



## Black Discourse in Digital Communication 498A

**Professor:** Dr. Rianna Walcott

**Pronouns:** she/her

**Office Hours:** Virtual, by appointment

**Term:** Fall 2024

**Credits:** 3

For information and questions about courses taught in the Department of Communication, please contact [REDACTED]

### Course Description

In this course, we will explore the history of Black discourse and orality and how the unique communicative traditions of African diasporic people in the U.S. were formed in relation to technological skill. In this process, we will discuss how the parallel development of racism and Black cultural traditions have equipped Black users to wield digital technology skills in ways that often outpace and differ from the dominant group. We will interrogate manifestations of this use by reading/exploring digital technologies and academic writings about them. Students will investigate the different mechanisms by which communication researchers can study Black users and discourse with a specific emphasis on critical cultural studies methods and digital humanities tools. Finally, we will together design a digital artifact that demonstrates our increased knowledge on the subject and makes this knowledge accessible to a public of our choosing.

We will be focused on the communicative practices and technology use of the Black community both in the U.S. and beyond, in the broader Black diaspora. By necessity, we will explore concepts like race, gender, power, and class. We will also engage deeply with Black cultural expression making sure that earnest academic inquiry guides our discussion.

### Learning Outcomes

***By the end of the term, undergraduate students in this course will:***

- *Understand the history of Black discursive practice in the diaspora and be confident in their ability to summarize academic texts in the fields of black studies and communication*
- *Describe the theories and processes behind building Black community using digital tools*
- *Evaluate ethical practices in digital research and production*
- *Analyse the relationship between race, culture and digital communicative practices online.*
- *Produce a digital artifact suitable for an audience outside of the classroom.*

## Required Resources

- All required texts will be posted on ELMS. Check [elms.umd.edu](https://elms.umd.edu) weekly for updates on the readings.

## Course Structure

- This is a primarily in-person course, and any asynchronous or online sessions will be specified in advance on ELMS. Given the interactive style of this class, attendance will be crucial to note-taking and thus your performance in this class. Attendance is particularly important also because class discussion will be a critical component for your learning. Students with a legitimate reason to miss a live session should communicate in advance with the instructor, except in the case of an emergency. **Students who miss a live session are responsible for learning what they miss from that session.** Please see [this page](#) for information about university policies on attendance and excused absences.
- Access to a computer/tablet is required for all sessions and assignments, but please refrain from using cellphones, laptops, and other electronic devices during class sessions unless we have designated such use as part of a class exercise.
- In this class, some familiarity with popular social media platforms is necessary for full participation. If there are platforms you are unfamiliar with, you will be expected to familiarise yourself with them. **You will not be required to post from/share your personal accounts**, but you are welcome to reflect on your own usage patterns at times, where appropriate.
- You will be expected to engage and collaborate with other students and the instructor on a regular basis, both in live sessions, as well as through group work and activities outside of class time.
- Please always refer to assessment rubrics to ensure you are meeting the requirements for assignments, and feel encouraged to ask for any clarification on what elements you are being graded on!

## Tips for Success in this Course

1. **Participate.** I invite you to engage deeply, ask questions, and talk about the course content with your classmates. You can learn a great deal from discussing ideas and perspectives with your peers and professor. Participation can also help you articulate your thoughts and develop critical thinking skills.
2. **Manage your time.** Students are often very busy, and I understand that you have obligations outside of this class. However, students do best when they plan adequate time that is devoted to course work. Block your schedule and set aside plenty of time to complete assignments including extra time to handle any technology related problems.
3. **Login regularly.** I recommend that you log in to ELMS-Canvas several times a week to view announcements, discussion posts and replies to your posts. You may need to log in multiple times a day when group submissions are due.
4. **Do not fall behind.** This class moves at a quick pace and each week builds on the previous content. If you feel you are starting to fall behind, check in with the instructor as soon as possible so we can troubleshoot together. It will be hard to keep up with the course content if you fall behind in the pre-work or post-work.

5. **Use ELMS-Canvas notification settings.** Pro tip! Canvas ELMS-Canvas can ensure you receive timely notifications in your email or via text. Be sure to enable announcements to be sent instantly or daily.
6. **Ask for help if needed.** If you need help with ELMS-Canvas or other technology, IT Support. If you are struggling with a course concept, reach out to me and your classmates for support.

## Policies and Resources for Undergraduate Courses

It is our shared responsibility to know and abide by the University of Maryland's policies that relate to all courses, which include topics like:

- Academic integrity
- Student and instructor conduct
- Accessibility and accommodations
- Attendance and excused absences
- Grades and appeals
- Copyright and intellectual property

Please visit [www.ugst.umd.edu/courserelatedpolicies.html](http://www.ugst.umd.edu/courserelatedpolicies.html) for the Office of Undergraduate Studies' full list of campus-wide policies and follow up with me if you have questions.

## Course Guidelines

### Names/Pronouns and Self-Identifications:

The University of Maryland recognizes the importance of a diverse student body, and we are committed to fostering inclusive and equitable classroom environments. I invite you, if you wish, to tell us how you want to be referred to in this class, both in terms of your name and your pronouns (he/him, she/her, they/them, etc.). Keep in mind that the pronouns someone uses are not necessarily indicative of their gender identity. Visit [trans.umd.edu](http://trans.umd.edu) to learn more.

Additionally, it is your choice whether to disclose how you identify in terms of your gender, race, class, sexuality, religion, and dis/ability, among all aspects of your identity (e.g., should it come up in classroom conversation about our experiences and perspectives) and should be self-identified, not presumed or imposed. I will do my best to address and refer to all students accordingly, and I ask you to do the same for all of your fellow Terps.

### Communication with Instructor:

This course uses ELMS and email regularly. All course documents, information, grades, and readings will be available on ELMS. ELMS: I will send IMPORTANT announcements via ELMS messaging. You must make sure that your email & announcement notifications (including changes in assignments and/or due dates) are enabled in ELMS so you do not miss any messages. You are responsible for checking your email and Canvas/ELMS inbox with regular frequency.

You are responsible for receiving information sent through ELMS and email [REDACTED] My preferred method of contact for short clarifying questions is email. However, be sure to first check the syllabus and schedule as the answers to many questions can be found in these documents. I return emails during business hours M-F and variably on the weekend (unlikely) depending on how my work/life balance

is doing at any given time. Please DO NOT email me with questions that are easily found in the syllabus or on ELMS (i.e. When is this assignment due? How much is it worth? etc.) but please DO reach out about personal, academic, and intellectual concerns/questions.

For extended questions and feedback on assignments, grades, and readings you are encouraged to visit me during my office hours - please email me if you intend to attend, but drop-ins are welcome and I will be in the BCaT lab [REDACTED] on Wednesdays and Thursdays from 10-3 each week. If you are unable to attend my office hours due to a course clash, please contact me in good time so we can schedule an alternative meeting time. If you are then unable to attend this meeting (emergencies happen!) please email me AT LEAST TWO HOURS in advance of the agreed upon meeting time. If you do not do this and I make the journey to campus to meet you for no reason I will be **very cross**.

### **Communication with Peers:**

With a diversity of perspectives and experience, we may find ourselves in disagreement and/or debate with one another. As such, it is important that we agree to conduct ourselves in a professional manner and that we work together to foster and preserve a virtual classroom environment in which we can respectfully discuss and deliberate controversial questions. I encourage you to confidently exercise your right to free speech—bearing in mind, of course, that you will be expected to craft and defend arguments that support your position. Keep in mind, that free speech has its limit and this course is NOT the space for hate speech, harassment, and derogatory language. I will make every reasonable attempt to create an atmosphere in which each student feels comfortable voicing their argument without fear of being personally attacked, mocked, demeaned, or devalued.

The various backgrounds and identities that we have in the classroom is a strength, and these different identities can be a powerful asset in our seminar discussions. The classroom and the university is a political space – who we are, what we learn, where and how we learn it is all *political*.

We will show respect for all ethnicities, sexualities, genders, (dis)abilities, languages, religions, political ideologies, socioeconomic class or national affiliation – **with extra attention to those that are traditionally marginalized in society**. We should ensure that our speech and behavior does not make any people in these groups feel uncomfortable or excluded: each student should feel equally comfortable, included and have equal learning opportunities in the class. We should pay attention to the fact that belonging to one or several of the above identity groups may not be immediately obvious to us.

Any behavior (including harassment, sexual harassment, and racially and/or culturally derogatory language) that threatens this atmosphere will not be tolerated. Please alert me immediately if you feel threatened, dismissed, or silenced at any point during our semester together and/or if your engagement in discussion has been in some way hindered by the learning environment.

## Major Assignments

### Reading Summary Worksheets (10%)

- Students are required, **in groups**, to submit a reading summary worksheet for each week's assigned reading prior to the start of the Tuesday class. The full worksheet must be submitted by **noon on Tuesdays** via ELMS. There are a total of 12 worksheets to do during the semester. Your two worksheets with the lowest grades will be dropped without penalty.
- This worksheet will allow you to summarize the key points from the academic texts we will read, and make connections between key concepts in the course. They allow me to evaluate your understanding of the material, and for you to highlight key points for further discussion.
- I recommend completing these worksheets in groups: it will greatly reduce your workload and you can rotate who completes which sections weekly.
- **Each group** should download a **COPY** of [this Canva template](#) to fill in weekly. Please only work on your group copy, as it will otherwise change the template for everyone! Each group only needs to upload **one copy per week** to the ELMS page, as a PDF **with the names of your group members and the week number as the file name**.

### Participation & Engagement (20%)

- Participation will be graded based on your active participation in the course. This includes in-class activities such as live discussion, quizzes, participating on ELMS discussion boards, and short group/pair presentations.

### Synthesize and Respond Module Assignments (30%)

- You will be asked to submit **three assignments**, responding to each of the first three units, worth 10% each. Unit 1 is on 'Histories of Black Discourse', Unit 2 is on 'Creating Community with Digital Media', and Unit 3 concerns 'Studying and Creating Content about/for Black Audiences'. In Unit 4, 'Critical Conversations in Black Digital Media' you will not submit an S&R assignment as you will be working towards your group projects instead.
- Students will read assigned articles/chapters, and based on their reading as well as class discussion, they will create a response that includes:
  - a summary of the key ideas;
  - an explanation of key concepts and terms;
  - any important examples or applications
  - connections between the readings that speak to the themes of the unit
- This analysis should not be a grade or opinion about how good or bad the articles are, rather it should demonstrate how the student understands and sees the work fitting into the context of the module unit, and how they may apply the information discussed within to their own research interests. The weekly reading summary worksheets will be extremely helpful in completing these assignments, as within them you will have already made notes covering the above.
- These submissions are flexible in format – as long as you can justify the format you choose as being suitable to the relevant audience. For example, you might choose to submit a 1500w written response for an academic audience, or you might create a 'TikTok storytime' to exemplify Black oral culture, or a 10-15 minute podcast, or a blogpost... the choice is yours! All submissions must be convincing and well-formatted examples of the genre.

## Digital Artifact (40%)

*What we learn in the classroom is only as important as how we apply it to our lives, work, and thoughts outside the classroom. Therefore, in addition to studying the uses of digital technology, students will become producers of digital artifacts meant to translate their learning to an audience outside the classroom.*

*Students will work in teams of 3-4 to propose, produce and present an artifact:*

### Group Proposal (5%)

- *Students will begin with a 500-word proposal per artifact which includes an argument for the platform chosen/proposed audience. As a part of this proposal, students must demonstrate proficiency with the digital tools needed to produce their artifacts.*

### Group Final Project (15%)

- *Students will submit their artifact on ELMS – Some examples of digital artifacts suitable for this class may be a podcast, a blog, a mockup of a website, a TikTok series. Specific guidelines for various types of digital artifacts can be found on ELMS. The artifact will be graded on how convincing it is as an example of the genre, and how well it demonstrates understanding and evaluation of the themes of the course.*

### Group Presentation (5%)

- *Students will present their artifact to the class, exploring the decisions made in designing the product, explaining its appropriateness to the chosen audience, and with every group member contributing both to the presentation and within class Q&A.*

### Individual Response (15%)

- *Along with the submission of the digital artifact, students will submit a final assignment that explores the decisions made in designing the product as well as how the literature we read in the class contributes to the project design and content for their selected audience. These submissions are flexible in format – as long as you can justify the format you choose as being suitable to the audience you identify the material would be relevant to.*

## Assignment Guidelines

- **Course assignments are expected to be submitted to ELMS by the listed due date. Late assignments are penalized an initial 10% after the due date has passed, and will be penalized an additional 10% for each calendar day that they are late. Late assignments will be accepted **up to five calendar days** after the initial due date as listed on ELMS.**

- Please note that university-excused absences will not result in grade penalties – if you miss class due to a medical or other emergency and cannot submit the assignment on time, please contact me as soon as possible.

## Grading Structure

Students' grades will be available on ELMS. All questions regarding grades should be addressed during office hours or by appointment. Calculation errors may be addressed via email.

This class operates with an *opt-in for feedback* structure – all assignments will receive letter grades. Collective feedback for large assignments will be given at the start of class sessions following grades being released. It is an expectation that you attend these feedback classes in particular, and notice of these sessions will be given in advance on ELMS.

For extended questions and individualized feedback on assignments, you are encouraged to attend office hour consultations with me. Feedback in advance of submission is also possible via office hour consultation.

For group assignments, work will be graded as a whole group. You are encouraged to discuss any irregularities in group participation with me, confidentially.

Assignment	Percentage %
<b>Synthesize and Respond Module Assessments</b>	<b>30%</b> (3 x 10%)
<b>Reading Summary Worksheets</b>	<b>10%</b>
<b>Participation &amp; Engagement</b>	<b>20%</b>
<b>Digital Artifact</b>	<b>40%</b>
<b>Group Proposal</b>	<b>5%</b>
<b>Group Final Product</b>	<b>15%</b>
<b>Group Presentation</b>	<b>5%</b>
<b>Individual Response</b>	<b>15%</b>
<b>Total</b>	<b>100%</b>

## Academic Integrity

For this course, some of your assignments will be collected via Turnitin on our course ELMS page. I have chosen to use this tool because it can help you improve your scholarly writing and help me verify the integrity of student work. For information about Turnitin, how it works, and the feedback reports you may have access to, visit [Turnitin Originality Checker for Students](#)

The University's Code of Academic Integrity is designed to ensure that the principles of academic honesty and integrity are upheld. In accordance with this code, the University of Maryland does not tolerate academic dishonesty. Please ensure that you fully understand this code and its implications because all acts of academic dishonesty will be dealt with in accordance with the provisions of this code. All students

are expected to adhere to this Code. It is your responsibility to read it and know what it says, so you can start your professional life on the right path. **As future professionals, your commitment to high ethical standards and honesty begins with your time at the University of Maryland.**







It is important to note that course assistance websites, such as CourseHero, or AI-generated content are not permitted sources unless the instructor explicitly gives permission. Material taken or copied from these sites can be deemed unauthorized material and a violation of academic integrity. These sites offer information that might be inaccurate or biased and most importantly, relying on restricted sources will hamper your learning process, particularly the critical thinking steps necessary for college-level assignments.

Additionally, students may naturally choose to use online forums for course-wide discussions (e.g., Group lists or chats) to discuss concepts in the course. However, collaboration on graded assignments is strictly prohibited unless otherwise stated. Examples of prohibited collaboration include: asking classmates for answers on quizzes or exams, asking for access codes to clicker polls, etc. Please visit the [Office of Undergraduate Studies' full list of campus-wide policies](#) and reach out if you have questions.

Finally, on each exam or assignment you must write out and sign the following pledge:

***"I pledge on my honor that I have not given or received any unauthorized assistance on this exam/assignment."***

If you ever feel pressured to comply with someone else's academic integrity violation, please reach out to me straight away. Also, **if you are ever unclear** about acceptable levels of collaboration, **please ask!** To help you avoid unintentional violations, **the following table** lists levels of collaboration that are acceptable for each graded exercise. Each assignment will contain more specific information regarding acceptable levels of collaboration.

	 <b>OPEN NOTES</b>	 <b>USE BOOK</b>	 <b>LEARN ONLINE</b>	 <b>GATHER CONTENT With AI</b>	 <b>ASK FRIENDS</b>	 <b>WORK IN GROUPS</b>
Homework Assignments	✓	✓	✓	---	---	---
Quizzes & Weekly Summaries	✓	✓	✓	---	---	---
Team Project	✓	✓	✓	✓	✓	✓
Final Exam	✓	✓	---	---	---	---

## Grades

All assessment scores will be posted on the course ELMS page. If you would like to review any of your grades or have questions about how something was scored, please email me to schedule a time for us to meet and discuss.











Late work will not be accepted for course credit so please plan to have it submitted well before the scheduled deadline. I am happy to discuss any of your grades with you, and if I have made a mistake I will immediately correct it. Any formal grade disputes must be submitted in writing and within one week of receiving the grade.

Final letter grades are assigned based on the percentage of total assessment points earned. To be fair to everyone I have to establish clear standards and apply them consistently, so please understand that being close to a cutoff is not the same as making the cut (89.99  $\neq$  90.00). It would be unethical to make exceptions for some and not others.

Final Grade Cutoffs									
+	97.00%	+	87.00%	+	77.00%	+	67.00%	+	
A	94.00%	B	84.00%	C	74.00%	D	64.00%	F	<60.0%
-	90.00%	-	80.00%	-	70.00%	-	60.00%	-	

## Course Outline

<b>Week 1 Introduction</b>	
■	Syllabus and Introductions
■	Reading Summary practice and note-taking, Writing Workshop, Syllabus Quiz
<b>Unit 1: Histories of Black Discourse</b>	
<b>Week 2 Black Oral Culture</b> Deliverable: 1) Reading Summary Worksheet	
■	<b>Orality and Literacy</b> Warner-Lewis, M. (2000) "The oral tradition in the African diaspora," in Irele, F. A. and Gikandi, S. (eds) <i>The Cambridge History of African and Caribbean Literature</i> . Cambridge: Cambridge University Press, pp. 117–136. doi: 10.1017/CHOL9780521832755.008.
■	<b>Signifying</b> Florini, S. (2014) 'Tweets, Tweeps, and Signifyin': Communication and Cultural Performance on "Black Twitter"', <i>Television &amp; New Media</i> , 15(3), pp. 223–237. Available at: <a href="https://doi.org/10.1177/1527476413480247">https://doi.org/10.1177/1527476413480247</a>
<b>Week 3 Discourse as Technology</b> Deliverable: 1) Reading Summary Worksheet	
■	<b>Black Technological Creativity</b> Fouché, R. (2006). Say it loud, I'm black and I'm proud: African Americans, American artifactual culture, and black vernacular technological creativity. <i>American Quarterly</i> , 58(3), 639-661.
■	<b>Digital Griots and Storytelling</b> Banks, A. (2011) <i>Digital Griots: African American Rhetoric In a Multimedia Age</i> . (excerpts)

<b>Week 4 Networked Culture and the Diaspora</b> <b>Deliverables: 1) Reading Summary Worksheet 2) Synthesise and Respond Assignment #1</b>	
	<b>Networked Culture and the Diaspora</b> Dean, A. (2016) <i>Poor Meme, Rich Meme, Real Life</i> . Available at: <a href="https://reallifemag.com/poor-meme-rich-meme/">https://reallifemag.com/poor-meme-rich-meme/</a>
	<b>Networked Culture and the Diaspora</b> Sobande, F. (2020). Black Women’s Digital Diaspora, Collectivity, and Resistance. In: <i>The Digital Lives of Black Women in Britain</i> . Palgrave Studies in (Re)Presenting Gender. Palgrave Macmillan, Cham. <a href="https://doi.org/10.1007/978-3-030-46679-4_4">https://doi.org/10.1007/978-3-030-46679-4_4</a>
<b>Unit 2: Creating Community with Digital Media</b>	
<b>Week 5 Identity as Performance Online</b> <b>Deliverable: 1) Reading Summary Worksheet</b>	
	<b>Identity as Performance Online</b> De Kosnik, A. (2019) ‘Is Twitter a Stage?: Theories of Social Media Platforms as Performance Spaces’, in A. De Kosnik and K.P. Feldman (eds) #identity: Hashtagging Race, Gender, Sexuality, and Nation. University of Michigan Press, pp. 20–36. Available at: <a href="http://www.jstor.org/stable/j.ctvndv9md.5">http://www.jstor.org/stable/j.ctvndv9md.5</a>
	<b>Identity as Performance Online</b> Lockett, Alexandria. “What Is Black Twitter? A Rhetorical Criticism of Race, Dis/Information, and Social Media.” In <i>Race, Rhetoric, and Research Methods</i> , by Alexandria Lockett, Iris D. Ruiz, James Chase Sanchez, and Christopher Carter, 165–213. Perspectives on Writing. Fort Collins, Colorado : Boulder, Colorado: The WAC Clearinghouse : University Press of Colorado, 2021.  <b>Guest visit from Dr Alexandria Lockett</b>
<b>Week 6 Publics</b> <b>Deliverable: 1) Reading Summary Worksheet</b>	
	<b>Black Alternate Publics</b> Squires, C. R. (2002), Rethinking the Black Public Sphere: An Alternative Vocabulary for Multiple Public Spheres. <i>Communication Theory</i> , 12: 446–468.
	<b>Digital Publics and activism</b> Kuo, R. (2015) Racial justice activist hashtags: Counterpublics and discourse circulation. <i>New Media and Society</i> , 20(2): 495 - 514
<b>Week 7 Digital Memory: Archiving Blackness</b> <b>Deliverable: 1) Reading Summary Worksheet</b>	
	<b>Intertextuality and Digital Memory</b> Florini, S. (2014) “Recontextualizing the Racial Present by Retelling the Past: Intertextuality and the Politics of Remembering Online.” <i>Critical Studies in Media Communication</i> . 31, no. 4 (2014): 314-326.
	<b>Re-finding memories online</b> Meier, F. and Elswailer, D. (2018) “‘Other Times It’s Just Strolling Back Through My Timeline’: Investigating Re-Finding Behaviour on Twitter and Its Motivations’, in <i>Proceedings of the 2018 Conference on Human Information Interaction &amp; Retrieval</i> . New York, NY, USA: Association for Computing Machinery (CHIIR ’18), pp. 130–139. Available at: <a href="https://doi.org/10.1145/3176349.3176392">https://doi.org/10.1145/3176349.3176392</a> .

<b>Week 8 Digital Black Feminism</b> Deliverables: 1) Reading Summary Worksheet 2) Synthesise and Respond Assignment #2	
■	<b>Black Feminist Technoculture</b> Steele, C. K. (2021). Digital black feminism. In Digital Black Feminism. New York University Press. Chapter 2
■	<b>Diasporic Black Feminism</b> bruce, k., Walcott, R., Kihoro Mackay, K., Osei, K., lasade-anderson, t. and Sobande, F. (2022) Black feminist and digital media studies in Britain. Feminist Media Studies. DOI: 10.1080/14680777.2021.2006737
<b>Unit 3: Studying and Creating Content About/For Black Audiences</b>	
<b>Week 9 Understanding Social Media</b> Deliverable: 1) Reading Summary Worksheet	
■	<b>Understanding Platform Affordances</b> boyd, danah (2010) 'Social Network Sites as Networked Publics: Affordances, Dynamics, and Implications', in Z. Papacharissi (ed.) <i>A Networked Self: Identity, Community, and Culture on Social Network Sites</i> . Routledge, pp. 47–66. Available at: <a href="https://doi.org/10.4324/9780203876527-8">https://doi.org/10.4324/9780203876527-8</a> .
■	<b>Black Transplatform Networks</b> Walcott, Rianna. "#RIP Twitter: The Conditions of Black Social Media Platform Migration." Just Tech. Social Science Research Council. April 3, 2024. DOI: <a href="https://doi.org/10.35650/JT.3068.d.2024">https://doi.org/10.35650/JT.3068.d.2024</a> .
<b>Week 10 Doing Research in Black Digital Spaces – ONLINE CLASSES</b> Deliverable: 1) Reading Summary Worksheet	
■	<b>Black Digital Studies and the Archive</b> Smucker, Janneken. (2021). Access and Empowerment: Rediscovering Moments in the Lives of African American Migrant Women. In <i>The Digital Black Atlantic</i> . Eds Roobika Risam and Kelly Baker Josephs. University of Minnesota Press. <a href="https://dhdebates.gc.cuny.edu/read/the-digital-black-atlantic/section/e97462d2-5f7c-4da2-8d8b-3e1d6e59708d">https://dhdebates.gc.cuny.edu/read/the-digital-black-atlantic/section/e97462d2-5f7c-4da2-8d8b-3e1d6e59708d</a>
■	<b>Critical Technocultural Discourse Analysis</b> Brock, A. (2012). "From The Blackhand Side: Twitter as A Cultural Conversation." <i>Journal of Broadcasting &amp; Electronic Media</i> , 56, 529-549.
<b>Week 11 Creating Digital Content for Black Audiences</b> Deliverables: 1) Reading Summary Worksheet 2) Synthesise and Respond Assignment #3	
■	<b>Writing for Online Audiences</b> <a href="#">Vocal Color in Public Radio by Chenjerai Kumanyika</a>
■	<b>Audio and Visual Production - Podcasts</b> Florini, S. (2015). The podcast "chitlin' circuit": black podcasters, alternative media, and audio enclaves. <i>Journal of Radio &amp; Audio Media</i> , 22(2), 209–219. <a href="https://doi.org/10.1080/19376529.2015.1083373">https://doi.org/10.1080/19376529.2015.1083373</a>
<b>Unit 4: Critical Conversations in Black Digital Media</b>	
<b>Week 12 Platform Power</b> Deliverable: 1) Reading Summary Worksheet	



## **Resources & Accommodations**

### **Accessibility and Disability Services**

The University of Maryland is committed to creating and maintaining a welcoming and inclusive educational, working, and living environment for people of all abilities. The University of Maryland is also committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs, or activities of the University, or be subjected to discrimination. The [\*\*Accessibility & Disability Service \(ADS\)\*\*](#) provides reasonable accommodations to qualified individuals to provide equal access to services, programs and activities. ADS cannot assist retroactively, so it is generally best to request accommodations several weeks before the semester begins or as soon as a disability becomes known. Any student who needs accommodations should contact me as soon as possible so that I have sufficient time to make arrangements.

For assistance in obtaining an accommodation, contact Accessibility and Disability Service at 301-314-7682, or email them at [adsfrontdesk@umd.edu](mailto:adsfrontdesk@umd.edu). Information about [sharing your accommodations with instructors, note taking assistance](#) and more is available from the [\*\*Counseling Center\*\*](#).

### **Student Resources and Services**

Taking personal responsibility for your own learning means acknowledging when your performance does not match your goals and doing something about it. I hope you will come talk to me so that I can help you find the right approach to success in this course, and I encourage you to visit [\*\*UMD's Student Academic Support Services website\*\*](#) to learn more about the wide range of campus resources available to you.

In particular, everyone can use some help sharpening their communication skills (and improving their grade) by visiting [\*\*UMD's Writing Center\*\*](#) and schedule an appointment with the campus Writing Center.

You should also know there are a wide range of resources to support you with whatever you might need ([\*\*UMD's Student Resources and Services website\*\*](#) may help). If you feel it would be helpful to have someone to talk to, visit [\*\*UMD's Counseling Center\*\*](#) or [one of the many other mental health resources on campus](#).

### **Notice of Mandatory Reporting**

Notice of mandatory reporting of sexual assault, sexual harassment, interpersonal violence, and stalking: As a faculty member, I am designated as a "Responsible University Employee," and I must report all disclosures of sexual assault, sexual harassment, interpersonal violence, and stalking to UMD's Title IX Coordinator per University Policy on Sexual Harassment and Other Sexual Misconduct.

If you wish to speak with someone confidentially, please contact one of UMD's confidential resources, such as [CARE to Stop Violence](#) (located on the Ground Floor of the Health Center) at 301-741-3442 or the [Counseling Center](#) (located at the Shoemaker Building) at 301-314-7651.

You may also seek assistance or supportive measures from UMD's Title IX Coordinator, Angela Nastase, by calling 301-405-1142, or emailing [titleIXcoordinator@umd.edu](mailto:titleIXcoordinator@umd.edu).

To view further information on the above, please visit the [Office of Civil Rights and Sexual Misconduct's](#) website at [ocrsm.umd.edu](http://ocrsm.umd.edu).

### **Basic Needs Security**

If you have difficulty affording groceries or accessing sufficient food to eat every day, or lack a safe and stable place to live, please visit [UMD's Division of Student Affairs website](#) for information about resources the campus offers you and let me know if I can help in any way.

### **Veteran Resources**

UMD provides some additional supports to our student veterans. You can access those resources at the office of [Veteran Student life](#) and the [Counseling Center](#). Veterans and active duty military personnel with special circumstances (e.g., upcoming deployments, drill requirements, disabilities) are welcome and encouraged to communicate these, in advance if possible, to the instructor.

### **Course Evaluation**

Please submit a course evaluation through Student Feedback on Course Experiences in order to help faculty and administrators improve teaching and learning at Maryland. All information submitted to Course Experiences is confidential. Campus will notify you when Student Feedback on Course Experiences is open for you to complete your evaluations at the end of the semester. Please go directly to the [Student Feedback on Course Experiences](#) to complete your evaluations. By completing all of your evaluations each semester, you will have the privilege of accessing through Testudo the evaluation reports for the thousands of courses for which 70% or more students submitted their evaluations.

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