: Yes

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations? The course syllabus conforms to University Senate Syllabus Guidelines for Distance Learning Considerations. Timely and appropriate interaction between students and professor will be achieved by the following means: A welcoming message will be sent to students the first week of the semester, accompanied by an explanation of how to get started in MAS 505, where to find important information and resources on Blackboard, the goals of the course and student expectations, and biographical information about the professor. Students will be asked to send an e-mail to the professor during the first week, introducing themselves by providing information about their career interests, what they hope to learn from MAS 505, etc. During the semester, the professor will invite questions and comments from the students, and the students will have ample opportunity to ask questions, seek clarification about coursework, and engage in the subject matter with the professor and their student peers.

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc. Nearly every form of faculty presentation of material, student interaction, and professor-student communication available in a classroom-based version of MAS 505 has been replicated or adapted for the DL offering of the course. All course materials will be available either on Blackboard or through the UK Libraries' eReserves system. All lectures will be presented through voice-narrated PowerPoint slides (and occasionally, web video), mostly in 15-20 segments for ease of viewing. The professor will be available for student consultation via e-mail (or phone, for extended conversations), and will reply to these messages promptly. Discussion forums of the course subject matter will be held on a weekly basis in Blackboard's Discussions feature. Initially the professor will kick off these discussions with a thread, but soon thereafter the students themselves will initiate their own threads of interest pertaining to the topics and course content for the given week. Just as in a traditional class, MAS 505 offered by DL will set course goals appropriate to the exploration of media and popular culture, assess the learning outcomes shown in the syllabus, and engage the students with texts and articles that incite their interest and move them towards an expanded understanding of the subject matter. The exams, the discussion requirement, and the multi-modal research project are little different than what would be designed for a traditional offering. In summary, there is every reason to expect that the DL student's experience in MAS 505 is comparable to that of traditional instructional delivery.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc. Only students enrolled in MAS 505 will be permitted to access MAS 505 on Blackboard via their password-protected link blue UK account. The professor and students will communicate only through the technical affordances of Blackboard. Thus a reasonably good level of security exists with respect to communications with the professor and fellow students via e-mail, assignment and exam drops, discussion board participation, etc. The university's academic integrity policy is featured prominently in the MAS 505 syllabus. This section features a description of academic offenses, how to avert them, and the penalties associated with offenses if they are discovered and verified. A more detailed discussion of these matters -- especially with reference to plagiarism and the honor system for examinations -- will occur in a message on Blackboard early in the semester, and student questions/clarifications of academic integrity policies will be invited and answered.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above? No

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting? Students with a documented disability that requires academic accommodations in MAS 505 will be told to make their request to the University Disability Resource Center. The Center will require current disability documentation. When the accommodations are approved, the Center will provide the professor with a Letter of Accommodation which details the recommended accommodations. This is no different than the access provided for students in a traditional classroom setting. Student access to articles placed in eReserves will also be available on an equivalent basis. Other student services, as they arise, should be available to the students in MAS 505 as they would be in traditional classroom settings.

6. How do course requirements ensure that students make appropriate use of learning resources? The course requirements specify the learning resources they need for completing specific assignments and preparing for examinations. These directions are listed in the syllabus, and will be amplified and expanded upon in the professor's announcements to the students on Blackboard. During PowerPoint lectures, and when preparing students for exams and upcoming assignments, the professor will emphasize the necessity for students to read and study the material appropriate to those activities. The books will be available in bookstores at the beginning of the semester, and the required readings will be made available through the UK Libraries' eReserves system. Students will be informed by the professor about any additional learning resources - such as publicly available video, readings, etc. - that may enhance their performance in required course activities.

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program. Other than the equipment required (or recommended) for optimal access to Blackboard, there are no laboratories, facilities, and equipment specific to the proposed course. The following language from the syllabus explains how students will be informed about the technology employed in the class: You must have access to a computer and high-speed Internet access, either an Ethernet line, a cable modem, a satellite connection, or a DSL line. Recommended, but not required, equipment includes a laptop with a webcam (a camera built into the laptop) and headset with a microphone; or a desktop computer with a webcam and a headset with a microphone.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)? The following language from the syllabus explains how students will be informed about the technology employed in the class as well as how they can seek technical help: You must have access to a computer and high-speed Internet access, either an Ethernet line, a cable modem, a satellite connection, or a DSL line. Recommended, but not required, equipment includes a laptop with a webcam (a camera built into the laptop) and headset with a microphone; or a desktop computer with a webcam and a headset with a microphone. If you have a technical problem, you should e-mail me. If I can't solve it, I can seek help from the technical support staff in our College. You should not contact them directly yourself. You can, however, contact the Teaching and Academic Support Center (TASC) and Information Technology Customer Service Center (ITCSS) at UK. Contact information: TASC: <http://www.uky.edu/TASC>; phone: 859-257-8272 ITCSS: <http://www.uky.edu/UKIT>; phone: 859-257-1300 Additional resources: Information on Distance Learning Library Services (<http://www.uky.edu/Libraries/DLLS>) Carla Cantagallo, DL Librarian; phone: 859-257-0500, ext 2171; long-distance phone number: 800-828-0439 (option #6); e-mail: [dllservice@email.uky.edu](mailto:dllservice@email.uky.edu) Interlibrary Loan Service: [http://libraries.uky.edu/page.php?lweb\\_id=8](http://libraries.uky.edu/page.php?lweb_id=8)

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? YES

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? YES

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name: Thomas R. Lindlof

SIGNATURE|ZNNIKO0|Roshan N Nikou|Graduate Council approval for ZCOURSE\_NEW MAS 505|20131216

SIGNATURE|ZNNIKO0|Roshan N Nikou|Graduate Council approval for ZCOURSE\_NEW MAS 505|20130820

SIGNATURE|BBARNES|Beth Barnes|Dept approval for ZCOURSE\_NEW MAS 505|20130304

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE\_NEW MAS 505|20130502

SIGNATURE|CEMONA2|E C Monaghan|Approval resent to College for ZCOURSE\_NEW MAS 505|20131031

SIGNATURE|CEMONA2|E C Monaghan|College approval for ZCOURSE\_NEW MAS 505|20130318

**Courses** | **Request Tracking**

**New Course Form**

https://myuk.uky.edu/sap/bc/soap/rfc?services=

Open in full window to print or save

Generate PDF

**Attachments:**

Browse...

Upload File

ID	Attachment
Delete 1762	MAS_505DL_Syllabus_Revised.docx

First 1 Last

Select saved project to retrieve...

Get New

(\*denotes required fields)

**1. General Information**

- a. \* Submitted by the College of: COMMUNICATION AND INFORMATION Submission Date: 3/19/2013
- b. \* Department/Division: School Of Journalism & Telecommunication
- c.
  - \* Contact Person Name: Thomas R. Lindlof Email: lindlof@uky.edu Phone: 257-4242
  - \* Responsible Faculty ID (if different from Contact) Email: Phone:
- d. \* Requested Effective Date:  Semester following approval OR  Specific Term/Year Fall 2014
- e.
  - Should this course be a UK Core Course?  Yes  No
  - If YES, check the areas that apply:**
    - Inquiry - Arts & Creativity  Composition & Communications - II
    - Inquiry - Humanities  Quantitative Foundations
    - Inquiry - Nat/Math/Phys Sci  Statistical Inferential Reasoning
    - Inquiry - Social Sciences  U.S. Citizenship, Community, Diversity
    - Composition & Communications - I  Global Dynamics

**2. Designation and Description of Proposed Course.**

- a. \* Will this course also be offered through Distance Learning?  Yes  No
- b. \* Prefix and Number: MAS 505
- c. \* Full Title: Media and Popular Culture
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed<sup>2</sup> with (Prefix and Number):
- f. \* Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.
 

<input checked="" type="checkbox"/> 3 Lecture	<input type="checkbox"/> Laboratory <sup>1</sup>	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion
<input type="checkbox"/> Indep. Study	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum
<input type="checkbox"/> Research	<input type="checkbox"/> Residency	<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio
<input type="checkbox"/> Other	If Other, Please explain:		
- g. \* Identify a grading system:  Letter (A, B, C, etc.)  Pass/Fail  Graduate School Grade Scale
- h. \* Number of credits: 3
- i. \* Is this course repeatable for additional credit?  Yes  No
  - If YES: Maximum number of credit hours:
  - If YES: Will this course allow multiple registrations during the same semester?  Yes  No

## j. \* Course Description for Bulletin:

A study of the interplay of communication media and popular culture. The course examines conceptual approaches to the production, forms, meanings, and influences of technologically mediated culture. The scope of the course includes the popular texts produced by the commercial media and entertainment industries as well as user-generated content circulated in online media.

## k. Prerequisites, if any:

l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both

3. \* Will this course be taught off campus?  Yes  No

If YES, enter the off campus address:

## 4. Frequency of Course Offering.

a. \* Course will be offered (check all that apply):  Fall  Spring  Summer  Winter

b. \* Will the course be offered every year?  Yes  No

If No, explain:

5. \* Are facilities and personnel necessary for the proposed new course available?  Yes  No

If No, explain:

6. \* What enrollment (per section per semester) may reasonably be expected? 20

## 7. Anticipated Student Demand.

a. \* Will this course serve students primarily within the degree program?  Yes  No

b. \* Will it be of interest to a significant number of students outside the degree program?  Yes  No

If YES, explain:

The course will also be of interest to students majoring in Journalism and Integrated Strategic Communication, as well as students in humanities and social science programs, such as Communication, English, and Sociology.

## 8. \* Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

## 9. Course Relationship to Program(s).

a. \* Is this course part of a proposed new program?  Yes  No

If YES, name the proposed new program:

b. \* Will this course be a new requirement <sup>2</sup> for ANY program?  Yes  No

If YES <sup>2</sup>, list affected programs::

## 10. Information to be Placed on Syllabus.

a. \* Is the course 400G or 500?  Yes  No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identification of add assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

b.  \* The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10 attached.

## Distance Learning Form

This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL fields are required!

**Introduction/Definition:** For the purposes of the Commission on Colleges Southern Association of Colleges and Schools accreditation review, *distance learning* is defined as a educational process in which the majority of the instruction (interaction between students and instructors and among students) in a course occurs when students and instructors the same place. Instruction may be synchronous or asynchronous. A distance learning (DL) course may employ correspondence study, or audio, video, or computer technologies

A number of specific requirements are listed for DL courses. **The department proposing the change in delivery method is responsible for ensuring that the requirements are satisfied at the individual course level.** It is the responsibility of the instructor to have read and understood the university-level assurances regarding an equivalent experience students utilizing DL (available at <http://www.uky.edu/USC/New/forms.htm>).

Course Number and Prefix:	MAS 505	Date:	2/20/2013
Instructor Name:	Thomas R. Lindiof	Instructor Email:	lindiof@uky.edu
Check the method below that best reflects how the majority of the course content will be delivered.			
Internet/Web-based <input checked="" type="checkbox"/> Interactive Video <input type="checkbox"/> Hybrid <input type="checkbox"/>			

### Curriculum and Instruction

- How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?  
The course syllabus conforms to University Senate Syllabus Guidelines for Distance Learning Considerations. Timely and appropriate interaction between students and professor will be achieved by the following means:
- How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, as student learning outcomes, etc.  
Nearly every form of faculty presentation of material, student interaction, and professor-student communication available in a classroom-based version of MAS 505 has been replicated or adapted for the DL offering of the course.
- How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic policy; etc.  
Only students enrolled in MAS 505 will be permitted to access MAS 505 on Blackboard via their password-protected link Blue UK account. The professor and students will communicate only through the technical affordances of Blackboard.
- Will offering this course via DL result in at least 25% or at least 50%\* (based on total credit hours required for completion) of a degree program being offered via any for defined above?  
No  
Which percentage, and which program(s)?  
  
\*As a general rule, if approval of a course for DL delivery results in 50% or more of a program being delivered through DL, the effective date of the course's DL delivery is 6 months from the date of approval.
- How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting? Students with a documented disability that requires academic accommodations in MAS 505 will be told to make their request to the University Disability Resource Center. The Center will require current disability documentation.

### Library and Learning Resources

- How do course requirements ensure that students make appropriate use of learning resources?  
The course requirements specify the learning resources they need for completing specific assignments and preparing for examinations. These directions are listed in the syllabus, and will be amplified and expanded upon in the
- Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.  
Other than the equipment required (or recommended) for optimal access to Blackboard, there are no laboratories, facilities, and equipment specific to the proposed course. The following language from the syllabus explains how

### Student Services

- How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?  
The following language from the syllabus explains how students will be informed about the technology employed in the class as well as how they can seek technical help:
- Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)?  
 Yes  
 No  
If no, explain how students enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology
- Does the syllabus contain all the required components, below?  Yes
  - Instructor's *virtual* office hours, if any.
  - The technological requirements for the course.
  - Contact information for Distance Learning programs (<http://www.uky.edu/DistanceLearning>) and Information Technology Customer Service Center (<http://www.uky.edu/UKIT/Help/>; 859-218-HELP).
  - Procedure for resolving technical complaints.
  - Preferred method for reaching instructor, e.g. email, phone, text message.
  - Maximum timeframe for responding to student communications.
  - Language pertaining academic accommodations:



- "If you have a documented disability that requires academic accommodations in this course, please make your request to the University Disability Resource Center will require current disability documentation. When accommodations are approved, the Center will provide me with a Letter of Accommodation which recommended accommodations. Contact the Disability Resource Center, Jake Karnes, Director at 859-257-2754 or [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)."
- Specific dates of face-to-face or synchronous class meetings, if any.
- Information on Distance Learning Library Services (<http://www.uky.edu/Libraries/DLIS>)
  - Carla Cantagallo, DL Librarian
  - Local phone number: 859 257-0500, ext. 2171; long-distance phone number: (800) 828-0439 (option #6)
  - Email: [dllservice@email.uky.edu](mailto:dllservice@email.uky.edu)
  - DL Interlibrary Loan Service: [http://www.uky.edu/Libraries/ihpage.php?web\\_id=253&lib\\_id=16](http://www.uky.edu/Libraries/ihpage.php?web_id=253&lib_id=16)

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

Thomas R. Lindlof

Abbreviations: DLP = Distance Learning Programs ATG = Academic Technology Group Customer Service Center = 859-218-HELP (<http://www.uky.edu/UKIT/Help>)

Revised 8/09

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. A meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

<sup>4</sup> You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

<sup>5</sup> In order to change a program, a program change form must also be submitted.

Rev 8/09

Submit as New Proposal    Save Current Changes

## **MAS 505: Media and Popular Culture**

### **Taught through Distance Learning**

Instructor: Professor Thomas R. Lindlof  
Office: 212 Grehan Bldg.  
Office phone: 257-4242  
E-Mail: lindlof@uky.edu  
Office hours: Available by e-mail and phone

### **Course Description from the UK Bulletin**

#### **MAS 505 MEDIA AND POPULAR CULTURE (3)**

A study of the interplay of communication media and popular culture. The course examines conceptual approaches to the production, forms, meanings, and influences of technologically mediated culture. The scope of the course includes the popular texts produced by the commercial media and entertainment industries as well as user-generated content circulated in online media.

### **Course Description from the Professor**

This course introduces students to the critical analysis of mass media and Internet cultures in our world today. We will explore a range of media – including television, film, comic books, video games, and online applications – in order to understand the industrial processes, individual creativity, and regulatory regimes involved in producing popular art. We will investigate how various images of popular culture represent social life and relations of power. In addition, we will examine how people participate in media culture via their roles as audiences, consumers, and citizens. Although we are mainly concerned with texts produced and distributed by the commercial media and entertainment industries, we will also explore how individuals and groups have developed alternative media economies by creating their own cultural texts and practices.

Overarching questions for the course include: What constitutes the “popular” in the cultural landscape, and why has it often been condemned as trivia, propaganda, mass deception, etc.? How (and for whom) do various popular culture forms represent the social life and mythic themes of American society? Why do we consume popular culture in the ways that we do? By what means, and for what purposes, do people construct their own cultural environments? How are cultural identities and understandings affected by the global media economy?

## Student Learning Outcomes

The principal activity of MAS 505 is the critical analysis of popular culture expressed in and through the electronic media and film. Students should leave this class with the ability to read critically; analytically observe cultural phenomena; write clearly and cogently; and articulate logical, evidence-based arguments. To facilitate these goals, we will assemble a “tool kit” of theories, concepts, and forms of critique that will be deployed across a range of topics, including: the industrial production of popular culture; the celebrity system; race portrayals in prime-time TV; gender and sexuality in televised and online sports; the construction of media reality; the cultural codes of participatory digital culture; and globalization.

### Specific learning outcomes include the following:

- Cite the major lines of historical debate concerning the value and effects of popular culture.
- Describe, interpret, and apply the major explanations of popular culture and media – e.g., the production of culture and taste cultures approaches; the circuit of culture model; theories of ideology, hegemony, and postmodernism; the spreadability framework for online culture.
- Describe the principles of visual iconography and sequential art of comic books, and apply them to screen media content (video, electronic games, film).
- Describe the significant differences of popular media culture based on a distribution model vs. circulation model.
- Articulate the differences between description, analysis, interpretation, and evaluation of popular culture phenomena, and apply these distinctive phases of investigation to examples.
- Relate the theories and scholarly research of popular culture to the pragmatic decisions made by the entertainment industries as well as individuals in everyday life.
- Articulate issues of ethical and societal responsibility for media representations
- Construct a coherent, intellectually sound, and compelling analysis of a particular example of popular culture.
- Engage in a disciplined, thoughtful dialogue with student peers on topics and questions concerning popular culture and media.

## Required Materials

Croteau, D., Hoynes, W., & Milan, S. (2012). *Media/Society: Industries, Images, and Audiences* (4<sup>th</sup> edition). Thousand Oaks, CA: Sage.

McCloud, S. (1994). *Understanding Comics: The Invisible Art*. Northampton, MA: Kitchen Sink Press, 1993.

Jenkins, H., Ford, S., & Green, J. (2013). *Spreadable Media: Creating Value and Meaning in a Networked Culture*. New York: NYU Press.

A set of **required readings** is available through the UK Libraries' eReserves. Other materials (including web links) that illustrate or further elaborate upon the semester's issues will be posted on Blackboard or distributed by e-mail. These materials may prove to be useful for the exam, assignments, or discussions, so I advise you to become familiar with them.

## **Course Protocol, Activities, and Assignments**

Students will use the Blackboard course management system (available through MyUK) for announcements; to access the syllabus, lectures, and other course content; to submit assignments; to engage in discussions with other students; and for other purposes.

The professor will e-mail students through Blackboard, which uses the student's UK e-mail address. So be sure you regularly check your UK e-mail even if you use a different e-mail address most of the time.

Students will also see lectures recorded by the professor; PowerPoint presentations on a variety of topics prepared by the professor; videos and other materials through the Internet. They will participate in discussion groups and engage in an ongoing project of popular culture analysis.

## **E-Mail Instructions**

When students know they are going to take this class, they should e-mail the professor at [lindlof@uky.edu](mailto:lindlof@uky.edu)

Whenever students send an e-mail to the professor, they should include these words in the subject line of the e-mail: MAS 505. Students should provide the following information within the first week of the semester:

In the subject line of the e-mail, put: MAS 505. Include the following information:

Name: (include your first and last name, and nickname, if any)

A phone number:

What year are you in at the University:

What career would you like to pursue:

What do you hope to get out of this class:

E-mail address:

## **Examinations**

Three examinations will be administered throughout the semester at approximately equal intervals. The major goals of the examinations are: 1) to test your knowledge and understanding of media/culture concepts and issues; 2) to demonstrate your ability to write detailed, logical, and evidence-driven arguments, especially with respect to issues characterized by multiple or contending viewpoints; and 3) to give you the opportunity to apply what you have learned to current, emerging, or problematic cases of mediated popular culture. Each examination consists of a number of essay questions. Prior to each exam, the professor will provide you with a study guide describing the exam's format and areas of coverage and you will have the opportunity to ask questions about the material and the exam itself.

The first two examinations are noncumulative. The third one is the final examination, which includes questions that call for integrative thinking about material you've encountered across the entire semester.

Students will have 5 days to complete the exam essays. They will be submitted as an attached document through Blackboard and therefore must be typed. Each essay will have page limits ranging from 3 to 5 pages, double-spaced, with the length of each essay contingent on the scope and complexity of the question and the degree of evidentiary support required. Students must complete the essays on their own and are not permitted to work with classmates or anyone else in preparing the essay.

### **Multi-Modal Project**

Each student will prepare and deliver a multi-modal analysis/presentation on a popular culture topic (chosen by the student, with approval by the professor). In completing this project, you will locate and utilize other resources beyond the assigned readings in MAS 505 – e.g., additional articles or books, web sites, video clips – to help refine and extend your ideas. Major goals of the project are: 1) to encourage individual inquiry in your media and culture studies; 2) to explore alternative methods of displaying your analysis of popular culture artifacts; and 3) to receive constructive critiques of your work from your student peers. The research process will commence soon after the professor's approval of a topic, with updates reported to the professor periodically until the project is due during the fourteenth week of the semester. At that time, students will have an opportunity to examine each other's projects on Blackboard and post feedback. The final grade will be based primarily on the student's own project, and secondarily on the quality of feedback offered to another student. Full details on this assignment will be shared with the class during the fourth week of the semester.

### **Blackboard Discussions**

Student participation in the discussion groups administered through Blackboard is an important part of MAS 505. At the beginning of the semester, there will be discussion forums that the professor will lead, although students will be permitted to respond to existing threads or create new ones. Later in the semester, weekly discussion forums of 4-6 students will be

created in which students have the chance to talk about what they are learning in the class. At least two comments per week is the benchmark for adequate quantity of participation on the Blackboard discussion forums. But the quality of your contributions – defined in terms of posts and responses that are thoughtful, relevant to the forum’s topical focus, and informed by your knowledge of course materials – is also a significant determinant of your discussion grade. If you fulfill these expectations of quantity and quality of Blackboard discussion forum participation, it will not be difficult to do well in this category of MAS 505.

### **Submission of Assignments**

Students will submit all assignments through Blackboard, unless instructed otherwise by the professor. Students must keep back-up copies of their work on their computers in case the submitted copy does not arrive.

Assignments will not be accepted if they are late, except for compelling reasons. The professor will decide whether to accept the late work.

### **Graded Components for MAS 505**

Three examinations (@ 20%)	60%	240 points
Multi-modal project	25%	100
Blackboard discussions	15%	60
TOTAL POINTS POSSIBLE		400 points

Grades for each of the above components will normally be assigned by the following percentage ranges: A: 90-100% B: 80-89% C: 70-79% D: 60-69% E: Below 60%

Students will receive a mid-term grade, accessible via myUK.

### **Graduate Students**

In addition to all other requirements listed in this syllabus, graduate students taking this class for credit will read additional materials (commensurate with their previous academic coursework and their specific interests in media studies) and write a 10-15 page research paper on a topic approved by the instructor. The research paper will count 20% of the final grade, and thus all other course requirement percentages will be reduced proportionately.

The final grading scales for graduate students are as follows: A: 90-100% B: 80-89% C: 70-79% E: Below 70%

## **Technological Requirements for the Course**

You must have access to a computer and high-speed Internet access, either an Ethernet line, a cable modem, a satellite connection, or a DSL line.

Recommended, but not required, equipment includes a laptop with a webcam (a camera built into the laptop) and headset with a microphone; or a desktop computer with a webcam and a headset with a microphone.

If you have a technical problem, you should e-mail me. If I can't solve it, I can seek help from the technical support staff in our College. You should not contact them directly yourself.

You can, however, contact the Teaching and Academic Support Center (TASC) and Information Technology Customer Service Center (ITCSS) at UK. Contact information:

TASC: <http://www.uky.edu/TASC>; phone: 859-257-8272

ITCSS: <http://www.uky.edu/UKIT>; phone: 859-257-1300

Additional resources:

Information on Distance Learning Library Services (<http://www.uky.edu/Libraries/DLLS>)

Carla Cantagallo, DL Librarian; phone: 859-257-0500, ext 2171; long-distance phone number: 800-828-0439 (option #6); e-mail: [dllservice@email.uky.edu](mailto:dllservice@email.uky.edu)

Interlibrary Loan Service: [http://libraries.uky.edu/page.php?lweb\\_id=8](http://libraries.uky.edu/page.php?lweb_id=8)

## **Policies and Procedures**

### **Excused Absences**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes

(859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

### **Verification of Absences**

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

### **Academic Integrity**

Part II of Student Rights and Responsibilities (available online on the UK web site) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording, or anything else from another source without appropriate acknowledgement of the fact, students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar.

Students may discuss assignments among themselves or with the professor, but when the actual work is done, it must be done by the student and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where, and how s/he employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making minor changes, while leaving the original organization, content, and phraseology intact, is plagiarism. However, nothing in these rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university, may be imposed.

### **Respect for Diverse Viewpoints**



I consider the diversity that students bring to this class a highly valuable resource and one of the true benefits of your college experience. During the semester, we will discuss topics and readings that touch upon aspects of social and cultural diversity, such as race, ethnicity, gender, sexual orientation, socioeconomic status, and politics. I encourage you to express your thoughts on those aspects relevant to your own background, to listen respectfully to your fellow students, and be open to learning from people who hold views different than yours.

### **Accommodations Due to Disability (provided by the University)**

If you have a documented disability that requires academic accommodations in this course, please make your request to the University Disability Resource Center. The Center will require current disability documentation. When accommodations are approved, the Center will provide me with a Letter of Accommodation which details the recommended accommodations. Contact the Disability Resource Center, Jake Karnes, Director, at 859-257-2754, or [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)

### **Contacting Me**

I'm here to help, so please don't hesitate to ask questions or share your concerns about your experience in this class. E-mail is an excellent way to reach me ([lindlof@uky.edu](mailto:lindlof@uky.edu)), especially for questions that can be answered succinctly. I will likely respond within a few hours. If an issue or question requires a conversation, we should schedule a time to talk on the phone; send me an e-mail to make such an appointment.

## Semester Schedule

### Readings Key:

*Media/Society*

*Understanding Comics*

*Spreadable Media*

BB # = Articles on Blackboard (under the Assignments tab)

Week	Topics/Exams/Assignments	Readings
<b>Week 1</b>	Introduction to the study of media and popular culture. Major conceptual approaches	BB #1: "Constructing the Popular" BB #2: "Understanding How the Popular Becomes Popular"
<b>Week 2</b>	The production of culture	<i>Media/Society</i> : Ch. 4, "Media Organizations and Professionals"
<b>Week 3</b>	Production of mass culture, cont'd. The celebrity system; the production of "reality"	BB #3: "Media and Celebrity: Production and Consumption of 'Well-Knownness.'" BB #4: "The Toppling."
<b>Week 4</b>	The artistry of popular culture. Creating visual iconography and sequential art in comic books and graphic novels <b>Multi-Modal Project assigned</b>	<i>Understanding Comics: The Invisible Art</i>
<b>Week 5</b>	Artistry of popular culture, cont'd. Implications for screen media <b>Exam 1</b>	<i>Understanding Comics: The Invisible Art</i>
<b>Week 6</b>	Mass media, ideology, hegemony, and culture.	<i>Media/Society</i> : Ch. 5, "Media and Ideology" BB #5: "Making the Dream a Reality (Show)"
<b>Week 7</b>	Mass media representations. Framing race and ethnicity portrayals	<i>Media/Society</i> : Ch. 6, "Social Inequality and Media Representations" BB #6: "Missing in Action"
<b>Week 8</b>	Mass media representations, cont'd. Sports, gender, and sexuality	BB #7: "Keeping It Real" BB #8: "Pitchers and Catchers"

<b>Week 9</b>	Audience reception and usage of mass media culture: Interpretation, meaning, identity	<i>Media/Society:</i> Ch. 8, "Active Audiences and the Construction of Meaning" BB #9: "Competition Hertz"
<b>Week 10</b>	Postmodernist media culture. Audience reception and usage, cont'd. <b>Exam 2</b>	BB #10: "'The Big Nothing" BB #11: "What's Your Fantasy?"
<b>Week 11</b>	Participatory digital media culture. A new paradigm for media and popular culture?	<i>Spreadable Media:</i> Introduction, "Why Media Spreads" Ch. 1, "Where Web 2.0 Went Wrong" Ch. 2, "Reappraising the Residual"
<b>Week 12</b>	Participatory media culture, cont'd. New forms of user/audience engagement	<i>Spreadable Media:</i> Ch. 3, "The Value of Media Engagement" Ch. 4, "What Constitutes Meaningful Participation?"
<b>Week 13</b>	Participatory media culture, cont'd. New forms of cultural production and circulation	<i>Spreadable Media:</i> Ch. 5, "Designing for Spreadability" Ch. 6, "Courting Supporters for Independent Media"
<b>Week 14</b>	Cultural regulation— Maintaining cultural norms and policing deviance in media <b>Multi-Media Project due</b>	<i>Media/Society:</i> Ch. 3, "Political Influence on Media" BB #12: "Don't Worry, We're from the Internet." BB #13: "Building Hacker Collective Identity One Text Phile at a Time"
<b>Week 15</b>	Globalization and media.	<i>Media/Society:</i> Ch. 10, "Media in a Changing Media Global Culture" <i>Spreadable Media:</i> Ch. 7, "Thinking Transnationally"
<b>Final Exam Week</b>	<b>Final examination</b>	

## List of Articles

**Unless otherwise noted, the articles are available through the UK Libraries' eReserves  
See the Semester Schedule for the date each article is assigned**

- BB #1: Harrington, C. Lee, and Denise D. Bielby. "Constructing the Popular: Cultural Production and Consumption. In *Popular Culture: Production and Consumption*. New York: Blackwell, 2001.
- BB #2: Meehan, Eileen R. "Understanding How the Popular Becomes Popular: The Role of Political Economy in the Study of Popular Communication." *Popular Communication* 5 (2007), 161-170.
- BB #3: Hellmeuller, Lea C., and Nina Aeschbacher. "Media and Celebrity: Production and Consumption of "Well-Knownness." *Communication Research Trends* 29, no. 4 (2010), 3-34.
- BB #4: Maass, Peter. "The Toppling." *The New Yorker*, January 10, 2011, 42-53.
- BB #5: Meizel, Katherine. "Making the Dream a Reality (Show): The Celebration of Failure in American Idol." *Popular Music & Society* 32 (2009), 475-488.
- BB #6: Deo, Meera E., Jenny J. Lee, Christina G. Chin, Noriko Milman, and Nancy Wang Yuen. "Missing in Action: 'Framing' Race on Prime-Time Television." *Social Justice*, 35 (2008), 145-162.
- BB #7: Wheaton, Belinda, & Becky Beal. "Keeping It Real': Subcultural Media and the Discourses of Authenticity in Alternative Sport." *International Review for the Sociology of Sport* 38 (2003), 155-176.
- BB #8: Butterworth, Michael. "Pitchers and Catchers: Mike Piazza and the Discourse of Gay Identity in the National Pastime." *Journal of Sport & Social Issues* 30 (2006), 138-157.
- BB #9: Carfoot, Gavin. "Competition Hertz: The Culture and Practice of Car Audio Competitions." *Continuum: Journal of Media & Cultural Studies* 22 (2008), 667-674.
- BB #10: Strinati, Dominic. "The Big Nothing: Contemporary Culture and the Emergence of Postmodernism." *Innovation in Social Sciences Research* 6, no. 3 (1993): 359-374.  
<http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=9707202883&site=ehost-live&scope=site>

BB #11: Burr-Miller, Allison C. "What's Your Fantasy? Fantasy Baseball as Equipment for Living." *Southern Communication Journal* 76 (2011), 443-464.

BB #12: Norton, Quinn. "Don't Worry, We're From the Internet." *New Internationalist* 458 (2012), 18-19.

BB #13: Lunceford, Brett. "Building Hacker Collective Identity One Text Phile at a Time: Reading Phrack." *Media History Monographs* 11, no. 2 (2009), 1-26.

## Ellis, Janie

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**From:** Nikou, Roshan  
**Sent:** Monday, December 16, 2013 9:24 AM  
**To:** Blackwell, Jeannine; Blonder, Lee; Brothers, Sheila C; Ellis, Janie; Ett, Joanie M; Gebert, Frieda; Hanson, Roxie; Jackson, Brian A; Lindsay, Jim D.; Nikou, Roshan; Price, Cleo; Timoney, David M  
**Cc:** Chesnut, Lorie W; Perkins, Andrea L; Skinner, Steve; Rouhier-Willoughby, Jeanmarie; Lindlof, Thomas R  
**Subject:** GC Transmittals  
**Attachments:** MCH Certificate Revision Complete-signed.pdf

TO: Lee Blonder, Chair and Sheila Brothers, Coordinator  
Senate Council

FROM: Jeannine Blackwell, Chair and Roshan Nikou, Coordinator  
Graduate Council

The Graduate Council approved the following proposals and is now forwarding them to the Senate Council to approve. Attached file is not accessible via eCats' workflow.

GC in Maternal and Child  
CPH 714 Maternal and Child Health Information  
CPH 715 Perinatal Epidemiology  
MGT 624 Entrepreneurship and Business Start Ups  
MGT 690 Strategic Thinking and Analysis  
RUS 525 Literary Studies (subtitle required)  
RUS 545 Cultural Studies (Subtitle required)  
RUS 555 Topical Seminar (subtitle required)  
MAS 505 Media and Popular Culture

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