

**General Education Course Information Sheet**

*Please submit this sheet for each proposed course*

Department & Course Number Comparative Literature 1E  
 Course Title Social Media and Storytelling: Comparing Cultures  
 Indicate if Seminar and/or Writing II course \_\_\_\_\_

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis X
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis X
- Social Analysis X

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course is dedicated to the history, form, and various functions of social media—particularly in terms of storytelling, all the way from private posts to national politics. It examines how we tell stories about ourselves and how we interpret the digital narratives we see, hear, or read from organizations both near and far.

On Facebook, we post (semi-fictitious) stories about our lives that the same platform then weaves into “timelines” for us. Snippets of audiovisual information are placed end to end, interspersed with the commentary of others, and then framed as the story of a particular year, for example. More than two billion people worldwide have access to the web; three quarters of them use social media. Do they all view these microsocial timelines in the same way? Do all people use global social media to the same ends?

That question of cultural diversity will then be applied to different age groups. Maybe there is a generational difference in the kinds of information we present to—and take from—the internet? The more we find these “local” differences, the more big organizations telling stories to digital citizens—such as corporations, movie studios, and political parties—will have to nuance their promotional narratives. This class examines how global politics and economics are engaging with multidimensional social networks.

In the briefest terms possible, students will learn how to analyze the networked narratives they encounter online. As a result, they will subsequently publish information to the web with greater care and attention, while accepting information from it with increased mindfulness and critical acumen.

The core focus will be upon three distinct cultures: the US, China, and Russia.

Do you intend to use graduate student instructors (TAs) in this course? Yes X No \_\_\_\_\_

If yes, please indicate the number of TAs 4

3. Indicate when do you anticipate teaching this course over the next three years:

2015-16	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2016-17	Fall	<u>X</u>	Winter	_____	Spring	_____
	Enrollment	<u>100</u>	Enrollment	_____	Enrollment	_____
2017-18	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____

4. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes \_\_\_ No X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

\_\_\_\_\_

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: 5

## 5. Please present concise arguments for the GE principles applicable to this course.

- |                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|---------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>□ General Knowledge</p>                  | <p>Ninety percent of people aged 18-29 use social media. A better understanding of how stories operate online will give our UG students a good insight into the modus operandi of, say, digital literature, web propaganda, e-commerce, advertising, and a host of other web-based narratives. The ways in which we tell stories to one another—and about ourselves—online are embedded in a host of cultural, psychological, legal, and economic issues.</p>                                                                                                                                                                                        |
| <p>□ Integrative Learning</p>               | <p>The arguments in the above section hopefully make clear how undergraduate research could – and will – be fashioned in order to meet the students’ individual needs. An economics major, for example, can work productively and with ease between this Comp Lit class and his/her own skill-set. (The top 100 companies in the world all have a YouTube and Twitter account.) The same is just as true of “south campus” students, with whom individual research will be built on a one-to-one basis.</p>                                                                                                                                          |
| <p>□ Ethical Implications</p>               | <p>The average student today carries thousands of illegal media files with them, be they audio, video, or text. They are all story-driven. Ethical aspects of this course will speak directly to the students’ daily experience. What, in other words, are the consequences of piracy? Whom do our students trust online—and why? What about their parents, if women with children under the age of five are the most active citizens on social media? How will we be mediated parents ourselves?</p>                                                                                                                                                |
| <p>□ Cultural Diversity</p>                 | <p>Digital experience is rarely inhibited by political boundaries, and this course will spend much time investigating the ways in which online culture allows for much greater inclusion and experimentation than any prior, commercialized practices in the physical world. The logic of online cultural diversity, in other words, is debated and created through social networking. Seventy percent of the US population has a social networking profile. We will also examine the other 30%.</p>                                                                                                                                                 |
| <p>□ Critical Thinking</p>                  | <p>The evolution and potential of networks have yet to be regimented or regulated in any meaningful way. Online narratives are dictated largely by profit or desire, rather than by duty. Students will investigate their intuitive decisions – on a daily basis – through the application of legal, economic, and ethical frameworks.</p>                                                                                                                                                                                                                                                                                                           |
| <p>□ Rhetorical Effectiveness</p>           | <p>Students will be asked to give verbal presentations in class, thus gaining in confidence, oral proficiency, and also learning how to benefit from peer critique. After all, social networks may introduce new words into our vocabulary, but does their insistence on brevity and conciseness lead us to speak or write less?</p>                                                                                                                                                                                                                                                                                                                 |
| <p>□ Problem-solving</p>                    | <p>The class is perfectly designed for collaborative study online, either as group discovery, or – for example – in aggregated/archival projects. The web, devoid of structure, is a realm tailor-made for problem solving. Students will be given the opportunity either to solve issues related to storytelling in a “post-piracy” world, or to collect, order, archive, and showcase the work of storytellers scattered across multiple venues. The problems solved here will increase technical expertise.</p>                                                                                                                                   |
| <p>□ Library &amp; Information Literacy</p> | <p>As libraries move increasingly online – and as students rely on the web <i>more</i> than on physical libraries, web-based literary is absolutely essential. Students will be familiarized with a wealth of media search-tools that will serve them well, long after this course is done. This is especially true when we consider the speed with which online data is generated. Every minute Reddit users vote almost 20,000 times; people on Vine will watch over a million videos, and Snapchat users exchange close to 300,000 images. They are all strung together in news feeds—as networked stories of private and public consequence.</p> |

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- 1. Lecture: 2 (hours)
- 2. Discussion Section: 2 (hours)
- 3. Labs: \_\_\_\_\_ (hours)
- 4. Experiential (service learning, internships, other): \_\_\_\_\_ (hours)
- 5. Field Trips: \_\_\_\_\_ (hours)

**(A) TOTAL Student Contact Per Week** **4** **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- 1. General Review & Preparation: 2 (hours)
- 2. Reading 2 (hours)
- 3. Group Projects: 2 (hours)
- 4. Preparation for Quizzes & Exams: 1 (hours)
- 5. Information Literacy Exercises: \_\_\_\_\_ (hours)
- 6. Written Assignments: 2 (hours)
- 7. Research Activity: 2 (hours)

**(B) TOTAL Out-of-class time per week** **11** **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week** **15** **(HOURS)**

**UCLA Department of Comparative Literature**  
**2016 / 1E**  
**“Social Media and Storytelling: Comparing Cultures”**

Instructor: David MacFadyen  
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**Course Description**

Let's consider a few striking facts regarding our daily experience of social media:

1. Roughly three quarters of everybody online–worldwide–employs social media. *Networking is our primary mode of digital interaction.*
2. The average social media user maintains five accounts. *To whom are we presenting these multiple faces and stories about ourselves?*
3. Most social networks have an even number of male and female users. *Networking has a widespread appeal, reaching increasingly across various traditional boundaries, such as age and income disparities in the US.*
4. No television network can match YouTube for viewing hours in the age group of 18 to 49. *The web is killing old media, be it on paper, plastic, or cable TV.*
5. Print books are “likely to become a niche market over time” (Fortune.com). *As production costs drop and piracy increases, should anybody be publishing literature? Is there a difference between a blog and a book any more?*
6. Social media encourages the growth of extreme viewpoints. *According to something called the ‘echo chamber’ effect, people often join groups with which they already sympathize and then begin to censure any contradictory opinions.*

Our class examines these issues in the US, Russia, and China-in the hope that you will bring your own global perspectives to bear, also.

Social networks help to shape who we are, what we believe, and what we want. The same networks structure the narratives with which we make sense of our hopes, fears, and progress through life. We often associate storytelling with one author, perhaps with a small team of people working on a sitcom or screenplay. Online, however, we are talking about stories or “timelines” compiled by groups with a constantly changing membership, sometimes made entirely of strangers. To whom are we even speaking or writing? Is the answer culturally specific?

This brings up two additional issues: what has happened to canonical literature online (written by one man or woman) and what about the so-called “grand narratives” of our lives, like politics or religion? Regarding literature, we all know that e-books have been challenging paper-based stories for several years. To begin with, therefore, we will look at the future of the *book* online. That will help us to see how solitary, authorial texts are being replaced by social, noisier stories, constantly re-edited by many people.

With that background, we can then move into the mediated storytelling we know so

well—the social world of e-books, story-driven computer games, or private timelines on Facebook. There is, however, a loftier level—above all this activity—where we find grand or meta-narratives. These are the stories that organizations, even nations and cultures, tell about themselves in order to define their purpose. By way of example, we could look at the history of the Republican Party and how that antique tale defines what the Party stands for today. Or we might look at the longstanding attempts of BMW to make the “Ultimate Driving Machine,” and how those time-honored standards lead BMW to speak of itself in a certain way. Put differently, both political parties and corporations, not to mention religions, require substantial agreement. Many people must believe or desire the same thing. What is the future of grand narratives in a digital world? Can big, shared stories survive, or are we moving towards a life that’s increasingly SoLoMo (social, *local*, and mobile), in which are communal tales and histories are necessarily small?

Operating together, today’s mobile, aggregated citizens like both to socialize and be creative in ways that show three major traits: 1. Heterogeneity or a lack of fixed, permanent values. (Their attentions change often.) 2. Constant, *productive* fragmentation. Obsolescence—or failure, even—allows for a new, mediated rebirth. Failure simply opens up better options. 3. The third emphasis we see in networked groups is incompleteness: online culture has neither a beginning nor an end; it is always in the middle of its dynamics. Occurrences therefore replace goals. A fragmented unity is celebrated, as a system constantly open to influences from outside. It is untroubled by breaks or ruptures, and has no fixed, intolerant fashions at its center. It treats flow or change as stability – if *all* of its elements are chaotically mobile. After all, an endlessly rootless and fluid universe is safer. All members are equal in influence.

These new digital spaces bring with them a healthy attitude towards diversity, perhaps. Social networks offer: (1) relatively low barriers to self-expression and civic engagement; (2) strong support for the creation and sharing of one’s ideas; (3) forms of informal mentorship, whereby knowledge of the most experienced is passed along to novices; and (4) the belief among members that their contributions actually matter. So maybe that implies social networks can teach us to be better citizens? Taken as true, then maybe online activism will make human *history* a better story? But what about the “echo chamber” effect mentioned in our opening bullet points? How can an inclusive structure so often generate extremist views?

The people in these countless and often contradictory groups tell stories to one another 24/7. Rarely, however, do young digital readers pay for anything! With innumerable fan-fictions and scanned or pirated PDFs, social networks that include P2P functionality have perhaps destroyed the publishing industry. Technology, though, is not the real threat here; the real challenge is increased competition among new media resources. The world of popular books—of commercial stories—is especially illuminating in 2016 because the changes undergone by digitized, copied pages, sounds, or celluloid are coming to 3D printing, too. In any realm where production costs plummet, competition will push the value of those objects close to

zero. What's important now to consumers is not how to acquire a book or story, but how it makes them *feel*. Literature's price is clearly not tied to the cost of production; publishers are no longer gatekeepers. We can all find stories (as PDFs, pirated songs, or ripped movies); their future value will arguably depend on how they are personalized by small, local, and bespoke services. If that's correct, maybe there's a future in reading literature aloud to audiences, just as music now survives on touring and live shows?

Using this modern overlap of literature, music, movies, politics, economics, the law, and technology, we hope this course will broaden your assumptions about the possibilities of a Humanities major! After all, the internet is where all those domains come together—and this course is designed to explain how we use it to tell stories both big and small, about our private and public lives.

We use stories to make *sense*, in a world that often does not. Is that desire for order, however, different across languages, cultures, or locations?

### Learning Outcomes

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

- Explain how social media builds the stories with which we make sense of both our private identities and public lives.
- Identify the tools with which one can study the effects of social media upon narratives of value in our culture.
- Describe how social media enables the narrating of communal development (or collapse) in our society.
- Analyze how identity or personal growth is performed and shaped with/through social media.
- Critically examine how social media technologies affect constructions of youth, gender, race, ethnicity and sexual maturation.
- Assess the commercial uses of social media to shape our concepts of a better, more purposeful life.
- Engage in debates on whether social media technologies can be a vehicle for political activism.
- Critique contemporary debates about whether it is possible to *refuse* social media in the digital age.

### Set Texts:

1. Hinton, S. and Hjorth, L. *Understanding Social Media (Understanding Contemporary Culture)* SAGE (2013)
2. Rheingold, H. and Weeks, A. *Net Smart: How to Thrive Online*, MIT Press (2013)
3. Baym, N. *Personal Connections in the Digital Age*, Polity Press (2010)

## SCHEDULE OF CLASSES, READINGS, AND ASSIGNMENTS

Classes are subject to slight modification, based on the interests of those enrolled—and the general direction in which we proceed together, following discussion sections. Please make yourself aware of all changes to the schedule. Readings and other assignments are due on the dates listed.

### Session 1. Social Media and Literary Traditions. A New Fashion for Minimalism?

- a. Challenges facing the publishing industry.
- b. Authorial texts and the slow transition to social storytelling.
- c. The move towards minimal forms. Are there parallels in literature's past?
- d. What's the problem with brevity and concise narratives?
- e. Is social media spoiling the way we speak?
- f. The movement from paper to touchscreen—and multimedial narratives for adults.
- g. The death of linear storytelling in boundless digital spaces?
- h. The explosion of “virtual tourism” with the affordability of VR technology in 2016.

#### S1 Reading

Hinton and Hjorth, Chapters One, Two, and Three.

- “What Is Web 2.0?”
- “Social Network Sites”

### Session 2. User-Created Content. Cultural Differences: The US, Russia, and Iran.

- a. How do attitudes towards social storytelling differ between the US, Russia, and Iran?
- b. Are those differences the consequence of cultural tradition (the past) or of politics (concerns over the future)?
- c. How do those cultures traditionally view the role of a *solitary* author? How do they balance private expression with public purpose?
- d. From movies to monitors; the influence of literary texts on computer game design.
- e. The popularity of multiplayer online games, MMOGs, and user-generated content (blogs, wiki sources, forums, network posts, tweets, podcasts, etc.).
- f. Recognition of user-created content by mass media.
- g. Motives and incentives.
- h. Do MMOG stories tend to gravitate towards a certain style or genre? What



stories do crowds generate?

### S2 Reading

Hinton and Hjorth, Chapters Four and Five.

- “Participation and User-Created Content”
- “Social Media Games”

### **Session 3. Mobility and Local Values: The US, Russia, and China.**

- a. The different impact of bloggers and citizen journalism in three different cultures.
- b. The history of mobile stories and portable/digital media players.
- c. Changing functionality and audience desire.
- d. Changing story formats, designed for different devices.
- e. Legal issues of copyright, cutting, and pasting since the emergence of portable reading/writing tools. Creativity “on the fly.”

### S3 Reading

Hinton and Hjorth, Chapters Six and Seven.

- “Social Media Games”
- “Social, Local, and Mobile Media”

### **Session 4. Surviving Online. Trusting the Tales of Others, from First-World America to Second-World Eurasia.**

- a. Why do believe stories from strangers? The impact of phishing, scams, and malware.
- b. The psychology of trust online—and of others’ purported “expertise.”
- c. Cyberstalking, cyberbullying, online predators, and general obscenity. Why do they succeed?
- d. Can online activity in the US and Russia tell us something about culturally different attitudes towards the virtual—i.e., towards non-physical interaction?

### S4 Reading

Rheingold and Weeks, Chapters One and Two.

- “Why You Need Digital Know-How”
- “Cr\*p Detection 101: How to Find What You Need to Know, and How to Decide If It’s True”

### **Session 5: Participatory Culture: Whose Words Are Privileged Online?**

- a. Stories we hear from today’s producers, consumers, and the resulting

- “produsage”
- b. Relationship to mobile technology.
- c. Stories of civic engagement, culture, and education.
- d. The “participation gap.”
- e. Ethical challenges.
- f. Participatory culture as “new literacy.”

### S5 Reading

Rheingold and Weeks, Chapters Three and Four.

- “Participation Power”
- “The Arts and Sciences of Collective Intelligence”

### **Session 6: The Importance and Promising Diversity of Networks**

- a. Network analysis levels: micro, macro, and meso.
- b. Tales of new communities—and corporations.
- c. Literary networks grow, while bookstores and libraries close down.
- d. Social benefits and social capital.
- e. The diffusion of information and literary innovation.
- f. Networks and language/vocabulary.
- g. Networked media (and multimedial texts).

### S6 Reading

Rheingold and Weeks, Chapters Five and Six.

- “Social Has a Shape”
- “How Using the Web Mindfully Can Make You Smarter”

### **Session 7. New Social Linkages, Cutting across Audience Boundaries. The Importance of Geography (US, Eurasia, and Asia).**

- a. Interactivity.
- b. How is interactivity shaped by geography? Do bigger distances create different behaviors online?
- c. Social cues and storage.
- d. Replicability, reach, and mobility.
- e. Asynchronous versus synchronous connections.
- f. Bi-directional and uni-directional information flows.

### S7 Reading

Baym “New Forms of Personal Connection” Chapter 1

Possible/additional reading for discussion sections

Boyd & Ellison, "Social Network Sites: Definition, History, and Scholarship"  
<http://onlinelibrary.wiley.com/doi/10.1111/j.1083-6101.2007.00393.x/epdf>

### **Session 8. Basic Communication Issues and Technological Determinism.**

- a. Technological determinism (hard and soft).
- b. The representation of social media in three feature films:
- c. *Catfish* (2010).
- d. *Cyberbully* (2011).
- e. *Disconnect* (2012).

#### S8 Reading:

Baym Chapter 2 "Making New Media Make Sense"

#### Possible/additional reading for discussion sections.

Gillespie, "The Stories Digital Tools Tell"  
<http://www.tarletongillespie.org/essays/tools.pdf>

### **Session 9. Narrative Awareness and Media Richness Theory**

- a. Social Presence Theory (Degrees of awareness).
- b. Media Richness Theory and What's Needed to Tell a Story:
- c. Handling multiple information cues.
- d. Facilitating rapid feedback.
- e. Establishing a personal focus.
- f. Using natural language.
- g. Media richness in stories using instant messaging, e-books, and e-mail.

#### S9 Reading

Baym, Chapter 3, "Communication in Digital Spaces"

#### Possible/additional reading for discussion sections.

Latour, "Where are the Missing Masses? The Sociology of a Few Mundane Artifacts"  
<http://www.bruno-latour.fr/sites/default/files/50-MISSING-MASSES-GB.pdf>

### **Session 10. Digital Communities: Innovation versus Intimidation.**

- a. The life cycle of an online community.
- b. The "flattening of innovation" in storytelling.
- c. Participation.

- d. Role-playing with community narratives.
- e. Motivation for participation (or barriers)
- f. Trolling/harassment.
- g. False stories.
- h. Hazing.
- i. Privacy.

S10 Reading:

Baym, Chapter 4, “Communities and Networks”

Possible/additional reading for discussion sections

Ellison, N. Steinfield, C. & Lampe, C. (2007). “The benefits of Facebook ‘friends’: Exploring the relationship between college students’ use of online social networks and social capital.”  
<http://onlinelibrary.wiley.com/doi/10.1111/j.1083-6101.2007.00367.x/epdf>

**Session 11. Behavioral Norms Online. Shaping a “Proper” Biography.**

- a. How narrative and behavioral norms emerge and are transferred.
- b. Impression management on social networks.
- c. Deviation from the “Party line.”
- d. Three recent feature films on community norms online:
- e. *Men, Women, Children* (2014).
- f. *Unfriended* (2014).
- g. *Smoosh* (2015).

S11 Reading:

Marwick & Ellison, “There Isn’t Wifi in Heaven!” Negotiating Visibility on Facebook Memorial Pages.”  
[https://www.msu.edu/~nellison/MarwickEllison\\_WiFi\\_InPress.pdf](https://www.msu.edu/~nellison/MarwickEllison_WiFi_InPress.pdf)  
 Sandvig, “Social Media Breaching Experiments.”  
<http://socialmediacollective.org/2011/07/29/the-oversharer-and-other-social-media-experiments/>

**Session 12. Personal Identity and Facebook Timelines.**

- a. Additive identities.
- b. Self-presentation online.
- c. Identity cues.
- d. “Oversharing” and performance anxiety.

- e. Discussion of *The Social Network* (2010).

**S12 Reading:**

Baym Chapter 5, “New Relationships, New Selves.”

**Possible/additional reading for discussion sections**

Nakamura, “Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet”

<http://www.humanities.uci.edu/mposter/syllabi/readings/nakamura.html>

Manjoo, “How Black People Use Twitter”

[http://www.slate.com/articles/technology/technology/2010/08/how\\_black\\_people\\_use\\_twitter.html](http://www.slate.com/articles/technology/technology/2010/08/how_black_people_use_twitter.html)

Carter, “A Response to Farheed Manjoo’s “How Black People Use Twitter”

[http://www.lynnedjohnson.com/diary/reading\\_responses\\_to\\_how\\_black\\_people\\_use\\_twitter/](http://www.lynnedjohnson.com/diary/reading_responses_to_how_black_people_use_twitter/)

**Session 13. Writing Shared Biographies Online. A Closing Comparison of American, Russian, and Chinese Perspectives.**

- a. Dramaturgy and the construction of a shared life story.
- b. Goffman’s theory of social performance:
- c. Front stage / Back stage / Outside / Borders and Regions
- d. “Friending” online and the ethics thereof.
- e. Facebook, popularity, and “click farms.”

**S13 Reading:**

Baym, Chapter 6, “Digital Media in Relational Development and Maintenance.”

**Session 14. Online Activism: Stories and Diverse Cultures of Social Change**

- a. Hashtag activism: revolutionary narratives in 140 characters.
- b. The possibilities of online activism.
- c. Examples from ecological, political, and religious groups.
- d. Crowdfunding: financing a better tomorrow.
- e. The demographics of online activism. Who is allowed to tell stories of change?
- f. “Slacktivism” and “clicktivism” – leading to “cyberbalkanization.”
- g. State-sponsored repression of networked activism.

h. Discussion of *#ChicagoGirl: The Social Network Takes on a Dictator* (2013)

S14 Reading:

Schifman, "Anatomy of a YouTube Meme"

<http://nms.sagepub.com/content/early/2011/09/27/1461444811412160.full.pdf+html>

Grossman, "Iran Protests: Twitter, the Medium of the Movement"

<http://content.time.com/time/world/article/0,8599,1905125,00.html>

Doctorow, "We Need a Serious Critique of Net Activism"

<http://www.theguardian.com/technology/2011/jan/25/net-activism-delusion>

Stepanova, "The Role of Information Communication Technologies in the Arab Spring"

[http://www.gwu.edu/~ieresgwu/assets/docs/ponars/pepm\\_159.pdf](http://www.gwu.edu/~ieresgwu/assets/docs/ponars/pepm_159.pdf)

Rosen, J. "The People Formerly Known as the Audience"

[http://archive.pressthink.org/2006/06/27/ppl\\_frmr.html](http://archive.pressthink.org/2006/06/27/ppl_frmr.html)

Starr, "Goodbye to the Age of Newspapers (Hello to a New Era of Corruption)"

[http://archive.pressthink.org/2006/06/27/ppl\\_frmr.html](http://archive.pressthink.org/2006/06/27/ppl_frmr.html)

**Session 15. Civic Engagement: Can We Shape the Tale of a Nation?**

- a. Community collaboration and designing a collective purpose.
- b. Mobile volunteerism.
- c. Examples of civic engagement versus state policy.
- d. Civic engagement and its effect on voter turnout (local engagement versus mediated narratives on state television).
- e. President Obama's first term and the role of mobile support.
- f. Discussion of *#140 Characters: A Documentary about Twitter* (2011).

S15 Reading:

Knight Foundation, "What are the Information Needs of Communities in a Democracy?"

<http://www.knightcomm.org/part-i/>

Claire Cain Miller, "How Obama's Internet Campaign Changed Politics"

<http://bits.blogs.nytimes.com/2008/11/07/how-obamas-internet-campaign-changed-politics/>

## Session 16. The Law and Social Media: Does the Web Offer Free Speech?

- a. Four current issues in social media law. How free are we to say or write what we think?
- b. Confidentiality.
- c. Piracy.
- d. Defamation.
- e. Endorsements.
- f. Discussion of *Terms and Conditions May Apply* (2013).

### S16 Reading

Lessig, "Property" (from *Free Culture*/ Chapter Ten)

[http://www.ibiblio.org/ebooks/Lessig/Free\\_Culture/Free%20Culture.htm#p116](http://www.ibiblio.org/ebooks/Lessig/Free_Culture/Free%20Culture.htm#p116)

Zittrain, "Tethered Appliances, Software as Service, and Perfect Enforcement" (Part II, Section 5)

<http://futureoftheinternet.org/files/2013/06/ZittrainTheFutureoftheInternet.pdf>

## Session 17. The Freedom to Write *Privately* – Or Not.

- a. Current issues surrounding free reading, writing, and searching online:
- b. Cookies.
- c. Google Street View.
- d. Search engines
- e. Privacy and social networks.
- f. Big data—and the aggregation of human experience.
- g. Discussion of *We Live in Public* (2009).

### S17 Reading:

Cashmore, "Facebook Founder on Privacy: Public Is the New Social Norm"

<http://mashable.com/2010/01/10/facebook-founder-on-privacy/#4Qi9A8SOgqqS>

Kirkpatrick, "Why Facebook is Wrong About Privacy"

[http://readwrite.com/2010/01/11/why\\_facebook\\_is\\_wrong\\_about\\_privacy](http://readwrite.com/2010/01/11/why_facebook_is_wrong_about_privacy)

Boyd & Hargittai, "Facebook Privacy Settings: Who Cares?"

<http://firstmonday.org/ojs/index.php/fm/article/viewArticle/3086/2589>

## Session 18. Competing Tales of Truth between Cultures—from the Arab Spring

**to Brazil's Olympics.**

- a. Can truth even be written or spoken?
- b. Discussion of *Merchants of Doubt* (2015).
- c. The Wikileaks scandal. Who told the most persuasive version of events?
- d. Competing truths over events in Afghanistan, Kenya, and Iraq.
- e. The role of Anonymous in world politics. Can we trust stories told by nobody?
- f. The purpose and plans of GlobaLeaks software in whistleblowing initiatives.
- g. Culturally specific uses of Twitter: Austrian protests (2009), Iran's Green Revolution (2009), Toronto's G20 (2010), Egypt (2011), Wisconsin's labor protests (2012), and Brazil (2013).

**S18 Reading**

Donath, "Identity and Deception in the Virtual Community"  
<http://vivatropolis.com/papers/Donath/IdentityDeception/IdentityDeception.pdf>

Benkler, "A Free Irresponsible Press: Wikileaks and the Battle over the Soul of the Networked Fourth Estate"  
[http://benkler.org/Benkler\\_Wikileaks\\_current.pdf](http://benkler.org/Benkler_Wikileaks_current.pdf)

Bosker, "Randi Zuckerberg: Anonymity online has to go away"  
[http://www.huffingtonpost.com/2011/07/27/randi-zuckerberg-anonymity-online\\_n\\_910892.html](http://www.huffingtonpost.com/2011/07/27/randi-zuckerberg-anonymity-online_n_910892.html)

Boyd, "Real Name Policies are an Abuse of Power"  
<http://www.zephoria.org/thoughts/archives/2011/08/04/real-names.html>

**Session 19. Future Stories, Metanarratives, and Related Trajectories.**

- a. Suggested developments in:
- b. Literary narratives, written by (or for) digital collectives.
- c. Literary narratives, transformed into multimedia forms.
- d. Visual narratives, as linear cinema becomes VR "virtual tourism."
- e. Social metanarratives, built by (or for) networks.
- f. Economic narratives built at the network level (blockchain technology and decentralized ledgers).
- g. Governmental grand narratives, more frequently informed by digital grassroots activism.

**S19 Reading:**

Marwick, "If You Don't Like It, Don't Use It. It's That Simple. ORLY?"



<http://socialmediacollective.org/2011/08/11/if-you-dont-like-it-dont-use-it-its-that-simple-orly/>

Hargittai, <Digital Na(t)ives? Variation in Internet Skills and Uses among Members of the “Net Generation”  
<http://webuse.org/p/a29/>

## **Session 20. Final Discussions**

Including essay clinic and discussion of career options

### **Evaluations and Grading:**

The distribution of grades over the various requirements for this course will be discussed at our first meeting. That way we all agree upon the weighting system of percentages and there can be no subsequent grumbling.

The requirements are twofold. They involve both research and discussion/debate with your excellent TAs. In other words, we will be using this course to improve our skills both verbally and on paper.

#### *1. Verbal Requirements: Course discussions and debate.*

Comparative Literature is not a huge department. Those of you who have taken classes with me before know that I am available every day. A little warning is always nice, but I am always around – and my office door is always open, five days a week – if not longer!

Class discussions will therefore take place with myself and with the TA. I will help you plan papers/research goals, but the TA will help you get to grips with the core issues, thus giving you a grounding for the research. TA discussion sessions will take place according to the timetable you’ll receive as soon as we meet. Your attendance at (and participation in!) the TAs’ sessions will be graded. The mathematics of this process will be explained at our first session, as noted.

#### *2. Written Requirements: The Three Papers*

The requirement for this course takes the form of three papers. Each paper is written in a (full-length) draft format and handed to the TA, who will make comments, help to improve the work and hand it back to each student. One week later, the improved draft (i.e., a final version of the paper) is again handed in to the TA.

Each paper, therefore, is submitted twice. The final grade for this course will be calculated evenly across the three papers. Each paper is five pages in length.

- Paper One will be drafted in Week Three then submitted in a final form in Week Four.
- Paper Two will be drafted in Week Six then submitted in a final form in Week Seven.
- Paper Three will be drafted in Week Nine then submitted in a final form in Week Ten.

3. Grading will be assessed as follows:

- Paper One: 20%
- Paper Two: 20%
- Paper Three: 20%
- Discussions (participation and attendance included): 40%

Grades:

A=excellent performance

B=good performance

C=average performance

D=insufficient performance

E=bad performance

F=failing performance

Grade A: An excellent performance draws upon theories, terms, and information from multiple sources. These include textbooks, lectures, and additional readings in order to generate original insights. When drawing from primary sources, an A paper uses proper citation, is logical, factually correct, and relevant. It may be provocative, while respectful. It remains on-topic and considers alternative perspectives. It uses correct spelling, while being well organized and written in a comprehensible style.

Grade B: A good performance blends elements of the excellent and average.

Grade C: An average performance accomplishes the bare minimum requirements of the assignment. It might rely on only one source of information when other sources are available. It does not employ all relevant methods and/or techniques. It does not, perhaps, consider alternative possibilities or arguments. A C paper maybe contains some errors in calculation, grammar and spelling.

Grade D and E: An insufficient or bad performance uses-for example-improper citation when drawing from primary sources. It merely repeats others' previous work, without adding new insights or information. It contains inaccuracies or strays off-topic. It may be poorly written, with improper grammar and incorrect spelling. It may be poorly organized and difficult to understand; it also contains illogical arguments.

Grade F: A failing performance could fail to address prompts, questions, or tasks. It consistently offers incorrect information and may even plagiarize others' work or fabricate information (see Point 4 on academic integrity below). A failing performance may be inappropriately hostile or disrespectful to others.

4. Plagiarism cases are forwarded to the Office of Dean of Students for investigation. If you're not sure about the ground rules for such matters then a very useful guide on quoting and citing is available here: <http://www.library.ucla.edu/b Bruinsuccess/>

### **Addendum: Humanities Skills on the Marketplace**

Below you will see supplementary, future reading on social media for those of you whose primary interest is mediated business, either before or after graduation. These book-length texts can, of course, be supplemented with briefer, more recent journalistic studies that I will be happy to recommend. In a word, the texts below can help to bridge the gap between a Humanities major or minor and your business acumen!

Baer, Jay and Amber Naslund. *Welcome to the Now Revolution*, (Wiley, 2011).

Beal, Andy and Judy Strauss. *Radically Transparent*, (Sybex, 2008).

Brogan, Chris. *Trust Agents*, Wiley, (August 24, 2009).

Evans, Dave and Susan Bratton. *Social Media Marketing: An Hour a Day*, (Sybex, October 13, 2008)

Handley, Ann, C. C. Chapman and David Meerman Scott, "Content Rules," (Wiley, 2010).

Halligan, Brian and Dharmesh Shah. *Inbound Marketing: Get Found Using Google, Social Media and Blogs*, (Wiley, October 2009).

Jaffe, Joseph. *Flip the Funnel*, (Wiley, 2010).

Jarboe, Greg. *YouTube and Video Marketing*, (Sybex, 2009).

- Kabani, Shamba and Chris Brogan. *The Zen of Social Media Marketing*, (BenBella, 2010).
- Kanter, Beth and Allison Fine. *The Networked NonProfit*, (Jossey-Bass, 2010).
- Kaushik, Avinash. *Web Analytics: An Hour a Day*, (Sybex (June 5, 2007).
- Kerpen, Dave. *Likeable Social Media*, (McGraw Hill, 2011).
- Scott, David Meerman. *The New Rules of Marketing and PR* (Wiley (November 3, 2008).
- Solis, Brian. *Engage!* (Wiley, revised ed., 2011).
- Thomases, Hollis. *Twitter Marketing*, (Sybex, 2010).
- Treadaway, Chris and Mari Smith. *Facebook Marketing*, (Sybex, 2010).
- Turner, Jamie and Reshma Shah. *How to Make Money with Social Media*, (FT Press, 2010).



## New Course Proposal

### Comparative Literature 1E Social Media and Storytelling: Comparing Cultures

**Course Number** Comparative Literature 1E

**Title** Social Media and Storytelling: Comparing Cultures

**Short Title**

**Units** Fixed: 5

**Grading Basis** Letter grade or Passed/Not Passed

**Instructional Format** Lecture - 2 hours per week  
Discussion - 2 hours per week

**TIE Code** LECS - Lecture (Plus Supplementary Activity) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced Requisite: Satisfaction of Entry-Level Writing Requirement

**Course Description** Lecture, two hours; discussion, two hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Study of social media as a platform for storytelling, with core focus on three distinct cultures: the US, China, and Russia. Students will learn how to analyze the networked narratives they encounter online. As a result, they will subsequently publish information to the web with greater care and attention, while accepting information from it with increased mindfulness and critical acumen. P/NP or letter grading.

**Justification** Social networks help shape who we are, what we believe, and what we want. About 3/4 of internet users worldwide use social media. This course is dedicated to the history, form, and various functions of social media? particularly in terms of storytelling. It examines how we tell stories about ourselves and how we interpret the digital narratives we see, hear, or read from organizations near and far. Students will learn to analyze the networked narratives they encounter online. They will subsequently publish information to the web with greater care and attention, while accepting information with increased mindfulness and critical acumen.

The syllabus was created by Professor David MacFadyen and approved in its present version by Chair Efrain Kristal. The Department plans to add this course to its GE offerings and propose it as an approved course to satisfy the College's Diversity Requirement. We hope that the interdisciplinary nature of the curriculum will attract undergraduates to engage with the humanities in ways that intersect with their other academic interests

**Syllabus** File [COM LIT 1E Syllabus MacFadyen.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

#### **Supplemental Information**

**Grading Structure** Paper One: 20%  
Paper Two: 20%  
Paper Three: 20%  
Discussions (participation and attendance included): 40%

**Effective Date** Fall 2016

<b><u>Instructor</u></b>	Name	Title
	David MacFadyen	Professor

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Comparative Literature

[Contact](#) Name **JESSIKA HERRERA** E-mail **jherrera@humnet.ucla.edu**  
[Routing Help](#)

## ROUTING STATUS

**Role:** Dean College/School or Designee - Schaberg, David (DSCHABERG@COLLEGE.UCLA.EDU) - 54856, 50259

**Status:** Pending Action

**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 3/23/2016 11:14:49 AM

**Changes:** No Changes Made

**Comments:** Routing to Dean Schaberg for Humanities approval.

**Role:** Department Chair or Designee - Herrera, Jessika Dee Ann (JHERRERA@HUMNET.UCLA.EDU) - 54631

**Status:** Approved on 3/22/2016 11:01:02 AM

**Changes:** No Changes Made

**Comments:** Designee for Efrain Kristal, Professor & Chair, Department of Comparative Literature

**Role:** Initiator/Submitter - Herrera, Jessika Dee Ann (JHERRERA@HUMNET.UCLA.EDU) - 54631

**Status:** Submitted on 3/22/2016 10:59:37 AM

**Comments:** Initiated a New Course Proposal

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