

To be a scholar of new media is to accept that your objects of study are forever shifting, driven by advances in technology and social practice, and this sense of evolution is the core of my pedagogy. Because the field of media studies is constantly shifting - new technologies for viewing and creation, new archives being discovered, new perspectives and viewpoints constantly being added as we grow as a discipline - there is always an opportunity to modify materials to best suit the diverse populations of students who are drawn to our classes. Students often sign up for media studies classes because they love film and television; my goal is to provide opportunities to think critically about the conditions of production, distribution and exhibition in which these objects are embedded without dismantling the love that brought them to my classroom, and the love that I still feel for media. Through my commitment to connecting students' media practices to course material, thoughtful use of technology, and transparent, accessible pedagogy, I create engaged classrooms in the hope of fostering engaged, active students, and furthering my own scholarship of this dynamic, evolving field.

The best part of my job is watching students become critical and self-reflective about the ways media work in their lives. They, in general, engage with media on a daily basis but like all of us, can be swept up in affection for their preferred objects. In a class on Digital Media Theory, I built a lesson around copyright, fair use and public domain around *Pitch Perfect* (Moore 2012), tracing the history of one of the centerpiece musical numbers, "the Cups song", as performed by Anna Kendrick, but modeled on a YouTube performance of a 1931 Carter Family bluegrass song matched with a common rhythmic pattern played with plastic cups on hard table surfaces. By the time the "Cups" song hit the radio airwaves, its history outside of the film had dropped from the narrative, and artists who contributed to its success were not compensated, fairly so under current public domain and performance copyright guidelines. By deconstructing this historically layered media object, I allowed my students, many media creators themselves, to explore the stakes of ownership and compensation in a seemingly fun and benign object. My goal is never to dismantle affection or shame students for their media choices, but to model for them love and passion for media while remaining critical of the modes of production and distribution.

Media saturates the world in which my students live, and my classroom is consciously constructed to accommodate the technologies that create, store and display media. I rarely follow the traditional model of lecturing to a sea of students, furiously taking notes, and allow many types of "banned devices" in my classes, from smartphones to laptops. Although this is a risky move (one boring lecture and I have lost them all to their email, other homework and social media), I believe that by allowing and consciously using technology myself in the classroom my students learn to monitor their own attention and integrate these tools into their academic lives as well as their personal ones. Just as one must be taught how to take notes effectively, modeling attentive and thoughtful use of technology in the classroom is a cornerstone of my efforts to teach effective work habits in my classes and beyond.

It is easy to blame the technology for splitting our students' focus, but the more we believe that our students have shorter attention spans and are capable of less sustained, less engaged presence in the classroom, the more we create a self-fulfilling prophecy. By addressing the challenges of technology in the classroom in a transparent way, and encouraging students to reflect not only on their completed work, but their process of work, my classrooms both use technology and question its effects on the classroom and environments beyond. This emphasis

on technology and transparency extends to course administration and resources. Course materials are made accessible so that students may use them at whatever time and place best suits their needs, and my careful use of email to restate important course information and open up channels of communication supports students who need both verbal and written information transmission. Not all of my students come to my classes with equivalent technologic proficiency, confidence in the classroom or learning strengths, and enabling consistent and seamless access to all course resources lowers the barriers to engagement.

As a kinetic and enthusiastic person myself, I consciously work to both harness my own energy in productive ways and bring that engagement into my lessons and assignments. In planning, I focus on what my students will be doing, rather than what I will say. As a student, I struggled with large blocks of time in which I am expected to participate in open, unstructured discussion and have learned that my students appreciate and excel when I am transparent in my aims for any discussion section, lecture or assignment. For example, a typical discussion in a media history class will include an opening framing discussion of relevant announcements (one can never overstate deadlines!), and a road map of where we will go as a class, and how those activities relate to the course as a whole. Explaining that the clip we watch will give an alternative example of the historical movement we covered in lecture, and that the timeline worksheet, to be completed in groups, will help to organize information for the upcoming exam, and that the mini-lecture on how to trouble-shoot unwieldy research question will support the on-going, scaffolded research paper assignment helps my students know what to expect, but also encourages them to think consciously about how these activities relate to the larger Film History course aims. Transparency about the course aims and the way the assignments and activities relate to them help students organize information and plan their time, serving the ultimate goal of students who self-monitor their progress in the course using metrics beyond exam and assignment grades.

Technology may aid engagement, but transparency of learning objectives and their relationship to class activities and evaluation allows students to “see” the class and best direct their efforts in it. This transparency extends to my extensive use of rubrics, which are shared along with the assignment prompt to allow for me to direct activities to reflect the skills and knowledge being evaluated, and students to understand both how they are being evaluated and the way the parts of the course fit together. Student self-assessment is often built into the assignment, whether through margin comments that the students submit along with their work to guide me through their self-identified strengths and weaknesses, or activities where students are asked to grade their own work and justify their rationale. This encourages connections between rubrics and performance and fosters habits of self-monitoring and reflection that research show are crucial to knowledge and skill retention. I also encourage ongoing evaluation of the class, both in material and methods, so I can best address challenges and concerns as they come up, rather than after the class has finished. I understand that not all students are best served in one on one or public interactions, and I work to open up as many lines of communication to them as I can to encourage all voices to join the conversation. While I feel passionately about the stakes of new media scholarship and pedagogy and the ways technology can facilitate those practices, I feel even more committed to students learning that media, historic or current, is more than a hobby or interest, but a guiding structure for understanding their relationship to a broader world.