



STS390: Media, war and peace

Spring session 2008

8 credit points, prerequisite 24 credit points at 200 level

SUBJECT OUTLINE

Subject coordinator

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Sometimes you can find me in my office. You are also welcome to contact me by phone (at work any time; at home after 7am and before 9pm, please), fax or email, to discuss any issue or make an appointment.

Official office hours: Mondays 17.30-18.50; Wednesdays 20.30-21.50; Thursdays 16.30-17.50.

Assessment Summary

	Assessment	Format	Length	Due Date	Weighting
1	Attendance			Weeks 2-13	<i>See Notes</i>
2	Participation	Weekly oral reports plus participation	30-60 seconds	Weeks 2-13	10%
3	Shorts	Two presentations	10 minutes maximum	Allocated in class	20%
4	Activity	Class time organised by student group	<i>See notes</i>	Allocated in class	20%
5	Project plan	Summary	100 words	Week 11	10%
6	Project report	Briefing paper and dialogue	2500 words or equivalent	2.00pm Wednesday 29 October	40%

for Arts Enquiries	staff contact details
Arts Central	► timetable
room 19.1050	► assignment coversheets
Monday-Friday, 8.30am-5.30pm	► handbooks
phone 4221 5328	► assignment submission
www.uow.edu.au/arts	► administrative forms
fac_arts@uow.edu.au	► general information
NB: Arts Central is closed Tuesdays 10am-11am for team meeting	

Class Contact Details

Class times and locations are available from the University's website. Please note that class times on the timetable are provisional.
Students should have enrolled in classes via SOLS before week 2, when classes begin.
Those with timetabling difficulties should see the subject coordinator.

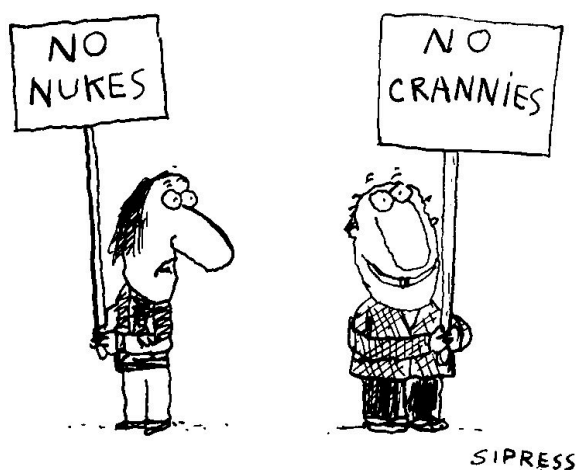
Class times and locations

Monday 10.30-13.30, 19.1067
Monday 14.30-17.30, 19.2103
Wednesday 13.30-16.30, 19.2103
Wednesday 17.30-20.30, 19.1067
Thursday 13.30-16.30, 19.1093

Subject description

STS390 includes material relating media to war and peace, in the wide sense including violence and nonviolence. It includes news coverage — or lack of news coverage — of wars, peace initiatives, interpersonal violence and peaceful living. It also includes war, peace, violence and nonviolence in the media outside the news, such as advertisements, dramas, comedies and music. It includes mass media and alternative media. It includes the social forces that shape the form and content of the media. And much else.

We can look at this content from various angles, called theories or perspectives. We will cover six theories in weeks 2 to 7. The goal in covering both content and theory is to understand theory by applying it to case studies and to see media/war/peace through new perspectives.



Job skills

According to employers, the most important attributes for success are

- motivation, self-discipline and self-understanding
- ability to get along with others and work in teams
- communication skills: verbal, written and using communication technologies
- skills in critical thinking.

Knowledge — the factual material that you learn in classes — is less important. In STS390 there is emphasis on self-directed learning and on working in teams, as well as communication skills and critical thinking. But don't rely on your university education to give you everything you need for job success. Most university courses are built around individual work, not teamwork, and impose external incentives (marks) that often do not help to build internal motivation.

Learning outcomes; graduate qualities

STS390 will expose you to a wide range of information about peace and war in the local and global media environment (informed). Through all of the assessment tasks, you will have to find materials for yourself and to connect theory and case studies in original ways (independent learners). Through designing presentations, activities for the class and response packs for organisations, you will have to solve problems in communicating about peace and war (problem solvers). Through the one-minute reports and shorts you'll develop skills in verbal communication; through the project you'll develop skills in written communication (effective communicators). By addressing issues of war, peace, violence and nonviolence that are vital to individuals and the world community, you will develop a greater appreciation of your role in society and how you can act responsibly (responsible).

Informed

Have a sound knowledge of an area of a disciplinary study or interdisciplinary area of study offered by the Faculty of Arts through its majors with an understanding of its current issues, their contexts and developments over time.

Independent Learners

Engage with new ideas and ways of thinking, enquiry and critical analysis of issues and research through a sequence of subjects that culminates in the ability to reflect broadly on their field of study. Acknowledge the work and ideas of others.

Problem Solvers

Take on challenges and apply the relevant skills required to respond effectively to the central issues raised. Be flexible, thorough and innovative and aim for high standards.

Effective Communicators

Articulate ideas and convey them effectively using a variety of modes. Engage collaboratively with people in different settings. Recognise how culture can shape communication.

Responsible

Understand how decisions can affect others, and make ethically informed choices. Appreciate and respect diversity. Act with integrity as part of local, national, regional, global and professional communities.

The Faculty Graduate Qualities can be found on the following website:

<http://www.uow.edu.au/arts/current/FacultyGraduateQualities/index.html>

Special features of STS390

STS390 is run a bit differently from most other subjects. Please read the subject outline carefully rather than assuming things are like other classes.

- The penalty for less than 80% attendance is unusual. Please check it.
- You have a lot of choice in picking your assessment topics.
- Be prepared for a few unusual teaching methods. And be prepared to have some fun!

There are no lectures. Educational research shows that lectures are no better than other learning modes, such as reading, for learning information, and worse for deeper forms of understanding. In STS390, the aim is to encourage you to learn for yourself, both by finding and analysing sources, by working in groups and by helping others to learn.

A lot of class time is interactive, including activities designed by groups of students — including you! As is commonly said, the best way to learn something is to teach it.

However, if you feel that because you are not taking notes on lectures, you are not learning much, please read the following comments.

Learning and taking notes

Different people learn in different ways. Here are some suggestions for maximising your learning by taking notes.

In educational research, there is common distinction between “surface learning” and “deep learning.” Surface learning is when you learn something at a relatively superficial level. For example, you might memorise a text, but not understand all that much about what it means. Multiple choice questions usually test surface learning.

“Deep learning” is when you have a more comprehensive grasp of something, integrated into your own systems of understanding. With deep learning, you can readily deploy your understanding in new situations. Designing your own response to a complex task can demonstrate deep learning.

With surface learning of the backfire model (covered in week 3), you can list the five methods of inhibiting outrage. With deep learning, you can — for example — detect the methods in a new situation, and perhaps notice how the methods vary from situation to situation. And you might notice weaknesses in the backfire framework.

Let’s say you’re reading something, an article or a book. If you simply read what the author says, perhaps agreeing or disagreeing and picking up key points, you are coasting along on the surface. Still, that’s far better than not reading at all!

For deep learning, you need to process the material, namely transform it using your own thinking. Putting what you read into your own words is a useful initial step. Instead of writing out the five methods of inhibition as listed in the text, you can express them in a different way. You can force yourself to do this by putting them into a different mode of expression, for example rap lyrics or a set of diagrams.

Another approach is to explain the ideas to others, in terms specifically suited to them. This forces you to process the ideas, promoting deep learning. This is basis for the common saying that the best way to learn something is to teach it. This works even when your “pupil” knows nothing whatever about the topic.

For really deep learning, you need to grapple with the concepts themselves, as well as with ways to express them. To do this, you need to come at them with your own ways of thinking and with your own agenda.

One of the best ways to do this is to have one or more burning questions that you want to answer, or goals that you’d like to achieve. When you approach a new text, you look at it from the point of view of your questions or goals.

Let’s say that your burning question is, “What methods of communication really have an influence?” When you look at the backfire model, you notice that communication to receptive audiences is an essential condition for backfire occurring, but that doesn’t tell you what methods of communication have an influence. (There’s a limitation of the backfire model already.) You notice that cover-up is a key method of inhibiting outrage, so if a method of communication is going to have an influence, it needs to overcome cover-up. If you already know why some methods of communication have more influence, you can patch that into the backfire model, making it more comprehensive. And so on.

Let’s say your personal goals are to become a top executive and make lots of money. When you look at the backfire model, the first thing you notice is that if you do something that backfires, that’s bad for you! So in climbing the career ladder, you need to make sure to avoid backfires. Maybe you can advise the boss on tactics and get some brownie points. Or if you’re more devious, you can let the boss walk into a disastrous backfire, so you can step in afterwards and fix things up. You notice that the backfire model is oriented to those with less power. So you look at things from the other side. But you’re not cynical — you want to get ahead legitimately. So you look for ways to prevent backfire by doing the right thing as a boss.

Let’s say your personal goal is to help poor people — the ones who never had a chance due to upbringing, lack of skills and lack of opportunity. The

first thing you notice about the backfire model is that it has mainly been used to analyse sudden injustices, such as a police beating or an invasion. But poverty is a slow-motion injustice. There's not much to bring it to people's attention as a source of outrage. So you think about ways to make the injustice of poverty more dramatic. In a sense, it's covered up by being routine, below the media horizon. And then there's the problem that poor people are devalued. How can that be changed? The backfire model says devaluation needs to be challenged, but doesn't give much guidance on how.

In each of these cases, you use your own questions and goals to probe the ideas. You are searching for answers and hints. In the course of your search, you learn a tremendous amount about the ideas, especially their strengths and weaknesses for serving your purpose.

Perhaps you don't have any burning questions or ambitious goals. Well, just pick one out and use it as if it's your personal question. That's right! Just pretend. For learning purposes, it's nearly as good as having an authentic question. Furthermore, if you keep pretending this way, in a matter of months the question may very well become authentic for you. So pick something worthwhile — like helping poor people! Research shows that helping others is highly satisfying.

Back to deep learning: how can you foster your own deep learning as you listen to lectures, read articles, serve customers or talk with your friends? One of the very best ways is taking notes or, more simply, writing.

Writing is not just a way of putting down what you're thinking: it's actually a process of thinking itself. Writing is especially good for clarifying ideas. So a good way to pursue your questions and goals is to write.

If you've just read an article, you can take notes. It's convenient to start with a one or two sentence summary of the key point of the article. Then tell about how the ideas in the article relate to your personal questions and goals. Note down particular points from the article that are relevant to your interests. If the article seems totally irrelevant, then explain what's missing and how it could be improved — from your point of view, of course.

You can also take notes while listening to someone talk. You can take notes after watching a film. And after you've observed a stressful situation at work, you can write about it, trying to understand what happened and why people reacted the way they did. This is also an excellent way to deal with your own emotions.

If you start taking notes like this, before long you will have an excellent collection, all oriented to your own personal interests. Of course, your interests might

change, but that's not a drama. The main thing is that you are developing your capacity for deep learning, by doing it. You can then use that capacity in different circumstances.

Happy note taking!

Further reading

Louise DeSalvo, *Writing as a way of healing: how telling our stories transforms our lives* (London: Women's Press, 1999): the case for writing to promote emotional healing.

Michael J. A. Howe, *Genius explained* (Cambridge: Cambridge University Press, 1999): the case that genius is founded on hard work, not innate ability.

Terry Orlick, *In pursuit of excellence: how to win in sport and life through mental training* (Champaign, IL: Leisure Press, 1990): psychology for peak athletic performance, with spin-offs for other life challenges.

Paul Ramsden, *Learning to teach in higher education* (London: Routledge, 1992): an approach to teaching based on fostering deep learning by students.

Robert Restak, *Mozart's brain and the fighter pilot: unleashing your brain's potential* (New York: Harmony Books, 2001): research showing that the brain is highly plastic throughout life, and can be transformed through practice.

John Whitmore, *Coaching for performance* (London: Nicholas Brealey, 1996): how to bring out the best in people, in sports, business and elsewhere.

How to become a great writer

For the past several months I've been studying research on writing, namely what it takes to become a highly productive writer. It's not natural talent. The evidence suggests that writers are made, not born. So what do you have to do to be a writer?

The two keys are regular practice and periodic feedback. Regular practice means most days, every day if possible. No one expects a weekend athlete, who trains for 12 hours — once a week, every Saturday — to be able to win a championship. Serious athletes train six or seven days a week, with a carefully planned programme designed to build the capacity for performance and for the training itself.

Robert Boice studied the writing performance of new academics and observed that the most productive new academics worked in brief regular sessions. They avoided long, exhausting writing sessions. In other words, they avoided binge writing. Yet most academics — and most students — are binge writers. They wait until they have a big block of time, or until a deadline looms, and then work for many hours until the task is done. This *seems* to work, but Boice's evidence is that it's not very effective.

In one of Boice's experiments, academics who used their regular writing approach — bingeing — wrote 17 pages of completed prose per year, about half an article. Those who followed his guidelines to

write in brief regular sessions produced 64 pages per year. Those who used brief regular sessions and reported on their output regularly to Boice produced 157 pages per year.

What this shows is that by changing your writing habits, you can become vastly more productive. The brain can be trained just like a muscle. The right sort of training can make it far stronger.

Tara Gray developed a programme for high academic productivity based on 12 steps. (This is analogous to the 12-step programmes for Alcoholics Anonymous and other such groups; this one is designed to break an addiction to binge writing.) The first step is to schedule 30 minutes daily for writing. Your scheduled time should be inviolate, like the time for your favourite television programme or for an exam: the only excuse for missing your writing time should be serious illness or emergency.

At your scheduled time, sit down to write without any books or articles open, just some notes about your topic. This is time for writing *new words*, not for reading or checking sources. Check the time (e.g. 8.47am) and write it down. Now start writing on your day's topic, for 15 to 30 minutes. When finished, check the time and write down the total time spent writing (e.g. 22 minutes) and the number of words you've written (e.g. 327 words). Every week, report your daily writing minutes and words to someone who will hold you accountable.

That's the foundation of Gray's writing programme. If you follow it, you'll find yourself being much more productive. Why does it work? Because writing is a form of thinking. When you write daily, your mind is unconsciously processing the material through the rest of the day, so you're better prepared the next day. This is just like the way your muscles rebuild after exercise, making you stronger for the next day's training — as long as you don't do too much. If you write too much in one session, you're likely to feel worn out and not enthusiastic the next day.

What do you write about? Write on any assignment long before it's due. As Gray says, write before you're ready. Write what you know about the topic, write about how you plan to cover the topic, write about things you need to know — anything to get you going.

Why does it save time to write before you're ready? Because you find out what you need to know. If you do lots of reading before you write, you end up reading lots of stuff that isn't relevant. If, instead, you write first, then you know what information you need for your argument, and you're much more efficient in finding it and reading it. Writing regularly ends up saving you time.

And you'll be more creative. Boice in another experiment found that daily writers produced five

times as many new ideas per week as academics who were not writing but who were instructed to note down new ideas when they thought of them.

Experienced, highly productive writers don't wait to be inspired to write — instead, they write to be inspired.

Changing your writing habits is not easy. After all, you've probably been binge writing for years, and breaking an addiction can be hard. Plus your friends won't understand when you say that you can't meet them because it's your writing time. So if you're serious about this, try to get together in a group of two, three or four who are committed to the same goal, and meet weekly to compare notes on what it takes to develop a new habit. Instead of doing assignments at the last minute, you'll be starting them weeks in advance, doing a little bit each day.

It can take three or four months of practice to adjust from bingeing to brief regular sessions. But the effort will be worthwhile, because it can make the difference between being an ordinary writer and being an outstanding writer. Remember, you have the same basic mental capacity as anyone else and — if you want — you can become highly productive. The key to high performance is deliberate practice, over a long period.

Further reading

Robert Boice, *Professors as writers: a self-help guide to productive writing* (Stillwater, OK: New Forums Press, 1990).

Robert Boice, *Advice for new faculty members: nihil nimus* (Boston: Allyn and Bacon, 2000).

Tara Gray, *Publish & flourish: become a prolific scholar* (Teaching Academy, New Mexico State University, 2005).

Paul J. Silvia, *How to write a lot: a practical guide to productive academic writing* (Washington, DC: American Psychological Association, 2007).



SIPRESS

Subject schedule

Week	Week beginning	
1	21 July	no class
2	28 July	class
3	4 August	class
4	11 August	class
5	18 August	class
6	25 August	class
7	1 September	class
8	8 September	class
9	15 September	class
10	22 September	class
	29 September	mid session recess
11	6 October	class (except Monday)
12	13 October	class
13	20 October	class
14	27 October	study recess
15	3 November	exam period

What happens in class

- Introductions and/or sharing (weeks 2-13)
- Weekly 1-minute reports (weeks 2-13)
- Exercises on theories (weeks 2-7, if time is available)
- Shorts (weeks 4-10)
- Class activities (weeks 5-11)
- Preparation for the project (weeks 10-13)

Theories covered in class

• Week 1. No class.

Prepare for your one-minute report in week 2.

• Week 2. Conspiracy theories

Bring to class an article about a conspiracy theory or about conspiracy theories generally and be ready to talk about it for 30-60 seconds (see Task 1 for more information).

• Week 3. Backfire

Some attacks backfire against the attackers. Articles about this theory are available at <http://www.uow.edu.au/arts/sts/bmartin/pubs/backfire.html>. A copy of the book *Justice Ignited: The Dynamics of Backfire* is in the Short Loans Collection.

• Week 4. Nonviolent action

There's a large amount of writing about nonviolent action. Some entry points:

- Mohandas Gandhi and his interpreters (Joan Bondurant, Richard Gregg, Krishnalal Shridharani)
- Gene Sharp. See especially his classification of methods of nonviolent action and his framework called the dynamics of nonviolent action. Publications are available at <http://www.aeinstein.org/>. A copy of Sharp's monumental *The Politics of Nonviolent Action* (in three parts) is in the Short Loans Collection.
- International Center on Nonviolent Conflict (<http://www.nonviolent-conflict.org/>), with copies of many articles.
- Kurt Schock, "Nonviolent action and its misconceptions" (available online).
- Brian Martin and Wendy Varney, "Nonviolence and communication," <http://www.uow.edu.au/arts/sts/bmartin/pubs/03jpr.html>

• Week 5. Deciphering violence

Karen Cerulo has analysed standard ways that violence is described in stories. Her book is in the Short Loans Collection: Karen A. Cerulo, *Deciphering Violence: The Cognitive Structure of Right and Wrong* (New York: Routledge, 1998). A key extract from this book is an e-reading. Bring to class a newspaper or magazine with news stories about wars, murders or other violent events.

• Week 6. Lying

A relevant article is at <http://www.uow.edu.au/arts/sts/bmartin/pubs/03sa.html>

The following books are in the Short Loans Collection. Others are in the regular collection.
 Barnes, J. A., 1994. *A Pack of Lies: Towards a Sociology of Lying*. Cambridge: Cambridge University Press. 177.3/4
 Ekman, Paul, 1985. *Telling Lies: Clues to Deceit in the Marketplace, Politics, and Marriage*. New York: Norton. 153.6/24
 Ford, Charles V., 1996. *Lies! Lies!! Lies!!! The Psychology of Deceit*. Washington, DC: American Psychiatric Press. 153.83/32
 Robinson, W. Peter, 1996. *Deceit, Delusion and Detection*. London: Sage. 177.3/5
 Weaver, Paul H., 1994. *News and the Culture of Lying*. New York: Free Press. 071.3/26

• Week 7. Just war theory

There are lots of sources online.

Concepts and theories

Peace/war/violence/nonviolence

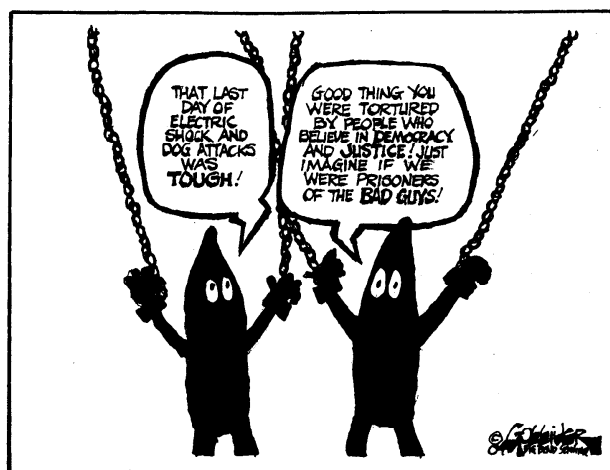
You can pick any of these for short 1, the class activity and the project report. For other possibilities, check with Brian.

aggression
assassination
backfire (see week 3)
centre of gravity (in Clausewitz's framework)
conflict resolution
conspiracy theories (see week 2)
disarmament
enlightenment (in Buddhism)
forgiveness
genocide
just war theory (see week 7)
lying (see week 6)
mediation
militarism
military-industrial complex
nonviolent action (see week 4)
pacifism
peacebuilding
peace conversion
peacekeeping
positive peace
realism (in international relations)
reconciliation
satyagraha (Gandhian nonviolence)
social defence
social justice
terrorism
torture

Communication and media theories and concepts

You can pick any of these for short 2. For other possibilities, check with Brian.

active audience
agenda-setting theory
deciphering violence (see week 5)
discourse
genre
grammar of war discourse (see e-readings by Annabelle Lukin)
media effects theory
medium theory
narrative
organisational theory
political economy
representation
semiotics
signal transmission theory (also called message transmission theory)



Requirements and assessment tasks

Subject Requirements

- You are not required to pass every component of assessment to pass the subject.
- Extensions for written work can be granted only when applications for special consideration are made through SOLS.
- Penalty for late submission of work: 10 marks per day out of 100.
- The subject coordinator reserves the right to hold an additional oral examination for any piece of assessment.

Attendance

Attendance is required. If your attendance is less than 80%, a corresponding percentage will be subtracted from your overall mark. For example, with 72% attendance, $80\% - 72\% = 8\%$ will be subtracted. So don't miss more than two classes — and keep track!

Classes are omitted from the calculation when a special consideration request is made through SOLS justifying absence on medical or compassionate grounds. If you are present for only part of a class, that counts as fractional attendance.

If you can't attend your usual class, you are welcome to attend one of the other classes during the week instead. To make up for missed classes, you can attend more than one class in a week during weeks 5 to 12.

Why is attendance so important? Because STS390 classes are interactive. Part of your learning is from other students, and other students learn from you.

Participation

Due date: Weeks 2-13

Weighting: 10%

Length: 30-60 seconds each week

Each week, you are expected to read a substantial article (more than 1000 words) on the week's topic — or the equivalent in another medium — and give a verbal report on it to the class lasting 30 to 60 seconds. Describe the article, tell what it says and explain its significance.

The topic for week 2 is conspiracy theories. Topics for later weeks will be decided in your class.

The most important skill for you to learn and practise is to speak to the others in the class without reading. Jot down a few notes to remind you about key points, or go entirely from memory. If you get nervous, practise by yourself one or more times. One minute goes by very quickly!

You will be marked only on whether you give a report, *not* on how well you do it. So go ahead and experiment with different forms of delivery: for example, be dramatic, or draw everyone in by starting with intriguing details.

This is a great opportunity to practise becoming a better speaker. This is a very useful skill.

Your participation mark starts at 10 out of 10. You lose one mark for every week you do not give a one-minute report or participate in the class. You can make up for missed classes by attending more than one class in a week, in weeks 5 to 12.

Shorts

Due dates

Short 1 is given in class in weeks 4 to 7.

Short 2 is given in weeks 8 to 10, or sooner if you want.

The weeks for you to give your shorts will be decided in class.

Weighting 10% for each short (20% total)

Length 5 to 10 minutes for each short

Each short is a brief report relating a media item to a theory or concept.

Short 1

Choose a media item and tell how it relates to a theory or concept related to peace/war/violence/nonviolence (see examples under "Concepts and theories").

Short 2

Choose a media item dealing with some aspect of peace/war/violence/nonviolence and tell how it relates

to a communication or media theory (see examples under "Concepts and theories").

Your media item is a newspaper or magazine article, video clip, email message, webpage, photo, etc. Tell a little bit about the item, for example who created it, where it's available, how you found it and what its significance is. You're welcome to supplement the media item with others.

You should also discuss at least two sources, such as books or scholarly articles, about the theory/concept. Tell what these sources say as well as giving the full references.

Short reports must be spoken from memory or dot-point notes. Do not read from text. When you put text on the screen, let the audience read it — in silence.

If you get really nervous speaking without reading, then write down what you plan to say on your slides (not more than 100 words per slide, please), and let the audience read them.

Timing: The maximum time per person per short is 10 minutes. You may be cut off at that time. Practise beforehand: you'll find 10 minutes is quite short!

If you're using powerpoint, the Internet or some other computer application, be sure to check beforehand that everything will work. It can be risky to expect to load your slides without a hitch: you may end up wasting the class's time. The uni computers, from building 20, usually work fine, but in many cases your own computer may not. So make sure a computer will be in the room that will load your slides and that all the cables and other equipment are available to ensure that your slides will project. It's best to check the set-up the week before, or at the beginning of class while everyone's arriving. Your help in this will make the classes go much more smoothly.

Checklist

- ☐ I've displayed, distributed and/or described a specific media item.
- ☐ I've discussed two sources about the theory/concept.
- ☐ I'm prepared to talk to the class. I won't read text from my notes or my slides.
- ☐ I've organised my material to finish in less than 10 minutes.
- ☐ I've checked that computer and projection equipment will work without a delay.

Shorts will be assessed using these criteria (roughly equally)

- Selection and understanding of the media item
- Understanding of theory/concept
- Application of theory/concept to the media item
- Organisation and expression.

Class activity

You can work individually or in a team of two or three students (four at the most) to run the class on a topic agreed by the teacher. Normally the topic will cover both a case study and a peace/war concept or theory — your choice: see the list above. The case study will normally include a connection with the media but, unlike the shorts, there is no need to focus on a particular media item. For example, you might cover the Kennedy assassination from the point of view of conspiracy theories (or assassination) or a peace rally from the point of view of nonviolent action.

Time allocated for each class activity will be:

- individual, 20 minutes
- team of two, 37 minutes
- team of three, 51 minutes
- team of four, 62 minutes

Class activities will be assessed using these criteria (roughly equally)

- understanding of the case study
- understanding of theory
- audience involvement
- aids (handouts, powerpoint, posters, videos, costumes, props, music)
- method of evaluating how well the class has understood your message.

This is an activity, *not* a presentation.

Here are some examples of activities that are effectively organised to involve the audience, use many aids and evaluate what the class has learned (the third, fourth and fifth assessment criteria). You show understanding of the case study and theory (the first two assessment criteria) by the content and organisation of materials used.

Sample 1

Students are put into groups of three according to the team's prearranged plan. The groups deal with a series of tasks: studying a handout and filling in a questionnaire; drawing a diagram; watching a two-minute video clip and writing a critic's summary comment; playing a game; and preparing questions for the other groups. At the end, each student answers a single probing question; the team picks up the answers.

Sample 2

Each student, on entering the classroom, is given an animal token and a questionnaire. After filling out the questionnaire and depositing it in a box, students go to one of four groups according to their token. Each group spends 12 minutes at each of four stations

around the room. At each station, one of the team members runs an activity: a video followed by discussion, a game, a set of handouts followed by a quiz, and construction of a diagram. At the end, students fill out the same questionnaire in order to see how much they learned.

Sample 3

Each student is given a workbook, with text, pictures, cut-outs and quizzes. Slides are automatically projected on the screen; posters are on the walls; music is playing; a pile of cards is on a table. Some of the workbook exercises require use of information or clues from the slides, posters, songs and cards. Team members are available to answer individual queries. At the end, the team collects the pages of the workbooks filled out by students, leaving the main content of the workbooks for students to take away.



Guidelines

- *Don't* talk to the class about the case study or theory.

Why not? Because it's low on audience involvement, and it's inefficient.

Instead, use a handout with the same information. People can read text in a fraction of the time it takes to say it out loud.

- *Don't* give verbal instructions.

Why not? Because half the class won't be listening and some people won't hear them correctly.

Instead, provide written instructions in a handout, on a poster or a powerpoint. Only give instructions verbally, if necessary, to explain or reinforce written instructions.

- *Don't* show a video for more than a minute or two at a time.

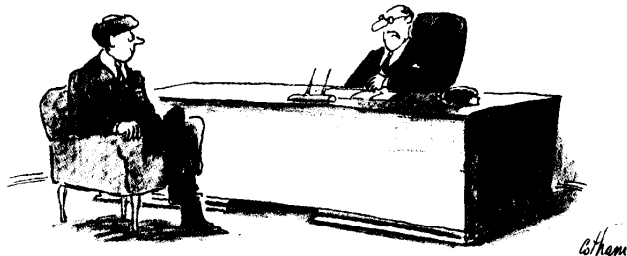
Why not? Because it's low on audience involvement. Viewers quickly switch into passive entertainment mode.

Instead have a quiz or other exercise to fill out during the video, or show a minute's worth of the video, have a break for discussion, then show another minute, etc.

- *Don't* tell the class to "get into groups."

Why not? Because self-selected groups may not be the size or composition that you want.

Instead, decide in advance the size of groups and — possibly — who you want in each one. You can allocate people to groups by some arbitrary criterion, such as birthdays, height or random numbers. Or you can allocate people according to their views about specific issues, such as about war. Or you can select the groups in advance, to get a desired mix of personality types. For example, to foster balanced participation, you might put the most talkative students in a group together, and the quietest ones.



"We're looking for someone who can lie convincingly. The hard part is knowing when we've found him!"

A few specific points:

- Identify sources for any quotes, for example in handouts.
- Plan every detail. For example, if you want responses to a question, you might display the instruction "Everyone write down a response on a slip of paper" rather than "What do you think?" Planning details will make your workshop more engaging.
- Practise in advance to iron out difficulties and check that you can stay within the allotted time. Keeping to time can be a big challenge.

I'll assume you want each member of your group to have the same mark. Most groups do. But if not,

here's an option. Suppose the mark for a group of three is 67. That's a total of 201 marks (3 x 67). You can allocate them in some non-equal way (e.g., 64, 64 and 73). See

[http://www.uow.edu.au/arts/sts/bmartin/classes/group grade.pdf](http://www.uow.edu.au/arts/sts/bmartin/classes/group%20grade.pdf) for suggestions for making this decision. Working in groups is a vital skill; don't avoid it because of the marks issue.

Project plan

Due date: 24 hours before your week 11 class

Weighting: 10%

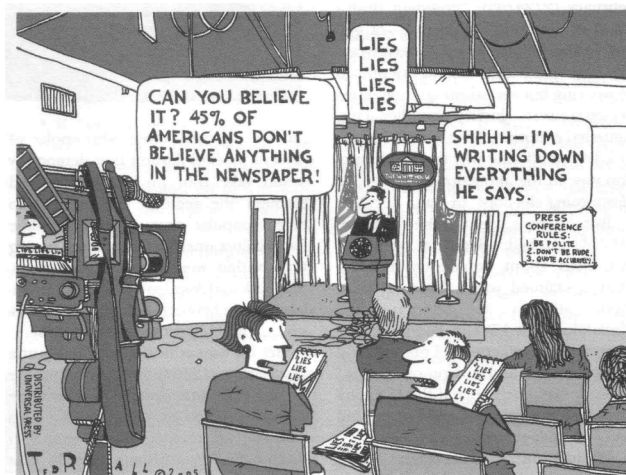
Length: 100 words

The project plan is a summary of what you plan to do in your project. Describe your case study, your theory and how you'll carry out the project.

You can send it to me by email.

If it is satisfactory, your mark for the plan will be the same as for the project report. If not, you'll be asked to prepare a revised version. If it's late, you lose 10% per day. If you don't hand it in, you get zero for this component.

The main purpose of the project plan is to get you thinking about the project early. By all means submit your plan before the due date!



Sources for cartoons

Polyp (Paul Fitzgerald), *Big bad world: cartoon molotovs in the face of corporate rule* (Oxford: New Internationalist Publications, 2002).

Ted Rall, lies: in *Extra*, May/June 2005, p. 13.

Rothco, "We're looking ...": *Punch*, reproduced in Em Griffin, *Making Friends*, p. 117.

Sipress: *Wishful thinking*, Cartoons by David Sipress (New York: Harper & Row, 1987).

Project report

Due date: 2pm, Wednesday 29 October

Weighting: 40%

Length: 2000 words

Submission: Either

(1) send by express post (posted by 2pm Wednesday 29 October) to Brian Martin, Arts Faculty, University of Wollongong, NSW 2522, or

(2) put under the door to Brian's office (19.2016).

No special cover sheet is needed. Put your student number on the report — not your name.

In the dialogue, use a pseudonym for yourself and any other STS390 student.

Undertake a project involving a case study using a war/peace/violence/nonviolence theory or concept covered in the subject, or another theory with your teacher's approval. For example, you might examine war reporting using Cerulo's framework or assess a peaceful protest using lying.

Format: Prepare a response pack for an organisation for dealing with possible queries from the media, clients, employees/employers or some other group. The pack is for internal use by members of an actual organisation, such as a business, church, government body, charity, trade union, sporting club or action group — but not a media organisation nor an organisation connected to the university.

The pack can be a written text, a powerpoint show, a leaflet, a poster or any other format that is suitable for the organisation. For a written text, the maximum length is 1000 words. Other formats should cover the equivalent of 1000 words. Use footnotes to give references and to explain points that are complex or not fully treated in the text. (Footnotes do not count in the word total.) When using graphics, include acknowledgement of sources (e.g. web addresses).

The pack should include responses to possible questions: points that organisation members might make in responding to enquiries or challenges.

Your case study can be historical or contemporary. Normally it will be different from the issues likely to confront the organisation.

For example, you might prepare a pack for a MacDonald's restaurant for dealing with patron questions about company connections with military activities, using the concept of the military-industrial complex and the case study of General Electric. You might prepare a pack for Greenpeace for responding to questions from Buddhist groups, using the concept of enlightenment and the case study of Thich Nhat Hanh.

In developing the pack, you should talk with members of the organisation to find out what issues are important to them and what sort of information would be most useful. You should also talk with members of target audiences of the organisation — typically members of the general public — about the sorts of issues that concern them.

Interview protocol

The focus in talking to organisation members and audiences is the issues that are of interest to them and the media by which they might communicate or receive information. You should take care in discussing any issue that might cause distress, such as torture and genocide. You are not probing anyone's personal experiences of violence, but rather asking what issues they think are important and how information should be communicated. For topics dealing with peace and nonviolence, there is less risk of causing distress. In all cases, you are to talk only with adults who are not in a vulnerable category (such as being unemployed or in prison). Interview consent forms and sample questions will be provided, and ethical and practical aspects of interviewing covered in class.

Supplement the pack with a 1500-word dialogue between you, your group members and anyone else relevant about how you chose your case study, how you gathered materials, how you found out about your type of organisation, what you discovered about the strengths and weaknesses of your theory, any unexpected findings, difficulties, future topics for investigation, etc. The dialogue should be interactive, like a conversation. It is fictional: you write the dialogue rather than recording an actual one. You can see examples of good dialogues at <http://www.uow.edu.au/arts/sts/bmartin/classes/>.

You are encouraged to work in a team on the project, sharing information collected about case study, theory and interviews. You may choose to write your own individual report. Alternatively, two or three team members may submit a jointly written pack and separate dialogues or submit separate packs and a jointly written dialogue. Jointly written packs and dialogues should be the same length as individually written ones.

Project reports will be assessed using these criteria (roughly equally)

- Understanding of the case study and its relevance to the organisation
- Understanding of theory
- Use of sources (about case study, theory and the organisation)
- Expression and appearance

Submission of Assignments

- Students must keep a copy of all work/assignments handed in.
- Essays sent by fax or e-mail will not be accepted unless agreed between the subject coordinator and student.

Return of Assignments

- The University's Code of Practice Teaching and Assessment requires that at least one assignment be assessed and returned before Week 9 of session.
- Essays submitted at the end of session will be held by the subject coordinator until the end of Week 3 of the following session. After this time, essays may be disposed of.

Extensions for written work/ Special Consideration

Students who miss a deadline, or fall below the minimum attendance requirements, or otherwise find their work in the subject affected by illness or serious misadventure should lodge a formal request for Special Consideration via SOLS. The procedures for lodging a request are available at

www.uow.edu.au/handbook/course-rules/specialconsideration.html

Penalty for late submission of work

Late work (i.e. any work required for assessment that has not been given an extension) will be subject to a 10% penalty per day. The penalty is applied to the original mark awarded. Work submitted after seven calendar days will not be marked and will be given a mark of 0.

Plagiarism

Giving and gaining credit for ideas is so important that a violation of established procedures has a special

name: plagiarism. Plagiarism means using the ideas of someone else without giving them proper credit. That someone else may be an author, critic, journalist, artist, composer, lecturer, tutor or another student. Intentional plagiarism is a serious form of cheating. Unintentional plagiarism can result if you don't understand and use the acceptable scholarly methods of acknowledgment. Plagiarism will not be tolerated. Irrespective, the University may impose penalties which can be very severe.

For full details about the University's plagiarism policy see www.uow.edu.au/handbook/course-rules/plagiarism.html

Codes of Practice, Rules and Guidelines

The University has in place codes of practice, rules and guidelines that define a range of policy issues on both educational and student matters. Students must refer to the Faculty Handbook or inline reference which contains a range of policies on educational issues and student matters. Some of the policies relevant to the Arts Faculty are listed below:

Code of Practice Teaching & Assessment:
www.uow.edu.au/handbook/codesofprac/teaching_code.html

Code of Practice Honours:
www.uow.edu.au/handbook/honourscode.html

Code of Practice Students:
www.uow.edu.au/handbook/codesofprac/cop_students.html

Code of Practice Student Discipline:
www.uow.edu.au/handbook/generalrules/student_discipline_rules.html

EEO Policy:
<http://staff.uow.edu.au/eed/eeopolicy.html>

Special Consideration Policy:
www.uow.edu.au/handbook/courserules/specialconsideration.html

Non-Discriminatory Language Practice & Presentation:
<http://staff.uow.edu.au/eed/nondiscrimlanguage.html>

Occupational Health and Safety:
www.uow.edu.au/about/policy/ohs.html

Intellectual Property:
www.uow.edu.au/handbook/courserules/ownershshipofwork.html

Human Ethics Research Guidelines:
www.uow.edu.au/research/rso/ethics/
Student Academic Grievance Policy:
www.uow.edu.au/handbook/courserules/studacgrievpol.html

Faculty Handbook

The Faculty issues a Handbook free of charge to all students enrolled in an Arts Subject. It contains information on the structure of the Faculty's degrees, the majors offered, the more important University policies and other matters that may affect your time as a student in the Faculty.

Grievance Procedures

The term "academic grievance" refers to a complaint by a student concerning an act, omission or decision by a member of staff that adversely affects a student's academic experience. Some examples of a grievance include the following: failure to assess work in accordance with specified criteria; administrative error in the collating or recording of marks; failure to address requests for Special Consideration in accordance with the Special Consideration Policy; failure of a member of staff to adhere to General Course Rules or requirements of a relevant Code of Practice; failure to adhere to Faculty assessment or examination requirements.

The University and the Faculty of Arts have formal Student Academic Grievance Policies that are to be used **only after informal approaches** have been made to the relevant staff member. If the informal approach has an unsatisfactory outcome the student should follow the procedure outlined in the Faculty of Arts Student Grievance Form.

This form can be downloaded from the UOW website or a copy may be obtained from the Arts Central, Level 1, Building 19, Room 1050.

For more information:
<http://www.uow.edu.au/handbook/course-rules/studacgrievpol.html>

Support Services

Both the Faculty and the University offer support services to its undergraduates.

Arts Central

Building 19 Room 1050
phone: 02 4221 5328 fax: 02 4221 5341
Mon - Fri: 8.30am to 5.30pm
Email: fac_arts@uow.edu.au
www.uow.edu.au/arts

Sub Dean

to make an appointment to see the Sub Dean, contact the Sub Dean's Assistant at Arts Central or phone: 02 4221 4838

Course Readers and Textbooks

UniShop - Building 11
phone: 02 4221 8050 fax: 02 4221 8055
unishop.uow.edu.au

Student Administration

Student Central - Building 17
phone: 02 4221 3927 fax: 02 4221 4322
e-mail: studenq@uow.edu.au
www.uow.edu.au/student/centre
www.uow.edu.au/student/sols

Woilyungah Indigenous Centre

Building 30
phone: 02 4221 3776 fax: 02 4221 4244
www.uow.edu.au/aec

University Library, including the Faculty Librarian

Building 16
phone: 02 4221 3548
library.uow.edu.au

Student Equity and Diversity Liaison Officer

Viv McIlroy - Room 19.1075
Phone: 4221 3635
The Student Equity & Diversity Liaison officer provides support when dealing with:
- student welfare, both domestic & international;
- EdStart (grants for financially disadvantaged students);
- Liaison for the Disability program, Counselling, Learning Development, Careers etc.
- Developing social networks for students within faculties.

Learning Assistance

Learning Resource Centre - 19.G102
phone: 02 4221 3977
www.uow.edu.au/student/services/ld

Careers Service - Building 11

phone: 02 4221 3325
www.uow.edu.au/careers

Counselling Service - Building 11 (level 3)

phone: 02 4221 3445
www.uow.edu.au/student/services/cs