Questions? Contact your Faculty Graduate Dean’s Office (FGO).

**Governance Form C: Procedures**

<table>
<thead>
<tr>
<th>Course Change Proposal Type</th>
<th>Procedures</th>
</tr>
</thead>
<tbody>
<tr>
<td>• New Course</td>
<td>1. Chair/Director sends proposal to FGO. Proposal must include:</td>
</tr>
<tr>
<td>• Changing Weight of Existing Course*</td>
<td>a. Governance Form C</td>
</tr>
<tr>
<td></td>
<td>b. Academic Activity (ROSI) Form, attached below (also available separately from the SGS website).</td>
</tr>
<tr>
<td>2. FGO accepts proposal (or refers back) and posts it on Graduate Curriculum Tracker (GCT).</td>
<td></td>
</tr>
<tr>
<td>3. School of Graduate Studies (SGS) reviews proposal.</td>
<td></td>
</tr>
<tr>
<td><strong>4. Proposal goes to Faculty Council (FC) for final approval.</strong></td>
<td></td>
</tr>
<tr>
<td>5. FGO posts FC approval on GCT.</td>
<td></td>
</tr>
<tr>
<td>6. SGS updates ROSI as needed.</td>
<td></td>
</tr>
<tr>
<td>• Changing Grading Scale of Existing Course (i.e. letter grades vs. CR/NCR)</td>
<td>1. Chair/Director sends proposal to FGO in relevant Faculty using Governance Form C.</td>
</tr>
<tr>
<td>• New Delivery Mode of Existing Course (e.g. eLearning)</td>
<td>2. FGO accepts proposal (or refers back) and posts it on GCT.</td>
</tr>
<tr>
<td></td>
<td>3. SGS reviews proposal.</td>
</tr>
<tr>
<td></td>
<td><strong>4. Proposal goes to FC for final approval.</strong></td>
</tr>
<tr>
<td></td>
<td>5. FGO posts FC approval on GCT.</td>
</tr>
</tbody>
</table>

* Not including splitting one existing full course into two half-courses or amalgamating two existing half-courses into one full course.

Policies, guidelines and definitions pertaining to graduate courses are available from SGS; see Governance Form C: Guidelines (below).

For other changes to existing courses, see Governance Form B.

A complete list of graduate curriculum proposal types, appropriate forms to use and required approvals is available from the SGS website.

**Administrators:** Please delete the procedures and guidelines sections before the form is posted on the GCT.
### Proposal Type:
[Mark one; see Governance Form C Procedures and Guidelines]

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>New Course (ROSI Form also required)</td>
</tr>
<tr>
<td></td>
<td>Changing Weight of Existing Course (ROSI Form also required)</td>
</tr>
<tr>
<td></td>
<td>Changing Grading Scale of Existing Course</td>
</tr>
<tr>
<td></td>
<td>New Delivery Mode of Existing Course</td>
</tr>
</tbody>
</table>

### Faculty:
[E.g. Arts and Science, Medicine, etc. If Collaborative Program, please indicate lead Faculty]
Faculty of Information

### Name of Graduate Unit:
[Graduate department/centre/institute/school; if this is a Collaborative Program, please provide name of collaborative program]
Faculty of Information

### Course Title:
[The full title of the course. Maximum 60 characters recommended]
Remix Culture

### Rationale:
[State the reason for creating the course, changing its weight, changing its grading scheme, or introducing a new mode of delivery; also explain the place of the course in your program.]

There is currently a lot of hype and discourse around the emergence of “remix culture,” particularly within digital contexts. Practices such as music remixing, mash-ups, music sampling, and online fan fiction have attracted the attention of academics (some of whom are contributing to emerging “remix theories” and theories of remix aesthetics), as well as legal and policy experts (who question the ethics and legality of using copyrighted materials). However, the cultural and philosophical origins of remix culture pre-date the digital revolution, and its basic principles and practices have a long and important history as tools of political resistance, critique and subversion. There are important theoretical (e.g. notions of bricolage and pastiche) and historical antecedents involved in these practices, as well as developing case laws at play—knowledge of which can provide deeper insight and a more contextualized and theoretically grounded understanding of these phenomena and the discourses emerging around them. As remix culture, its opportunities and its challenges (legal, social, cultural) are increasingly being introduced within a range of information contexts, from libraries to museums to schools and the private sector, this course aims to provide students with the background, theoretical frameworks and contexts necessary for approaching, understanding and creating management strategies for various forms of “remix.” In particular, this course would be an ideal fit for the newly formed concentration in Culture and Technology, which the Faculty of Information is launching in the Fall.

### Course Description:
[Approx. 100-150 words; may include further description of format or course presentation.]

In this course, we will approach remix culture from many perspectives: as a genre, as an aesthetic, as an analytic framework, as a set of existing practices, and as a sort of cultural movement. We will examine core concepts, theories and practices involved in remix culture(s), focusing on the ways in which these practices implicate issues and questions that are central to developing a better understanding of the information society: from the alleged rise of piracy and plagiarism in the digital age, to growing concerns about the enclosure of the commons, to enduring hopes about the potential democratization of cultural production and distribution. The course design revolves heavily around experiential learning. Students in this course will take part in a collaborative “remixing” of the syllabus, determining the order in which the weekly topics will be examined, and thereby having a significant impact on their own learning trajectories and how themes are paired and juxtaposed within lectures and class discussions.

### Course Designator, Number and Weight:
[E.g. ABC 1000Y]

| INF | 2320H |
Abbreviated Course Title: [Maximum 30 characters including spaces/punctuation. Separate words using spaces/punctuation. Use the full course title if possible. Note: this is the title that will appear on a student’s transcript.]

REMIX CULTURE

A Graduate Faculty Member has been or will be assigned to teach/coordinate this course:
[Please check]
X Yes

Course Format: [E.g. lecture, seminar, etc.; if eLearning format, 100% of instructional interaction occurs online. Please see Governance Form C: Guidelines]
Seminar-style lectures, readings, online interaction

Regular/Modular/Continuous/Extended Course: [Mark one; see Governance Form C: Guidelines.]
X Regular

Does this change involve a course that is required to complete a graduate program? [Mark one]
X NO
YES (please also submit a completed Governance Form A with revised Calendar entry)

Contact Hours: [For modular courses, list the overall contact hours for the course; for all other course types, list the contact hours per week. For more information, see Governance Form C: Guidelines.] Av. of 3 hours/week per term

Grading Scale: [Mark one. If this is a seminar series course, see Governance Form C: Guidelines.]
X Letter Grades

NOTE: Information on Evaluation Components, Percentage Value and Timing are no longer required on this form. Details are kept on record in the graduate unit. According to the University Assessment and Grading Practices Policy (effective July 2012), participation may not constitute more than 20% of the overall grade.

Enrolment Projection: [Provide an estimate.]
25-30

Prerequisites/Co-requisites/Exclusions/Enrolment Restrictions: [If any.]
None

Similarity/Overlap: [List graduate units where significant similarity or overlap may occur. Confirm that consultation with other graduate units has occurred; attach documentation as appropriate. Indicate “None” if there is no similarity or overlap.]
Only a handful of undergraduate and graduate courses at the University of Toronto currently may include topics and discussions relating to remix culture. These include:

VPAB05H: Introduction to Contemporary Cultural Theory (VPA/Arts Management, UTSC: Undergraduate level)
MSL2340H: Issues in Cultural Policy & Contemporary Culture (Museum Studies: Master’s level)
ENG287H1S: The Digital Text (Department of English: Undergraduate level)
CCT206H5: Law, Technology and Culture (Interactive Digital Media, UTM: Undergraduate level)

It is important to note, that among the examples listed above, none include remix (and the associated issues described in this proposal) as a main or even secondary focus within the course outline and associated materials (including recently used syllabi, required reading lists). In each case, discussion of and course time dedicated to exploring these topics appears to be quite limited (e.g. a theme examined...
among many others, or a topic that is mentioned in a weekly lecture).

**Resources Required:** [Mark one.]

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>All elements of the course will be met with existing resources</td>
</tr>
<tr>
<td></td>
<td>Additional resources will be required</td>
</tr>
<tr>
<td></td>
<td>[contact your Faculty Graduate Dean’s Office, and provide a brief description below]</td>
</tr>
</tbody>
</table>

- [Insert description of additional resources required]

**Effective Session Date:** [Month / Day / Year; sessions begin in September, January or May. The Faculty Graduate Office and SGS reserve the right to alter the effective session date.]

**January 1, 2014**

**Approvals/Actions prior to Faculty Governance Approval:** [List graduate unit bodies that have approved the proposal. Include the date of each approval, and summarize substantial questions that have arisen. Consultation with graduate students should be included; indicate how it has occurred.]

FI Programs Committee, May 10, 2013.

As the Faculty of Information Master’s of Information program includes several concentrations and collaborative programs, the course as proposed would be cross-listed. The concentration liaisons for the Culture and Technology (Dr. Brian Cantwell-Smith), Critical Information Studies (Dr. Nadia Caidi), and Knowledge Media Design (Drs. Mark Chignell and Anthony Wensley) have been consulted and are keen on having the course listed within these concentrations.

**Chair/Director Name(s):** [Name of the Graduate Chair/Director of the unit(s) involved. Also list names and contact information for other individuals who will attend meetings at which the proposal will be discussed.]

- Chun Wei Choo

**Date:** [Date of form completion]

**Faculty Council Meeting Date:** [Identify the Faculty Council or delegated body that will consider the proposal for final approval and provide the expected meeting date.]

- FI Faculty Council, June 14, 2013.

**Please note:** Posting of this form on the GCT indicates that the Faculty Vice-Dean Graduate, or designate, has reviewed the proposal.
Naming and Identifying Courses: The name of the course must clearly reflect the content and be appropriate to the discipline. A glossary of course codes, definitions of the alphabetical characters and symbols that may be used following a course number are available online. Previously-used course numbers may only be reused after the previous course has been dormant for five or more years.

Course Format: The SGS Policy and Guidelines on Graduate Courses and Other Academic Activities provides a general definition of a graduate course. This includes possible variations in course weight (e.g. modular, extended and continuous courses), various delivery modes of courses and alternate course types. In particular, "graduate seminars" (generally defined in the policy referred to above) are viewed as distinct from seminar series, for which SGS has made specific guidelines available.

eLearning: All instructional interaction occurs without the student and instructor being in the same physical location, with the exception of final or interim assessment requiring attendance on campus no more than once per term. Instruction made be synchronous or asynchronous web-based learning technologies. Please review the Centre for Teaching Support and Innovation – Online Course Design Guidelines for full details.

Contact Hours: See the SGS policy for minimum contact hours required.

Evaluation Components, Percentage Value and Timing: The School of Graduate Studies is governed by the University Assessment and Grading Practices Policy.

Effective Session Date: Proposals are effective no sooner than the beginning of the following session. Retroactive proposals require SGS approval.

Turnitin.com: Instructors wishing to use Turnitin, or a similar service, must explain this at the outset of the course. Turnitin.com is an electronic resource that assists in the detection and deterrence of plagiarism. Further information is available from the Centre for Teaching Support & Innovation.

OISE Graduate Units: OISE also requires proposals to include a New Course Proposal Supplementary Form. OISE graduate units should contact the OISE Faculty Graduate Office for further information.

Medicine Graduate Units: The Faculty of Medicine requires a detailed course syllabus to be appended to this form (the syllabus will not be posted on the GCT).

All Graduate Units: Some proposal types require an SGS Academic Activity (ROSI) Form (attached). If required, please complete it and submit it with this completed form to your Faculty Graduate Dean’s Office.

References: SGS Policy and Guidelines on Graduate Courses and Other Academic Activities, Graduate Seminar Series Course Guidelines, University Assessment and Grading Practices Policy, Centre for Teaching Support and Innovation – Online Course Design Guidelines
SGS Academic Activity (ROSI) Form

This form is to be completed by the Graduate Administrator to accompany Governance Form C* (for new courses or changing the weight of an existing course) or Governance Form B* (for other changes to existing courses except course renaming, de-activation or changing a course into an extended course).

New Academic Activity Codes (ADD)
If a new course number is required, please check to make sure that it has not been used previously. Previously-used course numbers may only be reused after the previous course has been dormant for five or more years. If a new abbreviation is required, please check that it is not already being used by another program.

Reusing Academic Activity Codes (MODIFY)
Previously-used course numbers may only be reused after the previous course has been dormant for five or more years.

Is this a new course or changing the weight of an existing course (Form C)?
- Yes
- No

Is this a change to an existing course (excl. changing its weight) (Form B)?
(i.e. renumbering a course, new course designator, splitting one full course into two half-courses, amalgamating two half-courses into one full course, or changing an existing course into a continuous course)
- Yes
- No

SGS division codes: Division I HUMGS; Division II SSCGS; Division III PHSGS; Division IV LFSGS

* A complete list of graduate curriculum proposal types, appropriate forms to use and required approvals is available from the SGS website.

<table>
<thead>
<tr>
<th>Maintain Academic Activity Basic Information screen (1ABA)</th>
<th>FIELD</th>
<th>ACTIVITY 1</th>
<th>ACTIVITY 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Activity Code</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Level of Instruction</td>
<td>G</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td>Academic Activity Type (Course or seminar?)</td>
<td>CRS</td>
<td>CRS</td>
<td></td>
</tr>
<tr>
<td>Previous Acad. Activity Code (for renumbered or re-weighted courses)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Council Approval Date</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Target Start Session</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transcript Print</td>
<td>Y</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>Subject Code</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Maintain Academic Activity Offering Information screen (1ABD)</th>
<th>FIELD</th>
<th>ACTIVITY 1</th>
<th>ACTIVITY 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Activity Code</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Start Session Code</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>End Session Code</td>
<td>99999</td>
<td>99999</td>
<td></td>
</tr>
<tr>
<td>Primary Organization Code</td>
<td>SGS</td>
<td>SGS</td>
<td></td>
</tr>
<tr>
<td>Secondary Organization Code (graduate unit - ROSI code)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administrative Org Code (SGS division)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Co Secondary Org Code (Faculty – ROSI code)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minimum Credit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maximum Credit</td>
<td>These should be the same value. If credit is variable please consult with SGS.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full Course Equivalent Weight (Full or half) F/H</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Credit (Y/N)</td>
<td>Y</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>Section Average (Y/N)</td>
<td>Y</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>Total Hours</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Auditor Allowed (Y/N)</td>
<td>N</td>
<td>N</td>
<td></td>
</tr>
<tr>
<td>Continuous course (multi-year) (Y/N)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Computer Requirement Code</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Min. Mark</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>SWS – available to students on the SWS? Y/N</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Degree Navigator</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Science Credit Y/N</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
</tr>
</tbody>
</table>

SGS Academic Activity (ROSI) Form – 2012-13 v1
Remix culture can be defined as a set of activities, practices, and artistic movements centered around the creative use, re-use, juxtaposing and innovative (re)combining of existing media and information. Within contemporary contexts, the term remix is most often associated with its digital iterations—including video mash-ups and the use of music sampling in hip hop. However, the cultural and philosophical origins of remix culture pre-date the digital revolution, and its basic principles and practices have a long and important history as tools of political resistance, critique and subversion. Interest in—and engagement with—remix culture is growing, and can now be found across a wide range of academic and institutional contexts, from public libraries and classrooms, to courtrooms and museums. Youth programs, such as the Chicago Public Library’s Youmedia project, increasingly incorporate remixing as a key skill set for entering into participatory culture and developing digital literacies. Meanwhile, the social, political, ethical and legal implications of remix culture, which draws heavily if not primarily on existing (i.e. published and copyrighted) content, are frequently at the center of broader debates about the nature and value of digital culture, cultural ownership, citizenship and authority in the information age.

In this course, we will approach remix culture from many perspectives: as a genre, as an aesthetic, as an analytic framework, as a set of existing practices, and as a sort of cultural movement. We will examine core concepts and practices involved in remix culture(s), focusing on the ways in which these practices implicate issues and questions that are central to developing a better understanding of the information society: from the alleged rise of piracy and plagiarism in the digital age, to growing concerns about the enclosure of the commons, to enduring hopes about the potential democratization of cultural production and distribution. We will examine some of the theories and academic discussions that have now emerged around remixing, many of which make important contributions to theories of postmodernity and the significance of *pastiche* and *bricolage* within late capitalism, not only within the contexts of art, self-expression and identity, but also within political movements, counter-hegemonic actions and technological innovations. We will explore arguments by key critics and champions of remix culture, and discuss its impact on traditional concepts of authorship, ownership, creativity and originality—concepts that hitherto have provided much of the foundation upon which popular conceptualizations of “mass culture” (and a significant amount of cultural policy) often rest.

The course design revolves heavily around experiential learning. Students in this course will take part in a collaborative “remixing” of the syllabus, determining the order in which the weekly topics
will be examined, and thereby having a significant impact on their own learning trajectories and how themes are paired and juxtaposed within lectures and class discussions. Students will actively participate in course delivery, in the form of monthly film screenings, for which the context and discussion will be determined as student-led group projects. Lastly, the course includes opportunities for students to engage in an innovative form of collaborative, scholarly remixing, through an experimental assignment design in which the theories and analytic frameworks discussed in class can be applied, tested and problematized first hand.

Weekly topics will include:
- The relationship between derivative works and creativity
- Questions of authorship, ownership, copyright and the commons
- Emerging theories about remix culture and transmedia intertextuality
- The function and centrality of “remixing” within academic research
- The role of participatory culture/fandom in digital (hegemonic and grassroots) cultures
- The politics of remix and potential for subversion, rebellion, re-appropriation and critique

Goals of the Course

- Explore the idea of remix as an analytic framework applicable across a variety of contexts.
- Explore the role of remix culture and associated issues, opportunities and challenges within information studies and professions.
- Examine and problematize current law/regulation and common (popular) assumptions pertaining to remix, such as copyright, fair dealing, creative commons and criminality.
- Develop a better understanding of the role and importance of the author and the bricoleur within contemporary, and especially digital, media, culture, art and society.
- Situate debates around remix within broader debates and controversies pertaining to digital culture, issues of information access, transparency, cultural imperialism and enclosure.
- Formulate strategies for incorporating remix into academic and professional practice.

Student Learning Objectives

At the end of this course, students should be able to:
- Demonstrate an understanding of the application of new technological developments to engagement and communication of information, and in the identification of the impact of such developments on society (demonstrated in all four assignments).
- Understand and be conversant with fundamental concepts, theories, and practices of a key facet of information, better enabling an informed response to changing information practices and needs of society (demonstrated in all four assignments and in-class activities).
- Engage critically with relevant theories and academic literature, in order to establish an informed position on key issues and debates relating to remix culture (demonstrated through in-class activities, and in assignments 2 and 3).
- Apply remix as both an analytic framework (demonstrated in assignments 1 and 3), and as a creative, aesthetic and/or literary approach (demonstrated in assignments 3 and 4).

Relationship to Masters of Information (MI) Program-Level Student Learning Outcomes:

INF2320 Remix Culture relates to the Faculty’s Masters of Information program-level student learning outcomes (which can be found here: http://www.ischool.utoronto.ca/studies/learning-outcomes) in several ways. Remix Culture has become a fundamental component of digital media, a core feature of emerging information policy and user practices, and implicates a range of concepts, theories, practices, and the diverse horizons of information disciplines. Understanding these implications will prepare students to respond to changing information practices and needs of society (Program Outcome 1). The knowledge and debates covered in INF2320 will enable students to develop an understanding of the development of theory concerning information, where
it is found, and how it is used (Program Outcome 4). The course will support students in developing an understanding of the challenges and opportunities associated with the preservation and communication of remixed, derivative and other hybridized forms of media and information, and in so doing enable them to identify and anticipate the impact of these developments on society (Program Outcome 5).

Format
Weekly lectures will be delivered seminar-style with an emphasis on class participation and discussion, incorporating in-class exercises and guest lectures. Monthly screenings and panel presentations (including inter-panelist discussion and Q&A)

Prerequisites
There are no prerequisites. The course is open to both Master's and PhD students.

Course Materials

Recommended

Additional required and recommended readings will be made available through Blackboard.

Screenings:
• Everything is a Remix (2010-11) Dir. Kirby Ferguson
• Kill Bill Volume 1 (2003) Dir. Quentin Tarantino
• Rebirth of a Nation (2010) Dir. DJ Spooky
• Additional title TBD during Week 2 in-class remix activity

Sites of Interaction:
• Course blog: http://grimesinf2320.remix.blogspot.com
• Twitter hashtag for this course: #INF2320
• Students will be expected to join online class groups (e.g. Youtube, Pinterest, Thisismyjam)

Evaluation

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Value</th>
<th>Due</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remix the Syllabus</td>
<td>10%</td>
<td>Week 2 &amp; Week 7</td>
<td>Participation in an in-class collaborative activity (x2)</td>
</tr>
<tr>
<td>Mid-Term Essay</td>
<td>20%</td>
<td>Week 6</td>
<td>1,500 to 2,000 words</td>
</tr>
<tr>
<td>Term Paper: Remix the Mid-Term</td>
<td>40%</td>
<td>Week 14</td>
<td>3,500 to 4,500 words</td>
</tr>
<tr>
<td>Panel Presentation and Discussion</td>
<td>20%</td>
<td>Once over the course of the semester</td>
<td>Active participation in a panel discussion organized around one of the screenings (10min presentation + Q&amp;A)</td>
</tr>
</tbody>
</table>
Assignment 1: Remix the Syllabus
In-Class Activity (Week 2 and Week 7): 10%
Collaborative activity where students get a chance to restructure the order and make additions to the weekly readings/lecture schedule, and come up with a fourth selection for the film screening series. Twice over the course of the semester (near the start and midway point) the class will break into small groups to discuss ways to transform (and ideally improve) the syllabus by adding to and/or re-ordering the reading schedule. Each group will come up with a change they would like to see implemented, which they will then present to the rest of the class. Groups will debate the merit of each change, and vote to either approve or reject. Grades will be given based solely on active participation in the activity (i.e. evaluation will not be based on the remix outcome).

Assignment 2: Mid-Term Essay
1,000 – 1,500 words (due Week 6) 20%
Students will write a mid-term essay on the course-related topic of their choice. The essays should be between 1,500 – 2,000 words length, and follow the format of a discussion paper or argumentative essay, drawing on primarily academic sources and touching upon concepts and theories covered in the first 6 weeks of the course. Suggested (optional) topics for this assignment will be discussed during an in-class brainstorming sessions, which will be scheduled in advance. This paper will serve as a foundation text (or first draft) for the end of term paper. In addition to the pursuing the learning objectives outlined above, in this assignment students will:
• Build and demonstrate a working knowledge of your term paper topic, including a clearly articulated familiarity with relevant issues, debates and controversies (where applicable).
• Demonstrate thoughtful, informed engagement with the course materials, by drawing upon and synthesizing key concepts explored in the readings, lectures, class discussions and individual course work completed in the first part of the semester
• Engage critically with the relevant theories, and establish your own stance or position on a specific topic (of relevance to the course)—one that is firmly grounded in the existing literature, supported by logical and balanced arguments, as well as illustrative examples.

Assignment 3: Term Paper (i.e. Remix the Mid-Term)
3,500 – 4,500 words (due Week 13): 40%
Students will adopt a unique approach for this assignment, in keeping with the themes and issues discussed over the course of the semester, by writing a term paper that consists of a substantive “remix” of another student’s mid-term essay. The topic of the term paper must relate to the course in terms of the issues and arguments discussed, as well as in terms of the approach and structure. Students will choose their own topic and Suggested (optional) topics for this assignment will be discussed during two in-class brainstorming sessions, which will be scheduled in advance. In addition to the pursuing the learning objectives outlined above, in this assignment students will:
• Demonstrate an ability to apply remix as an analytic (academic) framework.
• Demonstrate an ability to apply remix as a creative, aesthetic and/or literary approach.
• Demonstrate thoughtful, critical and informed engagement with both your source materials and your paper topic, that is grounded within relevant theories and previous research.
• Engage in innovative and ethical ways with notions of authorship and attribution.

Panel Presentation/Discussion 30%
Students will sign up to participate in a group panel discussion organized around one of the monthly screenings (mandatory part of the course). The group will be in charge of introducing the film. Following the screening, the group will then present a series of individual, yet coordinated, “commentaries” (short presentations) on a particular aspect of the film, as it relates to the course and course readings. Each of the panel presentations will include time for an open discussion between panelists and with the audience.
Guidelines for Assignments

All assignments should be written as clearly and cleanly as possible (i.e. thoroughly proof read for typos, spelling and grammar, hanging sentences, etc.), in a formal but accessible academic language. Every assignment submitted should have a professional “look and feel.” The required format for written assignments is as follows:

- Typed, 1.5 space, 11 or 12 point font, minimum one-inch margins, page numbers in the upper or lower right hand corner. Double sided printing is fine, as long as it’s legible.
- Align paragraphs in a standard way and avoid superfluous indentation.
- No cover page required, but be sure to include your name & student number on page 1.
- Total word count should be indicated at the end of the essay.
- Use of footnotes/endnotes is permitted, but these should be used sparingly.

NOTE: Assignments that do not meet a minimum standard (in terms of legibility, formatting and proof reading) will be returned for re-submission, with late penalties in full effect.

Referencing

The American Psychological Association (APA) is the recommended citation style for this course. Permission to use referencing styles other than APA will be granted on a case-by-case basis, but only to students who make arrangements in advance. The key here is that quotes and sources must be properly and consistently cited, using:

(a) in-text citation (including author name(s), year and page number); and
(b) a full list of references or bibliography at the end of your paper.

This is a necessary component of academic writing, as well as a good safeguard against inadvertent forms of plagiarism. It is particularly crucial in this course, as attribution, author rights, copyright, moral rights and plagiarism are among the dominant themes, and students are expected to apply these concepts directly to their in-class exercises and assignments.

Images and Multimedia Content

Students can (and probably should!) include mixed and multi media content in their assignments as long as they follow the Canadian Copyright Act’s current exceptions for fair dealing, in that the images must only be used for the purposes of criticism or review, and each work used must be accompanied by: (a) the source; and (b) the name of the author(s) (if given in the source).

Acceptable Secondary Sources

As graduate students, you are expected to use a majority of academic (i.e. peer reviewed) sources when writing your term paper. Students are very much allowed, but not at all limited, to use course readings and other sources referenced in lectures in their own papers. Additional sources and relevant journals that are recommended by the instructor are also acceptable. However, students are strongly encouraged to track down the resources that are best suited to their specific area of interest or inquiry, rather than rely too heavily on those provided in class. Media texts (books, comics, television episodes, films, videogames, etc.) should be used and referenced as needed, but must always be treated as artifacts of study and analyzed accordingly.

Late Papers

Unless a formal extension has been negotiated with the instructor in advance of the due date, late assignments (defined here as an assignment submitted after the deadline) will be penalized by one full letter grade per week (e.g. from A to A-), for a maximum of two weeks. After that point, late assignments will no longer be accepted. Late papers will not receive detailed feedback.
Extensions
Extensions on assignments within the term must be negotiated in advance, and may require supporting documentation (e.g. doctor’s note). Students must email requests for extensions to the instructor at least 24 hours prior to the due date. Exceptions will only be made in extenuating circumstances. Extensions beyond the end of the term in which a course is taken are subject to the guidelines established by the School of Graduate Studies (which can be found here: http://www.sgs.utoronto.ca/informationfor/students/track/extsn.htm).

Grading
Grading for this course will follow the iSchool’s official Guidelines to Grade Interpretation of letter grades, as well as the University’s policy on Graduate Grading and Evaluation Practices. These sources define grades in the A range as “excellent” and grades in the B range as “good.” Please refer to the guidelines for detailed descriptions of these categories. Assignments will be graded and returned within 2-3 weeks of submission.

Ground Rules
Each student in this course is responsible for keeping up with the course materials, which includes (all) required course readings, class-related activities and lectures. Students are expected to attend lectures and to take their own lecture notes (PowerPoint slides are a sad substitute for your own thoughts and observations). You are expected to participate in class discussions, and are encouraged to use your laptops/mobile devices during class to look up relevant information that will contribute to the discussion in a meaningful way. At all times, remember to be respectful of the instructor and of your classmates—turn off the sound on your computer AND phone, and do NOT browse sites that may be offensive or illegal, or that might be deemed irrelevant to the task of taking this course. Students should arrive on time and are expected to stay for the duration. If you miss a class, you are entirely responsible for obtaining any information or materials given in class, either from your classmates or online. Unauthorized recordings of the lectures are not permitted.

Students with a Disability or Health Consideration
Students with diverse learning styles and needs are welcome in this course. If you have a disability or health consideration that may require accommodations, please feel free to approach the instructor and/or the Accessibility Services Office (http://www.accessibility.utoronto.ca/) as soon as possible. The Accessibility Services staff is available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations.

Writing Support
The SGS Office of English Language and Writing Support (ELWS) provides free writing support to graduate students. Services are designed for both native and non-native speakers of English, and include non-credit courses, single-session workshops, individual writing consultations, and online resources. Students are encouraged to use these services as needed.

Academic Integrity
The iSchool has a strict zero-tolerance policy on plagiarism, as defined in section B.I.1. (d) of the University’s Code of Behavior on Academic Matters. Each and every student is responsible for:
• Consulting the University’s site on Academic Integrity: http://www.utoronto.ca/academicintegrity/
• Acquainting yourself with the Code and Appendix “A” Section 2; http://www.governingcouncil.utoronto.ca/policies/behaveac.htm
• Reviewing the material you covered in Cite it Right;
• Consulting the site How Not to Plagiarize: http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize
# Schedule of Lecture Topics and Readings

## Week 1: **Introducing Remix Culture**
Overview of key terms (Web 2.0, UGC, mash-ups, remixes, etc.) and exploration of "remix" as genre and as analytic framework

**Readings**

*(Recommended) Praxis*

## Week 2: **Questions of Authors and Authenticity**
Changing notions of the author and the importance of the author, relationship(s) between authors, law and technology.

**Readings**

*(Recommended) Praxis*

### January Screening
*Everything is a Remix* (2010-11) Dir. Kirby Ferguson

**Panel Theme:** Remixing Creativity

**Panelists:** TBD

## Week 3: **Creative Influence**
The role and history of copying, derivative works and homage within culture and in creative processes

**Readings**

*(Recommended) Praxis*

## Week 4: **The Public Domain and the Commons**
From public to creative, evolving notions of the “commons”

**Readings**

*(Recommended) Praxis*
### Week 5: Remix Theory and Transmedia Intertextuality

**Readings**

(Recommended) **Praxis**

### Week 6: Copyright and Fair Dealing Wars

**Readings**

(Recommended) **Praxis**

### February Screening

*Panel Theme:* Legal Remix  
*Panelists:* TBD

### Week 7: The Politics of Remix Technologies

Open source vs. anti-circumvention technologies, DRM, hacking and modding, ideologies and economic models

**Readings**

(Recommended) **Praxis**

### Week 8: Remixing the Public Sphere

Political, feminist, queer and other radical remixes

**Readings**

(Recommended) **Praxis**  
Feminist Frequency and Rebellious Pixels (online)
### Week 9: The Global Remix Project

**Readings**


*(Recommended)*

**Praxis**

Hatim Belyamani’s "remix ←→ culture" project [online]

**March Screening**

*Rebirth of a Nation* (2010) Dir. DJ Spooky

**Panel Theme:** Remix Politics

**Panelists:** TBD

### Week 10: Prosumption, Fandom and Free Labour (UGC)

**Readings**


*(Recommended)*

**Praxis**

Deviantart.com

### Week 11: Cultural Rights and Moral Rights

**Readings**


*(Recommended)*

**Praxis**

Indian Arts & Crafts Act of 1990

### Week 12: Multiple Literacies and Remix as a 21st century skill

**Readings**


*(Recommended)*

**Praxis**

iRemix article: Remix in the library


### April Screening

Film selection TBD during Week 2 in-class remix activity

**Panel Theme:** Suggestion: Why Remix?

**Panelists:** TBD