

GENERAL EDUCATION COURSE PROPOSAL
UNIVERSITY OF MARY WASHINGTON

Use this form to submit **EXISTING** courses for review. If this course will be submitted for review in more than one category, submit a separate proposal for each category.

COURSE NUMBER:	FSEM100		
COURSE TITLE:	MASH-UP AND REMIX: THE FUTURE OF CREATIVITY IN CYBERSPACE		
SUBMITTED BY:	Ron Zacharski	DATE:	1/24/2008
<i>This course proposal is submitted with the department's approval. (Put a check in the box to the right.)</i>			X
<i>If part of a science sequence involving two departments, both departments approve.</i>			

THIS COURSE IS PROPOSED FOR (check one).

First-Year Seminar (<i>indicate in the rationale if this will also count for major credit</i>)	X
Quantitative Reasoning	
Global Inquiry	
Human Experience and Society	
Experiential Learning	
Arts, Literature, and Performance: Process	or
Appreciation	
Natural Science (<i>include both parts of the sequence</i>)	

NOTE: See the report entitled "General Education Curriculum as Approved by the Faculty Senate," dated November 7, 2007, for details about the general education categories and the criteria that will be used to evaluate courses proposed. The report is available at www.jtmorello.org/gened.

RATIONALE: Using only the space provided in the box below, **briefly** state why this course should be approved as a general education course in the category specified above. *Attach a course syllabus.* **Submit this form and attached syllabus electronically as one document to John Morello (jmorello@umw.edu).** All submissions **must** be in electronic form.

In the 20th Century, culture could be seen as read-only—the vast majority of us were merely consuming culture (artistic works) that relatively few people created. The 21st Century has seen a shift toward read-write culture where people can remix culture. However, this new read-write culture is under constant assault both from industry and from Congress. Whether the future will be read-only or read-write is unclear.

This class will be structured as a traditional seminar. There will be a set of readings and video presentations. The majority of classroom time will be centered on student participation including general discussion, in-class presentations and team-based learning. These activities are aimed at providing students with experience in summarizing and critiquing intellectual work, and in developing good argumentation skills. Students will also gain writing experience by developing web content.

University of Mary Washington
FSEM100 (Freshman Seminar)

MASH-UP AND REMIX: THE FUTURE OF CREATIVITY IN CYBERSPACE

Fall 2008

Monday 6pm-8:50pm

Trinkle B6

Course Website: <http://www.zacharski.org/classes/fsem100>

Ron Zacharski
AIM: zacharsky
googletalk: ron.zacharski
email: raz@umw.edu

Office Hours: XXX (Trinkle B20)

Course Description

More and more people are involved in creating artistic works especially by creating derivative works (remixes and mash-ups). Of course this creativity is not new. For example, Stravinsky transcribed and orchestrated a work by Bach which in turn was based on a German Christmas carol (*Choral Variations on Vom Himmel Hoch*). What is new is that current technologies have produced powerful and ubiquitous tools for creating and remixing culture. For example, until recently, creating an album or a movie required access to expensive studios, but now it can be done using software on a Mac. For example, *Tarnation*, a film that has won numerous awards and garnered critical acclaim at Cannes, was made for \$218 using the free *iMovie* application on a borrowed Mac. The band Fall Out Boy composes their tunes using software that comes free with a Mac. Moreover, the Web has revolutionized how creative works are distributed. Now anyone can have their work accessible through YouTube, MySpace, and other venues. At this very moment a war is being waged between corporations who view the web as read-only, meaning that they create and control culture and we are mere consumers of it, and those who view the web as read-write, meaning that everyone can participate in the creative process. Current copyright law favors read-only culture greatly restricting people's ability to create derivative works. This class will both examine the technologies that enable people to create and remix culture and discuss the conflict between read-only and read-write cultures.

In 1906 in testimony before Congress, John Philip Sousa said

These talking machines are going to ruin the artistic development of music in this country. When I was a boy ... in front of every house in the summer evenings you would find young people together singing the songs of the day or the old songs. Today you hear these infernal machines going night and day. We will not have a vocal chord left. The vocal chords will be eliminated by a process of evolution, as was the tail of man when he came from the ape.

Sousa was right about the 20th Century, but will he be right about the 21st?

Objectives

- to explore the genres of the current read-write culture
- to explore the technologies that enable people to create and remix culture
- to develop a basic understanding of the social, legal, and ethical issues surrounding the read/write culture
- to gain experience working in teams
- to gain experience in participating in intellectual discussions

Course Design

Active participation in class is required. Class material will be presented through readings and watching video lectures of the key players in this area. The majority of classroom time will be centered on student participation including general discussion and team-based learning, which includes in-class verbal presentations and the creation of web-content. The instructor will provide guidance on how to effectively summarize and critique intellectual work.

Pre-reading assignments

Students are expected to complete the readings **before** the assigned date so they can fully participate in classroom discussions.

Writing assignments

This course has a substantial writing component. This written material is expected to be of **high quality**. Please structure and edit your work carefully. There will be a five page writing assignment given each week. You must complete three of these including at least one given during the first half of the semester and one from the last half.

Teams

During the first day of class, all students will be assigned to permanent teams. Throughout the course, teams will argue and participate in joint activities. Team performance will be one component of your final grade.

In-class verbal presentations

Each team will give 3 seminar presentations based on class readings. For each presentation every student on the team needs to speak or lead discussion for at least 10 minutes. The presentation itself should consist of two 20 minute parts. The first part should present a summary of the reading, and the second part should discuss the reading and relate how the reading connects to other articles we have read. You should take your presentation seriously, prepare very well and do your best.

Team projects

Students will gain experience with read/write culture by creating web content including wikis, blogs, and podcasts. These projects overlap with the requirements described above. For example, each team will set up a blog, which will then be used as the venue for the above writing assignments.

Team Participation

Each student will rate the helpfulness of all members of their group. Individual group participation scores will be the sum of the points they receive from other members of their team. Each team member distributes 100 points to other members of the team. The rater must differentiate some of their ratings (they cannot assign the same rating to all members).

Grading criteria and grading weights

Grading is on a straight scale. The grade reflects your achievement regardless of the performance of other students in the class. There is no curve. 90 and above is an A; 80-89 a B; 70-79 a C; 65-70 a D; and 64 and below an F. If everyone in the class does poorly on a particular item (test, or assignment), we will identify the problem and determine a remedy.

The grades will be determined by scores in three areas: individual performance, group performance, and group participation (as determined by peer evaluation). The percentage of the grade that is based on each area will be determined by representatives of each student team during the first class. The procedure is as follows:

1. Each team sets preliminary weights by filling in the blanks in the table below and selects a representative for their group.
2. Team representatives will meet at the front of the room and develop a consensus about the grade weights for the entire class.

Grade weights	Grades weights and percentages	
	Within area	Of total
1. Individual Performance (minimum = 20%)		___%
Writing Assignments (minimum = 10%)	___%	
Final Exam (minimum = 20%)	___%	
In-Class Presentations (minimum = 10%)	___%	
	100%	
2. Group Performance (minimum = 10%)		___%
Group Projects (minimum = 10%)	___%	
In-class Presentations (minimum = 10%)	___%	
	100%	
3. Group Participation (Evaluated by peers)	100%	10%
TOTAL		100%

Final Exam Schedule

TBA

Academic Integrity

I assume you are an ethical student and a person with integrity. I expect that you will follow the university honor code (see <http://rosemary.umw.edu/CSHonorCode.html>). Please use common sense and ask yourself what would a person with integrity do? To help you, I would like to make three comments related to this:

Plagiarism

Plagiarism means presenting some other person's work as your own. This can mean using some other person's words without acknowledging their source, or using some other person's ideas. Copying another student's work (homework or exam) is also plagiarism. Plagiarism will result in an automatic zero for that submission.

Collusion

Collusion is unauthorized collaboration that produces work which is then presented as work completed independently by the student. Collusion includes participating in group discussions that develop solutions which everyone copies. Penalties for plagiarism and collusion include receiving a failing grade for the course.

Classroom behavior

I ask that you respect the other people in the class. I recognize that your life circumstances may require you to receive cell phone calls during class. If this is the case please set your cell phone on vibrate and discretely leave the class to accept calls. During tests, if you walk out of the classroom, or consult/display your cell phone, I will assume you are done with the test and collect your grading sheet

Privacy and Confidentiality

I recognize that students deserve as much privacy as possible. I will not share your work (tests or assignments) with others without your permission. Part of the requirements for this class is to create content for the web and this content will be publicly accessible.

Accommodations for students with special needs

Any student with a documented disability may receive a special accommodation to complete any requirements of this course. If you have a disability or believe you have one you may wish to self-identify. You may do so by providing documentation to the Office of Disability Services located in Room 203 of George Washington Hall (Phone: Voice 540-654-1266, Fax: 540-654-1163). Appropriate accommodations may then be provided for you.

If you have a condition that may affect your ability to exit the premises in an emergency or that may cause an emergency during class, you are encouraged to discuss this in confidence with me and/or anyone at the Office of Disability Services. This office can also answer any questions you have about the Americans with Disabilities Act (ADA).

Tentative Reading and Viewing List

Carter, James and James Donald. Cultural Remix: Theories of Politics and the Popular. Lawrence And Wishart Ltd

Cone, Justin. 200. Creativity Always Builds on the Past. Senate iPod Content.
<http://ipaction.org/campaigns/ipod/content.html>

Johnson, Brian D. 2005. Someone call Karl Marx: The means of production is in the hands of the masses and a revolution is under way. Macleans.

Lessig, Lawrence. 2005. Free Culture: The nature and Future of Creativity. Penguin.

Lessig, Lawrence. 200. Read/Write Culture. Senate iPod Content.
<http://ipaction.org/campaigns/ipod/content.html>

Lessig, Lawrence. 2002. Free Culture. Presentation at OSCON

Mason, Matt. 2008. The Pirate's Dilemma: How Youth Culture is Reinventing Capitalism. Free Press.