

## Media and Social Change

MA 429.001/IFDM 250.002 Spring 2018

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**Class Location and Time:** CERIA 365 (Tuesdays 9:30am – 1:00pm)

### Required Textbooks:

1. Making Sense of the Media: A Handbook of Popular Education Techniques.  
Eleonora C. Ferreira and Joao P. Ferreira. Monthly Review Press.
2. Setting Up Your Shots: Great Camera Moves Every Filmmaker Should Know.  
Jeremy Vineyard. Michael Wiese Productions.
3. Nuevo México Profundo: Rituals of an Indo-Hispano Homeland.  
Miguel Gandert. Museum of New Mexico Press.
4. The Pueblo Food Experience Cookbook: Whole Food of Our Ancestors.  
Roxanne Swentzell and Patricia M. Perea. Museum of New Mexico Press.

**Course Overview:** This theory and practice course will examine the relationship between media and social change. We will address whether media can, in fact, change society at all. To what extent is the artist, producer, audience, or others able to exert control over social change? The goal will be to explore, analyze, and document the interrelations among different local social actors who, through their disciplines, are creating social change. Taking a hands-on approach, we will apply our theoretical and technical learning through selected in-class and outside studio exercises, creating individual and collaborative narrative and non-narrative media projects whose focus will center on social change. Our plan of study will ideally provide us with rich resources for in-depth reflection and creation. Final collaborative projects may take the form of critical visual essays, a media production, or some hybrid of the two.

### Course Objectives (Learning Outcomes):

1. Recognize and explore different approaches to media that creates social change.
2. Interpret and evaluate the significance of socially engaged media productions within their historical and cultural contexts.
3. Analyze and criticize media works through oral, written, and production assignments.
4. Produce individual and collaborative narrative and non-narrative media productions whose focus center on social change.

**Blackboard:** This is a Web-enhanced course. Blackboard will be your source for posting assignments and updated information. You are expected to access Blackboard regularly.

**\*Electronic Devices:** Computers, tablets, and cell phones should be off at all times.

**Class Attendance:** Attendance and participation to all workshops, critiques, and production meetings are mandatory. Missing more than 1 class will negatively impact your final grade.

**Course Assignments and Grading:** Class Participation (130pts), Discussion Board: Reflection and Story Treatment (5@20) 100pts, Outside Activity (5@30) 150pts, Collaborative Project (100pts), Final Reflection/Presentation (40pts)

\*\*\*\*\*Media and Social Change – Tentative Course Schedule\*\*\*\*\*

16 January – Introduction – Safety, Equipment, and Ethics

**Screening:**

*The Death of Kevin Carter: Casualty of the Bang Bang Club* (Dan Krauss 2004, 27min)

**Readings:** Introduction of Making Sense of the Media.

**Outside Activity:** 4foto Story (Due on 23 January)

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23 January – Media and Ideologies

**Screening:** *Yo soy Joaquín/I am Joaquín* (Luis Valdez, USA 1969, 20min)

*The Voyagers* (Penny Lane, USA 2010, 17min)

**Readings:** Part One of Making Sense of the Media.

**In-class Critique:** 4foto Story

**Outside Activity:** 2min Self-Portrait (Due on 06 February)

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30 January

**Workshop:** “Sweatlodge: Growing From the Inside Out”

**Readings:** “The Native American Sweatlodge: A Spiritual Tradition”

“Inside the Inipi: Sweat Lodge of the Lakota People”

**Reflection and Story Treatment:** Discussion Board Entry (Due 10pm Sunday 04 February)

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06 February

**Screening:** “How Do You Say Your Last Name?” Smoke Signals (2016, 2:36min)

“Color Me Proud” Latino USA, NPR (23 June 2017, 10min)

**Readings:** Part Two and Three of Making Sense of the Media.

**In-class Critique:** 2min Self-Portrait

**Outside Activity:** 2min Audio Abstract or Narrative (Due on 13 February)

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13 February

**Workshop:** “Photographing Ritual: Reading Cultural Symbols and Stories”

**Readings:** Nuevo México Profundo: Rituals of an Indo-Hispano Homeland. Miguel Gandert.

**Online Discussion Critique:** 2min Audio Abstract or Narrative

**Reflection and Story Treatment:** Discussion Board Entry (Due 10pm Sunday 18 February)

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20 February – Production Week

**Screening:** *My Trip in a '52 Ford* (Ernie Palomino 1966, 26min)

**Outside Activity:** 3min Capturing your *Home/City* (Due 06 March)

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27 February

**Workshop:** “Poetry/Art and the Prison-Industrial Complex”

**Readings:** “Beyond Bars: Working With and Against the Carceral System Through Writing”

**Reflection and Story Treatment:** Discussion Board Entry (Due 10pm Sunday 04 March)

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06 March

**Screening:** TBD

**Readings:** Setting Up Your Shots: Great Camera Movies Every Filmmaker Should Know

**In-class Critique:** 3min Capturing your *Home/City*

**Outside Activity:** 5min Introduction of a Social Actor (Due 10pm Tuesday 20 March)

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Spring Break: 12 - 16 March

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20 March

**Workshop:** “Pre-Hispanic Food: Revisiting Our Past and Fighting For Our Future”

**Readings:** The Pueblo Food Experience Cookbook: Whole Food of Our Ancestors.  
Roxanne Swentzell and Patricia M. Perea. Museum of New Mexico Press.  
Yellow Woman and a Beauty of the Spirit. Leslie Marmon Siko. Simon & Schuster.

**Online Discussion Critique:** 5min Introduction of a Social Actor

**Reflection and Story Treatment:** Discussion Board Entry (Due 10pm Sunday 25 March)

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27 March

**Workshop:** “Adobe is Political”

**Readings:** “The Architecture for the Poor: The Controversy of Success”

**Production Assignment:** Pitching Your Story Idea (Due 03 April)

**Reflection and Story Treatment:** Discussion Board Entry (Due 10pm Sunday 01 April)

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03 April – Pre-Production

**In-class Workshop:** Pitching Your Story Idea, Group Formation, Roles, and Scheduling

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10 April – Production

**In-class Critique:** Rough-Cut

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17 April – Production Week

**Online Discussion Critique:** First-Cut Upload (Due 10pm Tuesday 17 April)

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24 April –

**In-class Critique:** Second-Cut

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01 May –

**In-class Critique:** Finalizing for Picture Lock and Showcase

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08 May – Week 16: Final

**Final Exhibition/Screening**

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\*In the event of extenuating circumstances, **syllabus and schedule is subject to change**. If you are absent from class, it is your responsibility to check on announcements made while you were absent.

**Accommodation Statement** In accordance with UNM Policy 2130 and the Americans with Disabilities Act (ADA), academic adjustments may be made for students with disabilities. Accessibility Resource Center, 2021 Mesa Vista Hall, 277-3506 (voice/TT), coordinates accommodations and services. If you have a disability for which you may request academic adjustments and have not registered with their office, please do so as soon as possible. Also meet with me privately to discuss your specific accommodations and how they relate to course expectations and assignments.

**Academic Integrity** The University of New Mexico believes that academic honesty is a foundation principle for personal and academic development. All University policies regarding academic honesty apply to this course. Academic dishonesty includes, but is not limited to, cheating or copying, plagiarism (claiming credit for the words or works of another from any type of source such as print, Internet or electronic database, or failing to cite the source), fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. The University's full statement on academic honesty and the consequences for failure to comply is available in the college catalog and in the *cPathfinder*.

**Title IX** In an effort to meet obligations under Title IX, UNM faculty, Teaching Assistants, Instructional Assistants, and Graduate Assistants are considered “responsible employees” by the Department of Education – see pg 15 - <http://www2.ed.gov/about/offices/list/ocr/docs/qa-201404-title-ix.pdf> This designation requires that any report of gender discrimination which includes sexual harassment, sexual misconduct and sexual violence made to a faculty member, TA, IA, or GA must be reported to the Title IX Coordinator at the Office of Equal Opportunity (oeo.unm.edu). For more information on the campus policy regarding sexual misconduct, see: <https://policy.unm.edu/university-policies/2000/2740.html>