

# COMS 308

## Live Stream / Lifestream

Negotiating the Personal and the Collective in Online Video Practices **Revised**  
**edition**

Concordia University  
Dept. of Communication Studies  
Lecturer: Antonia Hernández  
<https://coms308.work/>

Winter 2020

Friday 1:15 - 4:00 pm at CJ 4.246

Appointments available upon request: Friday 10pm – 12:30pm

### Contact Information

Email: [antonia@cordltx.org](mailto:antonia@cordltx.org).

Please include COMS308 in the subject line; responses generally sent within 24 working hours [Monday to Friday, 9-5pm].

### Acknowledgement of Indigenous Territories

We would like to begin by acknowledging that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtiá:ke/Montreal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

(Indigenous Directions Leadership Group, Feb. 16, 2017)

### Course Overview

The film of tomorrow appears to me as even more personal than an individual and autobiographical novel, like a confession, or a diary. The young filmmakers will express themselves in the first person and will relate what has happened to them. It may be the story of their first love or their most recent; of their political awakening; the story of a trip, a sickness, their military service, their marriage, their last vacation...and it will be enjoyable because it will be true and new... The film of tomorrow will resemble the person who made it, and the number of spectators will be proportional to the number of friends the director has. The film of tomorrow will be an act of love.

– Francois Truffaut, 1957.

This course explores a variety of online video practices through two different yet concurrent *streams*: life streaming and live streaming. Combined or separated, both practices encapsulate personal and collective articulations in a constant conversation: a real and a not-so-real time, authenticity and its constructions, spectatorship and activism. A combination of lecture, class discussion and activities, and in-class screenings will guide our examination of several case studies and conceptual frameworks. Drawing on approaches from media and platform studies, affect theory, feminist studies, queer theory, and political economy, we will analyze conceptually and

critically how the personal and the collective are mutually constitutive in the online video ecology– and the new role of platforms in this modulation.

### Objectives

- Understand and apply key critical frameworks to online video practices to evaluate their social and technological impacts from various angles;
- Interrogate and historicize the habits of vision that online video entails;
- Critically analyze the role of gender in the development of online video practices and technologies, and the role of such technologies and practices in the construction of gender;
- Critically analyze notions of activism and commodification in the context of online video platforms;
- Gain a better understanding of technological and economic concepts that are modifying the current online video ecology
- Practice group research, presentation skills and discussion in formal and informal settings
- Practice and fortify skills related to critical thinking, academic writing, creativity and project management

Please note that we will study challenging material in this course. We will discuss the most appropriate ways to handle those materials. Our class has to be a respectful space in which students can express their beliefs and opinions. You always have a voice, but please be mindful of others as well. Open-mindedness is encouraged. Abusive language and behavior are not be tolerated.

### Course requirement details

The course readings will be available through the library via the Library's eReserve service:  
<http://www.concordia.ca> > Library > Find Books, Articles... > Course Reserves  
Direct link: <https://reserves.concordia.ca/ares/>

### Grading

#### Participation (10%)

Your active, well-prepared participation in class discussions is essential to creating a dynamic learning environment. Participation requires students to have read the assigned readings, identified issues of interest and completed the weekly activity as indicated. You must be prepared to engage in discussions and debates on the weekly topic and course readings as well as the in-class activities. Contributing to the website also counts as participation. You can miss two sessions without affecting your grade (but notify me in advance).

**Participation for the last two classes (March 27 and April 3) will be exclusively online. This means reading and answering questions (posed by your classmates or myself) as comments on the website. You must answer to at least two questions each week to receive participation credit. Interacting with the stories (in terms of the questions they pose) also counts as participation.**

**If you determine that you cannot participate in discussion for any reason, please get in touch with me as soon as possible to work out an alternate arrangement.**

#### Long story short (15%)

Yes. Unless you are presenting, each week you will prepare a *story* (<15 seconds video) inspired by the corresponding readings (a commentary, a highlighted passage, a question...). This story has to be posted on the website of the class not later than Thursday night and we will use it along others to

stimulate the discussion. They will not be evaluated individually but you have to complete 8 out of 10 to have the complete grade.

#### Presentations (15%)

In one (predetermined) week, you will have to be prepared to present a complementary reading (approx. 10') and a related media example. You will explain the text in relation to the main reading of that week, posing two questions to the class that will be addressed during the session. You are also in charge of posting the presentation [on the website](#).

Instead of a ppt presentation, you will need to write a short overview of your reading (1/2 page) and present two questions to the class. You can post a video if you prefer. The questions should link your reading with the topic of the week.

**If you determine that you cannot do this for any reason, please get in touch with me as soon as possible to work out an alternate arrangement.**

#### Glossary entry (20%)

You have to choose [a term from this list](#) and prepare an entry for the website based on it. It is not just a definition: you have to investigate and reflect on the term and contribute to the discussion in your own way. Different (digital) formats are possible for this assignment. We will have a quick session of presentations (5') and will make a digital publication out of them later on.

Due: February 14. Project proposal on January 31

#### Final Paper/Video essay (40%)

The final assignment is a critical analysis of a social media platform, application, practice and/or product and its relationship to online video practices. You should pick a topic that you would like to know more about and directly relevant to the course. This assignment will be divided in three parts:

##### Proposal (10%)

A one-page summary outlining your chosen object and the angle from which you will examine it. This summary has to include the bibliographic references you want to include in your essay, explaining why they are pertinent for sustaining your argument.

Due: March 6

##### Presentation (15%)

In one of the last two sessions of the class you will have 10 minutes to present your work, outlining your main questions and arguments.

Due: April 14

By March 27, you should post a status update of your revised proposal on the website (your proposal after receiving feedback). You will also need to schedule a 20' online meeting with me to discuss it (email me for arranging it).

**If you determine that you cannot do this for any reason, please get in touch with me as soon as possible to work out an alternate arrangement.**

Paper/Video essay (15%)

For the paper: no less than 2000 **1500** words, **7 5** references minimum, **10 8** in-text citations minimum (at least **4 2** academic references).

For the video essay: written component of no less than 1000 **500** words, **3 2** references minimum, **5 3** in-text citations minimum (at least **2 1** academic references). 5'-10' Video.

**Due: April 17 April 24**

## Calendar

January 10

Session 01: Introduction

January 17

Session 02: De/constructing the video vision

### **Required readings:**

Goodwin, Charles, and Marjorie Harness Goodwin. "Contested Vision: The Discursive Constitution of Rodney King." In *The Construction of Professional Discourse*, edited by Britt-Louise Gunnarsson, Per Linell, and Peter Nordberg. Language in Social Life Series. London: Longman, 1997.

Crary, Jonathan. "Introduction." In *Suspensions of Perception: Attention, Spectacle, and Modern Culture*, 1–10. MIT Press, 2001. [[link](#)]

### **Complementary readings / media:**

Bernstein, Robin M. "Rodney King, Shifting Modes of Vision, and Anna Deavere Smith's Twilight: Los Angeles, 1992." *Journal of Dramatic Theory and Criticism*, 2000. <https://dash.harvard.edu/handle/1/3659693>.

YouTube. "Rodney King Beating." <https://www.youtube.com/watch?v=KYTXiGCw1hs>. [Highly disturbing and sad. Viewer discretion advised]

SouthCalifas619. "1992 Los Angeles Rodney King Riots Raw Unseen Footage." <https://www.youtube.com/watch?v=QN8FCfD8Bd0>.

January 24

Session 03: In the beginning it was the JenniCam

### **Required readings:**

Senft, Theresa. "Keeping It Real on the Web: Authenticity, Celebrity, Branding." In *Camgirls: Celebrity and Community in the Age of Social Networks*, 15–32. New York: Lang, 2008. [[link](#)]

### **Complementary readings / media:**

Andrejevic, Mark. "The Webcam Subculture and the Digital Enclosure." In *MediaSpace: Place, Scale, and Culture in a Media Age*, edited by Nick Couldry and Anna McCarthy. Comedia. London; New York: Routledge, 2004. [[link](#)]

Maguire, Emma. "Camgirls: Surveillance and Feminine Embodiment in Lifecasting Practice." In *Girls, Autobiography, Media: Gender and Self-Mediation in Digital Economies*, edited by Emma Maguire, 27–51. Cham: Springer International Publishing, 2018. [https://doi.org/10.1007/978-3-319-74237-3\\_2](https://doi.org/10.1007/978-3-319-74237-3_2).

Wayback Machine. "JenniCam." [https://web.archive.org/web/\\*/jennicam.org](https://web.archive.org/web/*/jennicam.org).

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January 31

Session 04: Videoblogging before and after YouTube

**Required readings:**

Jenkins, Henry. "What Happened before YouTube." In *YouTube: Online Video and Participatory Culture*, edited by Jean Burgess and Joshua Green. Digital Media and Society Series. Cambridge ; Malden, MA: Polity, 2009. [\[link\]](#)

Arthurs, Jane, Sophia Drakopoulou, and Alessandro Gandini. "Researching YouTube." *Convergence: The International Journal of Research into New Media Technologies* 24, no. 1 (February 2018): 3–15. <https://doi.org/10.1177/1354856517737222>.

**Complementary readings / media:**

Sørenssen, Bjørn. "Breaking the Age Barrier in the Internet Age: The Story of Geriatric1927." In *The YouTube Reader*, edited by Pelle Snickars and Patrick Vonderau, 140–51. Mediehistoriskt Arkiv 12. Stockholm: National Library of Sweden, 2009. [\[link\]](#)

Silvestri, Lisa. "Surprise Homecomings and Vicarious Sacrifices." *Media, War & Conflict* 6, no. 2 (August 1, 2013): 101–15. <https://doi.org/10.1177/1750635213476407>.

Bjørkmann Berry, Trine. "The Early History of Videoblogging." In *Videoblogging Before YouTube*, 27:23–48. Theory on Demand. Amsterdam: Institute of Network Cultures, 2018. [\[link\]](#)

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February 7

Session 05: Video identities and communicative capitalism

**Required readings:**

Dean, Jodi. "Communicative Capitalism: Circulation and the Foreclosure of Politics." *Cultural Politics* 1, no. 1 (2005): 51–73. [\[link\]](#)

Foucault, Michel. "The Incitement to Discourse." In *The History of Sexuality*, 1st American ed. New York: Pantheon Books, 1978.

**Complementary readings / media:**

Raun, Tobias. "Video Blogging as a Vehicle of Transformation: Exploring the Intersection between Trans Identity and Information Technology." *International Journal of Cultural Studies* 18, no. 3 (May 1, 2015): 365–78. <https://doi.org/10.1177/1367877913513696>.

Udy, Dan. "'Am I Gonna Become Famous When I Get My Boobs Done?' Surgery and Celebrity in Gigi Gorgeous: This Is Everything." *TSQ: Transgender Studies Quarterly* 5, no. 2 (May 1, 2018): 275–80. <https://doi.org/10.1215/23289252-4348708>.

Horak, Laura. "Trans on YouTube: Intimacy, Visibility, Temporality." *TSQ: Transgender Studies Quarterly* 1, no. 4 (November 1, 2014): 572–85. <https://doi.org/10.1215/23289252-2815255>.

Raun, Tobias. "Archiving the Wonders of Testosterone Via YouTube." *TSQ: Transgender Studies Quarterly* 2, no. 4 (November 1, 2015): 701–9. <https://doi.org/10.1215/23289252-3151646>.

Lovelock, Michael. "'My Coming out Story': Lesbian, Gay and Bisexual Youth Identities on YouTube." *International Journal of Cultural Studies* 22, no. 1 (January 2019): 70–85. <https://doi.org/10.1177/1367877917720237>.

"This Is Everything: Gigi Gorgeous - YouTube."  
<https://www.youtube.com/watch?v=10WmFYiMnOI>.

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February 14  
Session 06: Platforms, spectacle, and work

**Required readings:**

Taylor, T. L. "Twitch and the Work of Play." *American Journal of Play* 11, no. 1 (2018): 65–84.

**Complementary readings / media:**

Choe, Hanwool. "Eating Together Multimodally: Collaborative Eating in Mukbang, a Korean Livestream of Eating." *Language in Society* 48, no. 2 (April 2019): 171–208. <https://doi.org/10.1017/S0047404518001355>.

Doorn, Niels van, and Olav Velthuis. "A Good Hustle: The Moral Economy of Market Competition in Adult Webcam Modeling." *Journal of Cultural Economy* 11, no. 3 (May 4, 2018): 177–92. <https://doi.org/10.1080/17530350.2018.1446183>.

Abidin, Crystal. "#familygoals: Family Influencers, Calibrated Amateurism, and Justifying Young Digital Labor." *Social Media + Society* 3, no. 2 (April 2017): 205630511770719. <https://doi.org/10.1177/2056305117707191>.

Marlatt, Rick. "Capitalizing on the Craze of Fortnite: Toward a Conceptual Framework for Understanding How Gamers Construct Communities of Practice." *Journal of Education* 200, no. 1 (January 2020): 3–11. <https://doi.org/10.1177/0022057419864531>.

Grayson, Nathan. "How Fortnite Streamer Ninja Suddenly Took Over Twitch." Kotaku.. <https://kotaku.com/how-fortnite-streamer-ninja-took-over-twitch-1823601394>.

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February 21  
Session 07: Affective engagements

**Required readings:**

Ahmed, Sara. "Affective Economies." *Social Text* 22, no. 2 (2004): 117–139.

**Complementary readings / media:**

O’Callaghan, Derek, Derek Greene, Maura Conway, Joe Carthy, and Pádraig Cunningham. "Down the (White) Rabbit Hole: The Extreme Right and Online Recommender Systems." *Social Science Computer Review* 33, no. 4 (August 1, 2015): 459–78. <https://doi.org/10.1177/0894439314555329>.

Roose, Kevin. "The Making of a YouTube Radical." *The New York Times*, June 8, 2019. [[link](#)]

Fisher, Max, and Amanda Taub. "How YouTube Radicalized Brazil." *The New York Times*, August 11, 2019.

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March 6

Session 08: PrOn

**Required readings:**

Paasonen, Susanna. "User-Generated Pornography: Amateurs and the Ambiguity of Authenticity." In *The Routledge Companion to Media, Sex and Sexuality*, edited by Feona Attwood, Brian McNair, and Clarissa Smith, 174–83. London ; New York: Routledge, 2018. [\[link\]](#)

Berg, Heather. "Porn Work, Feminist Critique, and the Market for Authenticity." *Signs: Journal of Women in Culture and Society* 42, no. 3 (February 14, 2017): 669–92.

<https://doi.org/10.1086/689633>. [\[link\]](#)

**Complementary readings / media:**

Ashley, Vex. "Porn – Artifice – Performance – and the Problem of Authenticity." *Porn Studies* 3, no. 2 (April 2, 2016): 187–90. <https://doi.org/10.1080/23268743.2016.1184481>.

Ruberg, Bonnie. "Doing It for Free: Digital Labour and the Fantasy of Amateur Online Pornography." *Porn Studies* 3, no. 2 (April 2, 2016): 147–59.

<https://doi.org/10.1080/23268743.2016.1184477>.

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March 13

Session 09: Wit(h)nessing and activism

**Required readings:**

Peters, John Durham. "Witnessing." In *Media Witnessing: Testimony in the Age of Mass Communication*, edited by Paul Frosh and Amit Pinchevski, 23–48. London: Palgrave Macmillan UK, 2009. [https://doi.org/10.1057/9780230235762\\_2](https://doi.org/10.1057/9780230235762_2).

Della Ratta, Donatella. "Notes on a Theory of Violence and the Visual in the Networked Age." In *Shooting a Revolution: Visual Media and Warfare in Syria*, 179–98. Digital Barricades: Interventions in Digital Culture and Politics. London: Pluto Press, 2018. [\[link\]](#)

**Complementary readings / media:**

Askanius, Tina, and Nils Gustafsson. "Mainstreaming the Alternative: The Changing Media Practices of Protest Movements" 2 (2010): 19. [\[link\]](#)

Gregory, Sam. "Cameras Everywhere: Ubiquitous Video Documentation of Human Rights, New Forms of Video Advocacy, and Considerations of Safety, Security, Dignity and Consent." *Journal of Human Rights Practice* 2, no. 2 (July 1, 2010): 191–207.

<https://doi.org/10.1093/jhuman/huq002>.

Library. "WITNESS Library: Video Resources for Human Rights." <https://library.witness.org/>.

"Video4Change | A Network of Organisations Using Video to Create Change."

<https://video4change.org/>.

"What Is the Video for Change Impact Toolkit? | Video4Change Impact Toolkit." Accessed December 10, 2019. <https://toolkit.video4change.org/what-is-the-toolkit/>

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March 20

## Session 10: Surveillance, geoblocking and data-driven entertainment

### Required readings:

- Askanius, Tina. "Protest Movements and Spectacles of Death: From Urban Places to Video Spaces." In *Advances in the Visual Analysis of Social Movements*, edited by Doerr Nicole, Mattoni Alice, and Teune Simon, 35:105–33. Research in Social Movements, Conflicts and Change. Emerald Group Publishing Limited, 2013. [https://doi.org/10.1108/S0163-786X\(2013\)0000035009](https://doi.org/10.1108/S0163-786X(2013)0000035009).
- Andrejevic, Mark, and Zala Volcic. "'Smart' Cameras and the Operational Enclosure." *Television & New Media*, December 2, 2019, 1527476419890456. <https://doi.org/10.1177/1527476419890456>.

### Complementary readings / media:

- Turner, Gustavo. "My Stepdad's Huge Data Set." Logic Magazine. Accessed January 10, 2020. <https://logicmag.io/play/my-stepdad's-huge-data-set/>.
- Lobato, Ramon. "Introduction: The New Video Geography." In *Geoblocking and Global Video Culture*, 10–22. Institute of Network Cultures, 2016. [[link](#)]

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March 27 / **participation and updated proposal due by 12pm**

## Session 11: ASMR, unboxing, and other augmented intensities

### Required readings:

- Paasonen, Susanna. "Fickle Focus: Distraction, Affect and the Production of Value in Social Media." *First Monday* 21, no. 10 (September 10, 2016). <https://doi.org/10.5210/fm.v21i10.6949>.

### Complementary readings / media:

- Mowlabocus, Sharif. "'Let's Get This Thing Open': The Pleasures of Unboxing Videos." *European Journal of Cultural Studies*, 2018, 1367549418810098.
- Smith, Naomi, and Anne-Marie Snider. "ASMR, Affect and Digitally-Mediated Intimacy." *Emotion, Space and Society* 30 (February 1, 2019): 41–48. <https://doi.org/10.1016/j.emospa.2018.11.002>.
- Nicoll, Benjamin, and Bjorn Nansen. "Mimetic Production in YouTube Toy Unboxing Videos." *Social Media + Society* 4, no. 3 (July 1, 2018): 2056305118790761. <https://doi.org/10.1177/2056305118790761>.
- Walczel, Jarrod. "Unboxing Creators' Algorithmic Trust in Kids' YouTube," May 24, 2019. <https://jods.mitpress.mit.edu/pub/fcmpfgk5>.

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April 3 **participation due by 12pm**

## Session 12: Post [authenticity/discipline/surveillance]

### Required readings:

Khattab, Mona. "Synching and performing: body (re)-presentation in the short video app TikTok." (2020). [\[link\]](#)

Andrejevic, Mark. "Automating Surveillance." *Surveillance & Society* 17, no. 1/2 (March 31, 2019): 7–13. <https://doi.org/10.24908/ss.v17i1/2.12930>.

#### **Complementary readings / media:**

Patella-Rey, PJ. "Body Doubles." Real Life. <https://reallifemag.com/body-doubles/>.

Tolosana, Ruben, Ruben Vera-Rodriguez, Julian Fierrez, Aythami Morales, and Javier Ortega-Garcia. "DeepFakes and Beyond: A Survey of Face Manipulation and Fake Detection." *arXiv preprint arXiv:2001.00179* (2020).

[\[link\]](#)

Andrejevic, Mark, and Zala Volcic. "'Smart' Cameras and the Operational Enclosure." *Television & New Media*, December 2, 2019, 1527476419890456. <https://doi.org/10.1177/1527476419890456>.

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April 14 **24 by midnight**  
**Final project**

## Important information

### A list of Student Services and Useful Resources

1. Coms Academic Advisor: Ms. Marcella Di Claudio [Marcella.DiClaudio@concordia.ca](mailto:Marcella.DiClaudio@concordia.ca)
2. Counselling and Psychological Services: <http://concordia.ca/students/counselling-life-skills>
3. Concordia Library Citation and Style Guides: <http://library.concordia.ca/help/howto/citations>
4. Student Success Centre: <http://concordia.ca/students/success>
5. Health Services: <http://concordia.ca/students/health>
6. Financial Aid and Awards: <http://concordia.ca/offices/faao>
7. HOJO (Off Campus Housing and Job Bank): <http://csu.qc.ca/hojo>
8. Academic Integrity: <http://concordia.ca/students/academic-integrity>
9. Access Centre for Students with Disabilities: <http://concordia.ca/offices/acsd>
10. CSU Advocacy Centre: <http://csu.qc.ca/advocacy>
11. Dean of Students Office: <http://concordia.ca/offices/dean-students>
12. International Students Office: <http://concordia.ca/students/international>
13. Student Hub: <http://concordia.ca/students>
14. Department of Communication Studies: <http://www.concordia.ca/artsci/coms.html>
15. BA Coms announcement list: To subscribe, send an email to [majordomo@lists.concordia.ca](mailto:majordomo@lists.concordia.ca) with 'subscribe bacoms' (no quotes) as the only text in your message. *Save the reply for future reference as we cannot unsubscribe you!*
16. Postings for internships and paid work for students in the Department of Communication Studies only: <http://comsopps.concordia.ca> *BA students cannot take internships in their first two semesters.*

17. Sexual Assault Resource Centre: <http://concordia.ca/students/sexual-assault.html>

18. Indigenous Directions: <http://concordia.ca/about/indigenous.html>

## University Rights and Responsibilities

**Academic Integrity:** “The Academic Code of Conduct sets out for students, instructors and administrators both the process and the expectations involved when a charge of academic misconduct occurs. The regulations are presented within the context of an academic community which seeks to support student learning at Concordia University.” (From Article 1 of the Academic Code of Conduct). Full text:

<http://www.concordia.ca/students/academic-integrity/offences.html>

**Plagiarism:** The most common offense under the Academic Code of Conduct is plagiarism, which the Code defines as “the presentation of the work of another person as one’s own or without proper acknowledgement.” This includes material copied word for word from books, journals, Internet sites, professor’s course notes, etc. It refers to material that is paraphrased but closely resembles the original source. It also includes for example the work of a fellow student, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper purchased from any source. Plagiarism does not refer to words alone –it can refer to copying images, graphs, tables and ideas. “Presentation” is not limited to written work. It includes oral presentations, computer assignment and artistic works. Finally, if you translate the work of another person into any other language and do not cite the source, this is also plagiarism. **In simple words: Do not copy, paraphrase or translate anything from anywhere without saying where you obtained it!** Source: Academic Integrity Website: <http://concordia.ca/students/academic-integrity>

**Disabilities:** The University’s commitment to providing equal educational opportunities to all students includes students with disabilities. To demonstrate full respect for the academic capacities and potential of students with disabilities, the University seeks to remove attitudinal and physical barriers that may hinder or prevent qualified students with disabilities from participating fully in University life. Please see the instructor during the first class if you feel you require assistance. For more information please visit <http://concordia.ca/offices/acsd>

**Safe Space Classroom:** Concordia classrooms are considered ‘safe space classrooms’. In order to create a climate for open and honest dialogue and to encourage the broadest range of viewpoints, it is important for class participants to treat each other with respect. Name-calling, accusations, verbal attacks, sarcasm, and other negative exchanges are counter-productive to successful teaching and learning. The purpose of class discussions is to generate greater understanding about different topics. The expression of the broadest range of ideas, including dissenting views, helps to accomplish this goal. However, in expressing viewpoints, students should try to raise questions and comments in ways that will promote learning, rather than defensiveness and feelings of conflict in other students. Thus, questions and comments should be asked or stated in such a way that will promote greater insight into the awareness of topics as opposed to anger and conflict. The purpose of dialogue and discussion is not to reach a consensus, nor to convince each other of different viewpoints. Rather, the purpose of dialogue in the classroom is to reach higher levels of learning by examining different viewpoints and opinions with respect and civility.

## Department Policies

**Participation:** This grade is based on overall punctuality and attendance in the classes, labs and workshops. Student preparedness, initiative and level of class engagement is evaluated (this means participating in discussions and demonstration of familiarity with required readings). Participation also includes completing all required readings and all assignments on time. Students are expected to be collegial, respectful and tolerant of peers, teaching assistants, technical instructors and professors. The best classroom experience will occur with courteous and engaged participation and interaction with each other, the work, the discussions and debates.

**Attendance:** Regular attendance is a requirement. Students are expected to actively participate in all classes, workshops, critiques, discussions and labs associated with courses, and to complete all required course work according to deadlines and guidelines as assigned. Failure to comply can result in loss of marks.

**Electronic Devices:** No electronic devices may be used once the class starts. All mobile phones, iPods, PDAs, cell phones, laptops etc. *must be turned off and put away.* The only exceptions are if the Access Centre for Students with Disabilities has authorized such use or the instructor specifically grants permission for use.

## Communication Studies Numerical Grade, Letter Grade And Official Grade Point Equivalent

Numerical grade, letter grade and official grade point equivalents

Numerical Grade	Letter Grade	Official Grade Point
94 – 100	A+	4.33
90 – 93	A	4.0
86 – 89	A-	3.67
82 – 85	B+	3.3
78 – 81	B	3.0
74 – 77	B-	2.67
70 – 73	C+	2.33
66 – 69	C	2.0
62 – 65	C-	1.67
58 – 61	D+	1.33
54 – 57	D	1.0
50 – 53	D-	0.67
0 – 49	F	0.0

Grade definitions

**A** Superior work in both content and presentation. This is a student who appears, even at an early stage, to be a potential honours student. The work answers all components of a question. It demonstrates clear and persuasive argument, a well-structured text that features solid introductory and concluding arguments, and examples to illustrate the argument. Few, if any presentation errors appear.

**B** Better than average in both content and presentation. This student has the potential for honours, though it is less evident than for the A student. Student's work is clear and well structured. Minor components of an answer might be missing, and there may be fewer illustrations for the argument. Some minor but noticeable errors in presentation may have interfered with the general quality of the work.

**C** Student demonstrates a satisfactory understanding of the material. Ideas are presented in a style that is at least somewhat coherent and orderly. Occasional examples are provided to support arguments. Presentation errors that affect the quality of the work are more apparent than in B work. Some components of a question may have been omitted in the response.

**D** Student has only a basic grasp of the material. Sense of organization and development is often not demonstrated in the response. Few, if any, examples are provided to illustrate argument. Major components of a question might have been neglected; and major presentation errors hamper the work.

**F** Shows an inadequate grasp of the material. Work has major errors of style; and provides no supporting illustration for argument. Ideas are not clear to the reader. Work lacks a sense of structure.

Additional criteria, parameters and guidelines will be handed out in class when each assignment is introduced and discussed.

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#### Attendance

Please email me with anticipation if you know in advance that you will miss a class (it is your responsibility to do the required catch-up).

#### Needs

If you have particular circumstances that could interfere with your performance in the class, please let me know soon. I strongly encourage you to consult the multiple available resources in the University ([writing assistance](#), [stress management](#), etc) and to register with [ACSD](#) if you are in a situation that could benefit from it.

#### Food

**Discreet:** unobtrusive, inconspicuous, odorless, inaudible, restrained.

#### Syllabus

I reserve the right to modify the syllabus as necessary for better addressing class needs. Changes will be communicated with anticipation and posted on the website.

#### Format

Your essays must include a title page with your name, the title of the essay, my name and course title, page numbering, and a complete reference page and full source citation. Use a serif font 12-point font, double space, with 1.5 margins all around. Please follow a recognized citation format (APA, MLA, Chicago...).

#### Language

You may submit your assignments in either English or French.