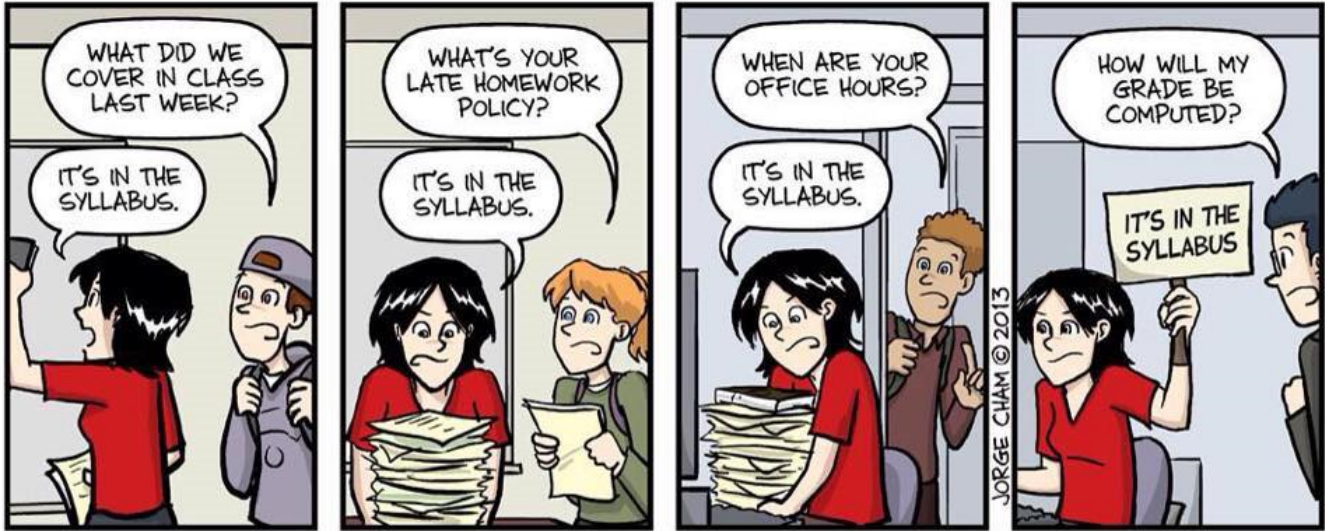


COMMUNICATION AND SOCIAL ISSUES (COM 201)
Sec 1 (9 am, Fell 123) & Sec 2 (11 am, Fell 180)

Instructor: Chad Woolard
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CATALOG COURSE DESCRIPTION

Criticism of communicative discourse topics such as current events, social movements, civic engagement, and other subjects.

COURSE MATERIALS

Textbook:

Stewart, C. J., Smith, C. A., & Denton, R. E. (2012). *Persuasion and social movements* (6th ed.). Long Grove, IL: Waveland Press.

Bowers, J. W., Ochs, D. J., Jensen, R. J., & Schulz, D. P. (2010). *The rhetoric of agitation and control* (3rd ed.). Long Grove, IL: Waveland Press.

In addition to the textbook, there are numerous readings, including book chapters and scholarly articles, provided through Canvas.

ASSIGNMENTS

Film Review: Identifying Communication Issues in Social Movements (50 pts):

Part 1: Reflect on the *Berkley in the Sixties* film. Did you like the film? What surprised you? What was interesting to you? Can you see similarities between what was going on in the Sixties and what is going on currently in the United States?

Part 2: Identifying communication concepts and tactics in social movements. What are some communication concepts you can identify related to social movements? Thinking about possible research projects, what event or concept you might be interested in studying based upon the film (e.g., protest music, violence in social movements, etc.).

Part 3: Identify Social Movements you are interested in. What social issues or movements are you interested in? Remember you do not need to support the movement or cause in order to be interested in the movement.

Part 4: Benefit of the course for your professional goals. How might this course help you in your future career and/or your personal community involvement?

Social Movement Organization (SMO) Term Paper Proposal (40 pts)

- A. The first part of your proposal should be an explanation of this organization. Who is it? Why is it part of a social movement/where does it fit into our definition of a social movement (see Stewart et al. Chap. 1)? How does it position itself in relation to the larger social movement? What is its primary goal or cause? What change do they want? Are they refuting another (perhaps unstated) organization or movement? Remember that you need to cite all sources you use in your proposal.
- B. Identify and briefly describe the founding documents, events, and/or mission of the SMO.
- C. Then, justify your choice of topic.
 1. Why is this organization rhetorically significant (i.e., why should *they* be studied)? You could also consider: what sets them apart from other organizations in this movement?
 2. Why does this organization deserve your examination—what can be looked at that has not before? (Some organizations have been thoroughly examined, while others have been overlooked. For example, I seriously doubt that any of you could say anything about Martin Luther King, Jr. that has not been said already.) In other words, how can you justify your selection?
- D. Identify the leaders of your SMO? What is their background and why did they join the SMO?

Social Movement Organization (SMO) Final Project (175 pts)

The Final Project for the course will be a 20-25 page (10,000-15,000 word) due at the end of the term. Both the project proposal and the artifact assignments will contribute to the final paper and is an opportunity to receive feedback before the final draft of the paper is due.

Final SMO Project Outline:

- I. Introduction: You will have picked a social movement, and then narrowed that down to one organization within that movement.

- A. The first part of your introduction should be an explanation of this organization. Who is it? Why is it part of a social movement/where does it fit into our definition of a social movement (see Stewart et al. Chap. 1)? How does it position itself in relation to the larger social movement? What is its primary goal or cause? What change do they want? Are they refuting another (perhaps unstated) organization or movement?
- B. Then, justify your choice of topic.
 - 1. Why is this organization rhetorically significant (i.e., why should *they* be studied)? You could also consider: what sets them apart from other organizations in this movement?
 - 2. Why does this organization deserve your examination—what can be looked at that has not before? (Some organizations have been thoroughly examined, while others have been overlooked. For example, I seriously doubt that any of you could say anything about Martin Luther King, Jr. that has not been said already.) In other words, how can you justify your selection?
 - 3. Identify the context for the organization, including major events and/or milestones. What type of climate did the movement face at the time? What opportunities or limitations did this climate place on the movement? In other words, were particular strategies and tactics more easily available or constrained?
- II. Stages: Social movements reaffirm or reinvent their rhetoric as political and cultural situations change. Thus, the historical context is important to choosing persuasive rhetorical tactics. In this paper, you will research and analyze the development of your movement, and more particularly, your SMO.
 - A. Identify the life cycle of the movement (see Stewart et al. Chap. 4), tracing the various stages of the movement. As you do so, you should also indicate at which stage your SMO came into being, and then trace its life cycle. Issues such as its origins, development, significant events, activities, etc. are important to understand before making more substantive critical judgments.
 - 1. Depending upon your SMO, you may really want to trace the life cycle of your SMO rather than the entire movement. As always, feel free to come discuss this with me.
- III. Leadership: You need to research the leader(s) of your SMO. If your SMO has more than one leader, you will need to do the following for each leader.
 - A. You might start with some introduction of who this person is, identifying significant events in her or his life (when they joined the movement, what galvanized them to join, when and how they ascended to a leadership position, when they left the movement if they did and why, circumstances of death if relevant). This will be the smallest portion of your paper; you should only include the relevant details.
 - B. How they attained and maintained leadership: you should use and cite Stewart, Smith, and Denton's qualities and ideas (see Stewart et al. Chap. 5). Make sure to back up your claim with examples and events from the leader's life—and here you might start to make a few evaluative remarks about how good of a leader they were (based upon how well they fit the definition of those qualities). SSD's categories are not checklists—not all of them will apply. If they do not possess 2 of the 3 attributes, you should probably be saying they are not as effective. Do not force a second attribute on them.
 - C. What kind of leader they are? You should use and cite Stewart, Smith, and Denton's categories in the "nature of leadership" section (see Stewart et al. Chap. 5). Make sure to back up your claim with examples and events from the leader's life. You might draw upon speeches or statements they have made, actions they have taken part in, and/or how the organization portrays/uses them to assist you in writing this section.
- IV. Rhetorical analysis: This section will be a detailed analysis of at least four texts or primary documents (a speech, flyer, hunger strike, performance, song, rally, play, artwork, poem, etc.). These

texts must come specifically from the SMO you have been studying, not from some other organization within the movement or media accounts (new stories, etc.). The analysis will be your own, and not researched (I want to know what you have to say about these texts, not what others have said). If you have any questions about whether a text is acceptable, please talk to me.

A. Specifically, in this section, you will (you need to do all of these for each of your four main texts):

1. Talk about how each text works persuasively—specifically the rhetorical tactics. Several rhetorical tactics will have been discussed throughout the semester, you will need to cite and define the course material relevant to the tactics you identify; however, make sure you include the persuasive functions of social movements (see Stewart et al. Chap. 3) and elements of the rhetorical situation (see the Bitzer, 1992 and Palczewski et al., 2016 readings) as the foundation of your analysis. What is happening in each of these texts? If, for example, you think that identification was a key part of the text, you would review a bit about how identification works (citing Stewart et al.) and then show evidence from the text (direct quotes, word, phrases that identification is a central strategy. If you think that the use of symbols is a major feature of the text, review how symbols work (using the course readings) and then provide evidence for your claim. If you think obscenity is the main strategy, then ... you get the idea. Use evidence from your text (and cite it just like any other source), direct quotes, words, phrases etc. to prove your claims. You do not have to say every possible thing about each of the texts; instead, focus on what each text relies upon to persuade and what its major tactics are. You will have to discuss each text separately; do not lump them all together in your analysis. This doesn't mean that you should not be thinking about the commonalities in between your texts; however, the "Theorizing" section of the analysis and/or the Conclusion is where you should make those arguments.
 - i. You must reference specifics from each text to make your analysis. This may include quotes, references to graphic layout, analyses of specific language choices, etc. Do not talk in unsupported generalizations about your text—show us using the text to support your argument.
2. How was each text then a response to the rhetorical situation and historical context (as discussed in the previous paper sections)? This should include a discussion of such facts as the persuasive purpose of the text, how it targeted a particular audience (or didn't), anything you know about popular and critical reaction to the text (from your research). Notice that while the above bulleted point was more descriptive in tone, you are now moving toward an evaluation.
3. Evaluate how well each text works—there are 2 separate criteria by which to evaluate each text:
 - i. Are they good examples of the use of rhetorical tactics, such as identification, narrative, obscenity, etc., based upon what the course readings say should be done.
 - ii. Were these the right choices for the SMO to make given the rhetorical situation? In other words, was it a "fitting response"? If the audience reaction (immediate and/or delayed) was positive, does your explanation help explain why it worked so well? If the audience reaction was negative, does your explanation help explain why it did not work well? Outside sources might be useful here, news stories, comments, etc. as they relate to the text.

B. Theorize your analysis: Overall how does your analysis generally help us to understand social movement rhetoric better? One reason we are examining social movements is to better

understand them. Your analysis should not merely repeat what other writers have said about the politics, rhetoric, or impact of social movements, but instead should add new knowledge. This new knowledge might be the discovery of a new rhetorical strategy, or a particularly effective modification of a strategy, or an insight into the interaction of the protest group and the media, or many other possible insights. Your comments here will be an attempt to put your analysis into a larger, theoretical context, rather than commenting on just your SMO (as the earlier part asks you to do). This is why your analysis is significant or important to others studying social movements.

- V. Conclusion: provide a conclusion to your paper. This should include a restatement of your thesis, summary of the major sections of the paper, you are drawing the parts of the paper together.

Rhetorical Artifact Assignments:

Artifacts are smaller rhetorical analysis assignments that will be presented in different contexts and help you to identify and refine your understanding of your SMO's use of persuasion and to share with others. For each Artifact Assignment you will need to select a single text from your SMO (these can be the same texts you are using for the term project analysis) and then identify the course concepts and strategies that help to explain how the text works persuasively.

Artifact 1: Rhetoric Workshop (25 pts)

You will need to identify a single text from your SMO to analysis during the in-class workshop. It needs to be something that you can print (needs to be printed on paper, like an image/artwork, document, or manifesto) and bring to class. I will provide a worksheet to help with guide your analysis and you will also mark up the printed text with notes etc. You will need to turn in a complete worksheet and your text at the end of class. Artifact 2 will be based upon the same texts as Artifact 1 and will build off of your initial arguments from the worksheet.

Artifact 2: Rhetorical Analysis Paper (35 pts)

You will write a 2-4 page paper based on your rhetorical analysis of the Artifact 1 text from your SMO (you will start with the completed worksheet for Artifact 1 assignment and

In your presentation you should:

1. Introduce and describe the artifact and explain why the artifact is important (e.g., many people have viewed or shared the artifact, many people have purchased the film or album, or the artifact is unique). Explain any important context to the artifact that your audience will need to understand the artifact (i.e., the previous work and/or episodes that is needed to understand the artifact).
2. Establish the Rhetorical Situation for the text. You need to clearly describe the exigence, rhetorical audience, and constraints (see the Bitzer, 1992 and Palczewski et al., 2016 readings).
3. Define and describe a course concept discussed in class that applies to the artifact. Make sure that you cite the specific author(s) or reading(s) the concept comes from.
4. Analyze the artifact using the course concept. Is it a good example of the concept or does it provide an argument against a concept or ideology?
5. Provide a Reference sheet with all sources used in the paper, also remember that you need to cite these sources in text in paper as well.

Artifact 3: Class Presentation (75 pts):

You will deliver a 6-8 minute presentation based on your rhetorical analysis of a second text from your SMO in front of the entire class. Unlike the Rhetorical Workshop, your text can be in any format as long as you can share it with your peers.

In your presentation you should:

1. Introduce and describe the artifact and explain why the artifact is important (e.g., many people have viewed or shared the artifact, many people have purchased the film or album, or the artifact is unique).

- Explain any important context to the artifact that your audience will need to understand the artifact (i.e., the previous work and/or episodes that is needed to understand the artifact).
2. Establish the Rhetorical Situation for the text. You need to clearly describe the exigence, rhetorical audience, and constraints (see the Bitzer, 1992 and Palczewski et al., 2016 readings).
 3. Define and describe a course concept discussed in class that applies to the artifact. Make sure that you cite the specific author(s) or reading(s) the concept comes from.
 4. Analyze the artifact using the course concept. Is it a good example of the concept or does it provide an argument against a concept or ideology?
 5. Provide a Reference sheet with all sources used in the presentation.

Instructional Discussion (150 pts)

Directions: You will be responsible for facilitating an instructional discussion (ID) for one of the Bowers et al. (2010) chapters 4-8. Each chapter provides a social movement case study. You will compose an outline (the format will be provided through Canvas) of discussion questions to orally pose to the participants during the discussion. In addition, you will be responsible for providing an overview of the topic you are presenting. Also, you may utilize any instructional games, simulations, artifacts, or activities that you think would complement the discussion. You will turn in your ID outline on Canvas on the day of your ID, before the class session.

Evaluation Criteria:

1. Did you compose and conduct clear, thought provoking discussion questions which focused on key aspects or implications of the reading(s)?
2. Did you attempt to relate the discussion topic to previously discussed relevant topics?
3. Did you attempt to relate the discussion to your colleagues' relevant experiences and interests?
4. Did you engage your colleagues in full discussion participation (they should be talking more than you are)?

Discussion Facilitation Expectations:

1. Familiarity with/understanding of the reading.
2. Introduction of topic & discussion goal
3. Progression/variety of questions from lower to higher levels of knowledge
4. Questions clearly stated terms defined.
5. Adequate wait time for responses
6. Avoidance of leading questions/one word responses
7. Use of spontaneous probing/follow up questions.
8. Verbal/nonverbal support of responses
9. Discussion kept on topic/attempt to relate to previous relevant topics.
10. Attempt to involve all participants.
11. Monitoring of participant nonverbal response
12. Non-evaluative atmosphere maintained.
13. Use of instructional game, simulation, activity (if appropriate)
14. Final summary of main ideas generated.

Attendance (100 pts) and Participation (50 pts):

Participation is a function of attendance, demonstration of having read the material, asking questions that extend the thinking of the class and instructor, contributing relevant examples, and demonstrating respect for the contributions of classmates. It is important that students are engaged in discussion and also express their opinions and thoughts to the class, even if it is something other students have expressed. It is in your best interest to attend class regularly; the reading, lecture, class discussion, and activities are directly related to the

course assignments and final grade for the course. Your Attendance and Participation grades will be determined by your attendance, contributing to class discussion, and your participation during the Instructional Discussion presentations (both as a presenter and audience member). Attendance will be taken every class period and will be recorded on a physical sign in sheet and then will be entered into the Canvas Attendance tool. Canvas Attendance only has 3 options to record attendance, Present, Late, and Absent. “Present” and “Absent” are straight forward, but I will use “Late” to designate an Excused Absence (EA). Excused Absences are absences for university related travel (i.e., athletics, debate/forensics, etc.), documented illness or injury, or student accommodations. These absences must be confirmed/verified through some official university means (communication from a coach or advisor, the Dean of Students, or Student Accommodations offices) and you must be able to show documentation for the absence. If you participate in university extracurricular activities or have a documented accommodation you should receive an official letter for your instructors. If your absence is due to injury or illness you should contact the Dean of Students’ office and they can help you to verify and communicate with your instructors. **DO NOT EMAIL ME ABOUT AN ABSENCE UNLESS YOU CAN PROVIDE DOCUMENTATION THROUGH THE APPROPRIATE UNIVERSITY OFFICE.**

EVALUATION

Film Review:	50 pts
Social Movement Organization Final Project:	175 pts
SMO Final Project Proposal	40 pts
Artifact 1: Rhetoric Workshop	25 pts
Artifact 2: Rhetorical Analysis Paper	35 pts
Artifact 3: Class Presentation:	75 pts
Leading Class Discussion:	150 pts
Attendance:	100 pts
Participation:	50 pts
Total Points:	700 pts

The grading scale is a standard ten percentage point scale:
90-100% = A; 80%-89% = B; 70%-79% = C; 60-69% = D; below 60% = F

ACTIVITIES

You are expected to come to class prepared to discuss and participate in activities associated with the readings. I will lecture over the material you have read and synthesize the material into discussions and activities, in which you will play a large role.

COURSE POLICIES

UNIVERSITY BEREAVEMENT POLICY: Students who experience the death of an immediate family member or relative as defined in the University Student Bereavement Policy will be excused from class for funeral leave, subsequent bereavement, and/or travel considerations. Students are responsible for providing appropriate documentation to the Dean of Students office and for contacting the instructor as soon as possible to make arrangements for completing missed work. More information is available in the Student Bereavement Policy at <http://policy.illinoisstate.edu/students/2-1-27.shtml>.

ASSIGNMENT DUE DATES: All speeches, assignments, and exams must be completed on the date assigned. If you do not turn in assignments the dates, they are due you will receive a ZERO for that assignment unless an alternate due date has been previously approved, or documentation has been provided for extreme circumstances. I do not accept any emailed assignments—all assignments need to be submitted in print or

through Canvas. In some situations, I may allow you to email an assignment and later turn in a paper copy; however, this requires prior permission.

BEHAVIORAL EXPECTATIONS POLICIES AND PROCEDURES:

Professional Courtesy. Professional courtesy includes respecting others' opinions, not interrupting in class, being respectful to those who are speaking, and working together in a spirit of cooperation. I expect you to demonstrate these behaviors at all times in this class. With that in mind, sleeping, reading materials irrelevant to class purposes, texting, or disrupting the class will not be tolerated and will result in the student being considered absent for that particular class period.

Presentation Etiquette. On presentation days, you have dual responsibilities as a speaker and an audience member. When you are presenting, you will dress appropriately. When you are an audience member, you will be attentive and ask challenging but constructive questions when the presentation is finished. Because most people are nervous when they present, you will be supportive both verbally and nonverbally. You will never enter or leave the room while a presentation is in progress.

Behavioral Expectation Policy. Should any student violate the expectations of appropriate classroom behavior (as mentioned in the professional courtesy and presentation etiquette policies above), the instructor will schedule a meeting to discuss these expectations and develop a behavioral modification plan. If these behaviors persist, you will be at risk of failing the course.

EMAIL ETIQUETTE: I use email to deliver some course materials and assignments in addition to Canvas and the textbook websites. I also will answer questions and address problems through email. I encourage you to email with this issues and concerns; however, I need some basic information from you to properly and quickly answer your email: 1) A subject line that tells me what you are emailing me about (i.e., Assignment, Question about X assignment, etc.). 2) Your full name, most of the time the only information I get through the email system is your email address, not your full name. 3) Your class section or class time. If you can provide me with this information, I can quickly address your concerns.

TECHNOLOGY: Technology is an ever-changing part of our daily lives and offers new opportunities for learning, but also it can be a cause of distraction in the classroom. All cell phones should be turned off or set to silent during class. Text messaging is prohibited during class! I allow the use of laptops and PDAs as long as they are used for academic purposes (i.e., taking notes, working on class assignments, etc.). If the use of technology becomes a distraction, I reserve the right to confiscate the devices for the remainder of class that day and/or prohibit the use of any device in class.

CHEATING/PLAGIARISM: Students are expected to be honest in all academic work, consistent with the academic integrity policy as outlined in the *Code of Student Conduct*. All work is to be appropriately cited when it is borrowed, directly or indirectly, from another source. Unauthorized and unacknowledged collaboration on speech topics and/or the presentation of someone else's work warrants plagiarism. Students found to inadvertently commit acts of dishonesty will receive appropriate penalties specific to the assignment in question. Students found to commit intentional acts of dishonesty will receive a failing grade in the course and will be referred for appropriate disciplinary action through Community Rights and Responsibilities.

SPECIAL NEEDS: Any student needing to arrange a reasonable accommodation for a documented disability and/or medical/mental health condition should contact Student Access and Accommodation Services at 350 Fell Hall, (309) 438-5853, or visit the website at www.StudentAccess.IllinoisState.edu.

MENTAL HEALTH RESOURCES: Life at college can get very complicated. Students sometimes feel overwhelmed, lost, experience anxiety or depression, struggle with relationship difficulties or diminished self-esteem. However, many of these issues can be effectively addressed with a little help. Student Counseling Services (SCS) helps students cope with difficult emotions and life stressors. Student Counseling Services is staffed by experienced, professional psychologists and counselors, who are attuned to the needs of college students. The services are FREE and completely confidential. Find out more at Counseling.IllinoisState.edu or by calling (309) 438-3655.

COURSE READINGS (By File Name)

Bersett & Denham, 2017_Days of May Inside the infamous flagpole standoff that put ISU on the brink

Bitzer, 1992_The Rhetorical Situation

Bonilla & Rosa, 2015_#Ferguson Digital protest, hashtag ethnography, and the racial politics of social media in the United States

Frickel & Gross, 2005_A general theory of scientific intellectual movements

Gamson, 1992_The Social Psychology of Collective Action

Gerbaudo & Treré, 2015_In search of the 'we' of social media activism introduction to the special issue on social media and protest identities

Humphreys, 2016_Political Life

Loader et al, 2014_The Networked Young Citizen, Chapter 1 & 2

McCarthy & Wolfson, 1992_Consensus Movements, Conflict Movements, and the Cooptation of Civic and State Infrastructures

Oliver & Marwell, 1992_Mobilizing Technologies for Collective Action

Palczewski et al, 2016_Rhetorical Situations

Sandoval-Almazan & Gil-Garcia, 2014_Towards cyberactivism 2.0 Understanding the use of social media and other information technologies for political activism and social movements

Snow & Benford, 1992_Master Frames and Cycles of Protest

Valenzuela, 2013_ Unpacking the Use of Social Media for Protest Behavior The Roles of Information, Opinion Expression, and Activism

Woods & Hahner, 2019_ Make America meme again The rhetoric of the alt-right, Ch. 4, 5, Con.

Woolard, 2017_ Conceptualizing Frames Analysis

Zald, 1996_ Culture, ideology, and strategic framing

Tentative Schedule
(All assignment and dates are subject to change)

Week 1 (Jan 15-19)

(M) No Class, MLK Jr. Holiday

(W) Course Introductions
Assign Film Review Assignment

(F) Berkeley in the Sixties Film Part 1
Film Link: <https://illstu.kanopy.com/video/berkeley-sixties-0>

Readings:

Week 2 (Jan 22-26)

(M) Berkeley in the Sixties Film Part 2

(W) Defining Social Movements
Assign SMO Term Project
Assign SMO Final Project Proposal

(F) Consensus and Conflict Movements

Bersett & Denham, 2017

Stewart et al., 2012, Chap. 1

McCarthy & Wolfson, 1992

Week 3 (Jan 29-Feb 2)

(M) Intellectual Movements
Film Review Due

(W) Social Movements and Communication

(F) Persuasive Functions of Social Movements
Assign Instructional Discussion (ID) Assignment

Frickel & Gross, 2005

**Stewart et al, 2012, Chap. 2;
Bowers et al., 2010, Chap. 1**

**Stewart et al, 2012, Chap. 3;
Bowers et al., Chap. 2**

Week 4 (Feb 5-9)

(M) Social Movements and Rhetorical Situations

(W) Ideology in Social Movements

(F) Framing Social Movements

**Bitzer, 1992; Palczewski et al.,
2016**

Zald, 1996

**Snow & Benford, 1992;
Woolard, 2017**

Week 5 (Feb 12-16)

(M) Stages of Social Movements
Assign Artifact 1: Rhetoric Workshop

(W) Leadership of Social Movements

Stewart et al., 2012, Chap. 4

Stewart et al., 2012, Chap. 5

(F)	Language Strategies in Social Movements SMO Final Project Proposal Due	Stewart et al., 2012, Chap. 6
<u>Week 6 (Feb 19-23)</u>		
(M)	Artifact 1: In Class Rhetoric Workshop Artifact 1 Worksheet and Text Due (end of class)	
(W)	Social Movement Organizations	Stewart et al., 2012, Chap. 7
(F)	Political Arguments in Social Movements	Stewart et al., 2012, Chap. 8
<u>Week 7 (Feb 26-Mar 1)</u>		
(M)	Narrative Vision in Social Movements Assign Artifact 2 Paper	Stewart et al., 2012, Chap. 9
(W)	Moral Transcendence in Social Movements	Stewart et al., 2012, Chap. 10
(F)	Conspiracy Theories in Social Movements	Stewart et al., 2012, Chap. 11
<u>Week 8 (Mar 4-8)</u>		
(M)	Divisive Tactics in Social Movements Violence and Social Movements	Stewart et al., 2012, Chap. 12-13
(W)	Resisting Social Movements	Stewart et al., 2012, Chap. 14; Bowers et al., 2010, Chap. 3 & Chap. 9
(F)	Social Media in Politics	Loader et al., 2014; Humphreys, 2016
<u>Week 9 (Mar 11-15)</u>		
No Class, Spring Break		
<u>Week 10 (Mar 18-22)</u>		
(M)	Social Media and Social Movements Assign Artifact 3 Presentations	Gerbaudo & Treré, 2015; Valenzuela, 2013
(W)	Social Media and Social Movements	Sandoval-Almazan & Gil-Garcia, 2014; Bonilla & Rosa, 2015
(F)	Social Movements and Memetic Warfare Artifact 2 Paper Due	Woods & Hahner, 2019
<u>Week 11 (Mar 25-29)</u>		
(M)	Project Workshop	
(W)	Project Workshop	

(F) Project Work Day

Week 12 (Apr 1-5)

(M) **Artifact Presentations**

(W) **Artifact Presentations**

(F) **Artifact Presentations**

Week 13 (Apr 8-12)

(M) **Artifact Presentation**

(W) Project Work Day

(F) Project Work Day

Week 14 (Apr 15-19)

(M) Project Work Day

(W) ID: Nonviolent Resistance **Bowers et al., Chap. 4**

(F) ID: Women Leaders in the Civil Rights Movement **Bowers et al., Chap. 5**

Week 15 (Apr 22-26)

(M) ID: Agitative Mobilization **Bowers et al., Chap. 6**

(W) ID: World Trade Organization (WTO) Protests **Bowers et al., Chap. 7**

(F) ID: Iraq War **Bowers et al., Chap. 8**

Week 16 (Apr 29-May 3)

(M) Project Workshop

(W) Project Workshop

(F) Project Workshop

Week 17 (May 6-10)

Finals Week

TBA SMO Project Final Draft Due

(Date: _____)