Welcome to the Instructor's Manual for SAGE Video!

Video is a central component of instruction and learning in higher education; however, high quality video that is explicitly developed and organized around curricula and key course needs is hard to find. *SAGE Video* aims to rectify this by offering collections of top-quality video—both newly commissioned and existing licensed videos—organized for instructors and students at all levels of university study.

The video collections are

▸ organized around subject taxonomies so that instructors and students can easily find the content they need for both class management and study, and

▸ designed with a clear line of sight to the learning outcomes of courses at university.

The *SAGE Video* platform offers numerous features designed to help both instructors and students, including a fully customizable video clipping and embedding tool to put control right in the hands of the end-user. Instructors and students can feel confident that *SAGE Video* will enhance the teaching and learning process both inside and outside of the classroom. Please visit this landing page for more information: **sagepub.com/video**.

The following is a faculty-oriented guide designed to help course instructors implement *SAGE Video* content within their teaching practices. Whether delivering lectures, research assignments, class discussion, or different forms of assessment, the following pages are intended to help instructors think about how they might use video in their course teaching, providing practical examples for implementation.

Written by academic faculty members in the relevant disciplines, each Instructor's Manual

▸ is organized by content type, first describing the value of using that particular content type in a given discipline,

▸ selects a video example and lists the courses in which this could be used,

▸ offers carefully curated clips of that content and the key concepts in which the clips will aid learning, and

▸ provides a variety of different course contexts where these clips can enhance instruction, such as assignments and assessments.

We hope that this guide helps you in your use of *SAGE Video*!
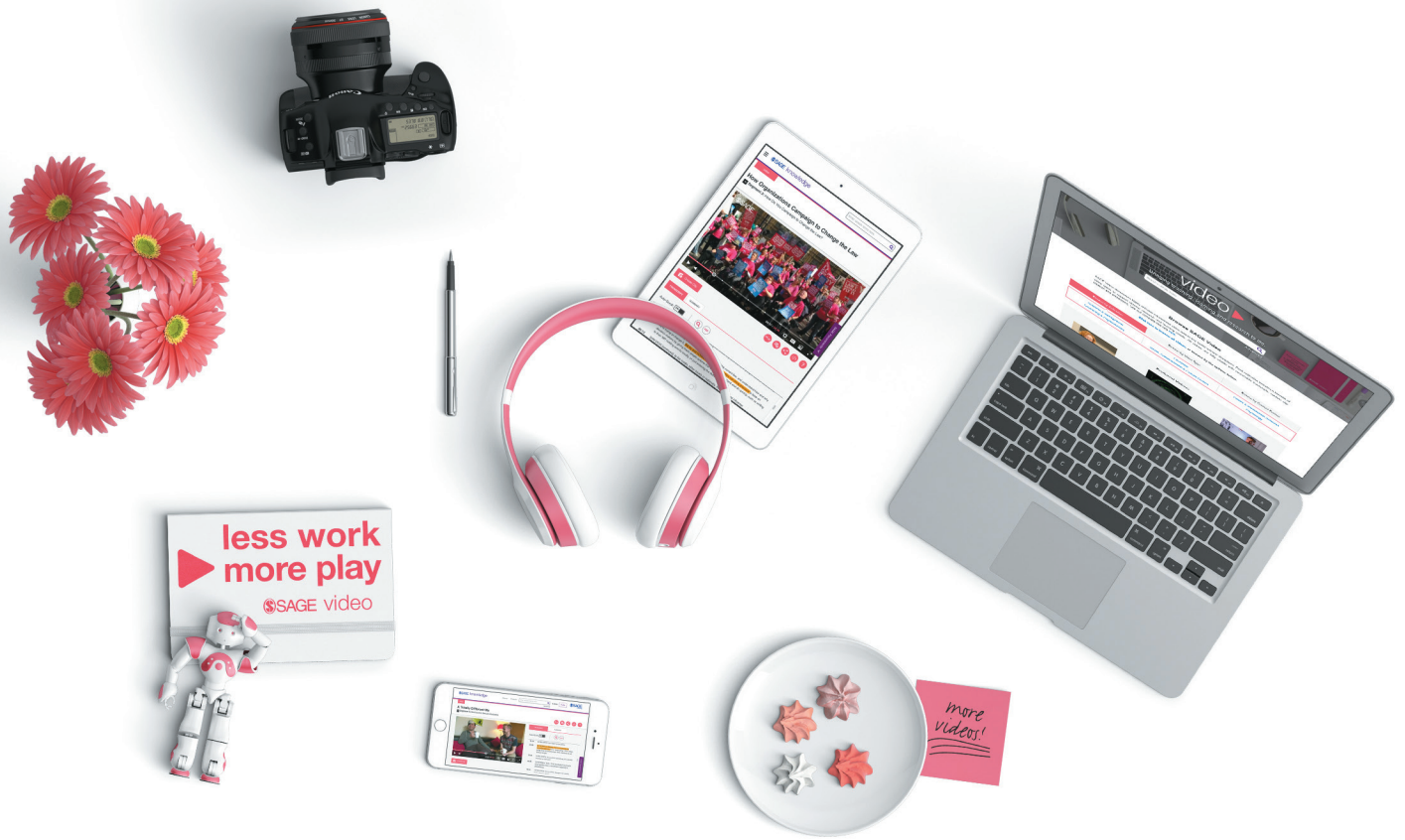
less work
more play
SAGE video

SAGE video

Bringing teaching, learning and research to life

Media, Communication, & Cultural Studies

Teaching with Case Study Video

Content Type

Case Study videos are relatively brief videos of around 10–20 minutes in length and provide more in-depth information and examples around a topic. Examples include Digital Inclusion, and Media, Ideology and Struggles over Hegemony. *Case Studies* begin by providing the broader context to help understand the subject being discussed and why it is important. They then provide key concepts drawing upon recent and relevant literature to showcase key ideas. *Case Studies* often end with a suggestion from the presenter on where to go for further information, such as journal articles or books. *Case Studies* are useful in the classroom because they pair up tangible examples to key concepts which should help students' understanding and provide further places to go for more information. In addition, some of the key concepts or examples raised in the *Case Study* can be used to spark class discussion and group activities or be used in assignments (such as setting essay questions or presentation ideas).

> ### Media Representations of Poor People and Poor Places
> http://sk.sagepub.com/video/media-representations-of-poor-people-and-poor-places

In this *Case Study* video, presenter Eoin Devereux, Senior Lecturer in Sociology at the University of Limerick, talks about how the media either underrepresents poor people and poor places, or stigmatizes them as a threat to moral and social order. He argues this is problematic because it can have real-life implications for how policy makers and society in general attempt to redress social justice and inequality. He also points out the ways in which many representations of the working class are linked with gender and race—for example, young, poor, single women or "chav mums" which lead to "class disgust." In the video, Devereux explains key concepts such as "God's poor" and "Devil's poor," the latter of which either need to be controlled or punished. Devereux finishes by talking about the ways in which poor people's lives become stigmatized, which in turn can have material consequences on the ability of those residents to form communities, lead to fewer employment opportunities, low self-esteem, and the general provision of services for those areas.

Suggested Courses or Topics

This case study can be used in many courses where students are learning about the importance and power of media in our world, including its ability to shape policy and people's perceptions of "others." Course examples might include:

▸ media, identity and representation,

▸ critical media studies, or

▸ several sociology courses on media and society.

Classroom Clips

Listed below are a few examples of clips that focus on key concepts:

▸ This clip explains why representations in the media matter. **Clip 00:38 – 2:17.**

▸ This clip discusses the theories of the Devil's poor. **Clip 6:43 – 7:24.**

▸ The term "chav" here is discussed, particularly in relation to gender. **Clip 7:24 – 7:51.**

▸ Beverly Skegg's concept of class disgust is discussed here. **Clip 7:52 – 9:05.**

▸ Processes of class making are discussed here, particularly in relation to the rise of neo-liberalism. **Clip 9:06 – 10:54.**

▸ The ways communities and specific places become stigmatized is discussed here. **Clip 11:50 – 13:47.**

▸ The impact of the stigmatization of places is addressed here. **Clip 13:48 – 15:02.**

▸ Places to go for further reading are suggested here. **Clip 17:02 – 18:27.**

Research Assignment

See below for example assignments which you might use for students.

1 Dr. Devereux discusses the idea of the Devil's Poor and class disgust, noting that poor and working class people are presented as a threat to social and moral order and must be controlled and/or punished. Engage with academic literature on these concepts and discuss the extent to which these stigmatized representations continue to circulate. Feel free to draw upon (non)fictional documentaries, TV series, or films. Examples might include *Educating Yorkshire* (2013), *Can't Pay? We'll Take It Away* (2014–2016), *My Big Fat Gypsy Wedding* (2011–2012), *Trouble on the Estate* (2012), or *Shameless* (2004–2013).

2 Dr. Devereaux noted the ways that representation of the working class and poor are often highly gendered and often racialized. Find, read, and summarize three key studies that explore media representations of the intersection between class and either race or gender.

3 Read one of the following articles and summarize the ways class disgust is evoked and, in some cases, challenged:

Lockyer, S. (2010). Dynamics of social class contempt in contemporary British television comedy. *Social Semiotics, 20*(2), 121–138.

Tyler, I. (2008). Chav Mum Chav Scum: Class disgust in contemporary Britain. *Feminist Media Studies, 8*(1), 17–34.

4 Although scholars like Dr. Devereux discuss the ways in which the poor are stigmatized in the media, find and discuss academic literature which highlights points of resistance, e.g., where working class and the poor are able to challenge and resist dominant tropes.

Classroom Discussion

Here are some examples of questions which might be used for in-class discussion.

1 The video discusses the concept of class disgust (**Clip 7:52 – 9:05**). How does Dr. Devereux define class disgust, and thinking about media representations, what are some contemporary examples?

2 What role does Dr. Devereaux say that neo-liberalism (**Clip 9:06 – 10:54**), with its focus on individualism and personal responsibility, have to play in the stigmatization of the poor?

3 Dr. Devereaux stated that a number of "media panics" arise around the underclass. What are some contemporary "panics" that come to mind, and what, if any, possible solutions or causes have been offered by the media? (Hint: Think about drugs, crime, pregnancy, employment, etc.)

4 The video talks about the stigmatization of places (**Clip 13:48 – 15:02**). Drawing from contemporary media, can you think of examples of the ways certain places (such as council estates) are stigmatized?
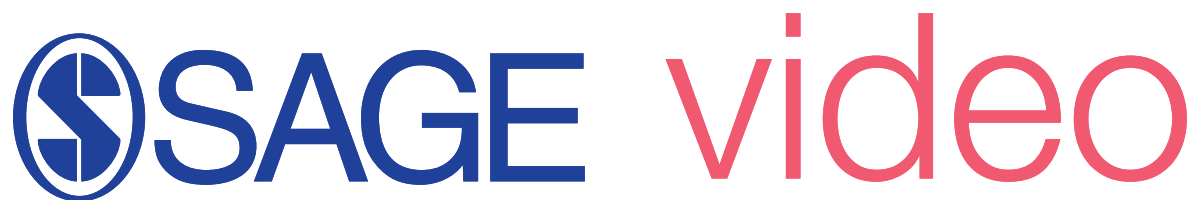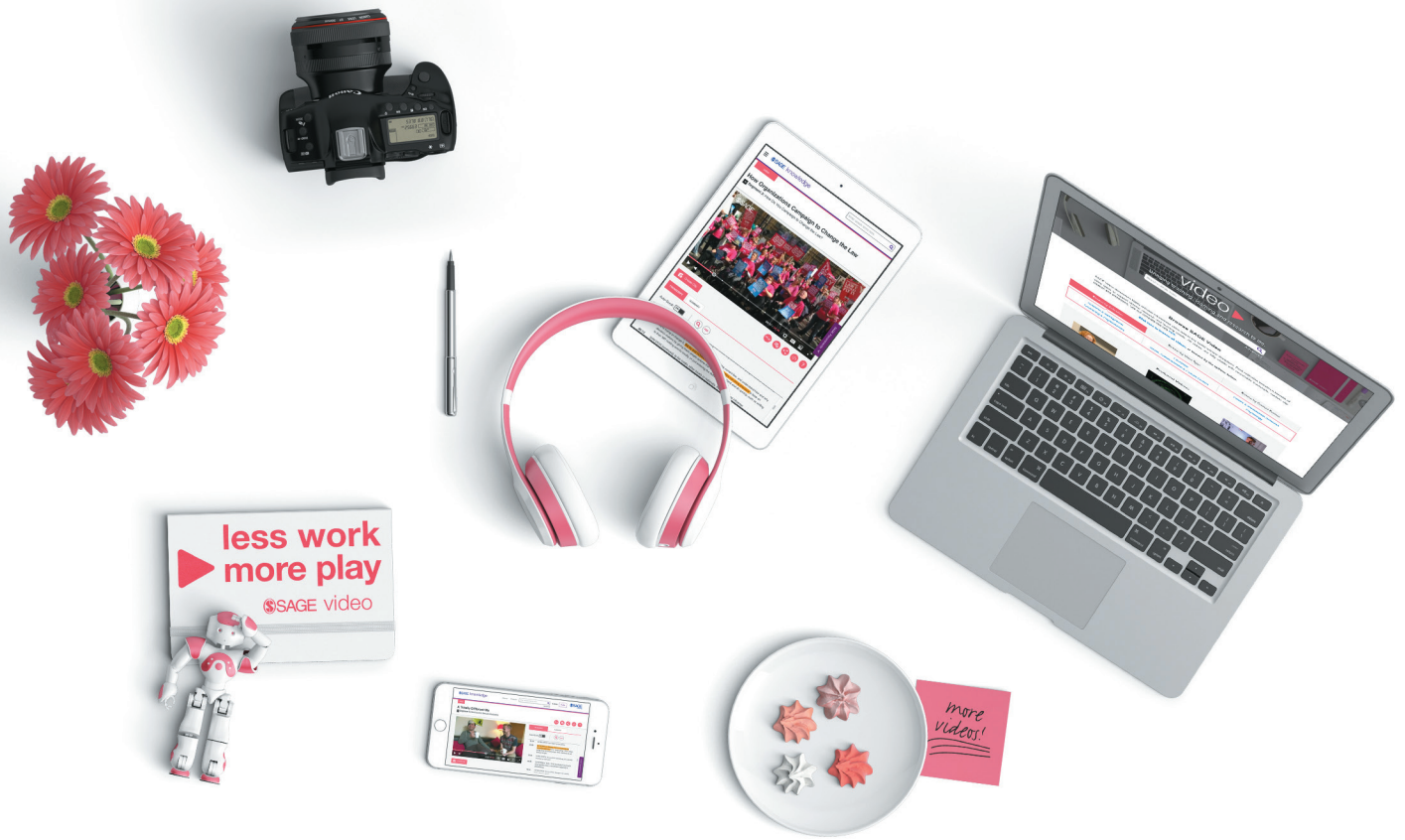
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Media, Communication, & Cultural Studies

Teaching with Documentary Video

Content Type

Documentaries are longer videos (45–70 min) that examine an area of research in greater depth. Examples include *Beauty Mark: Body Image and the Race for Perfection*, *What a Girl Wants*, *Hip-Hop: Beyond Beats and Rhymes*, *The Bro Code: How Contemporary Culture Creates Sexist Men*, and *The Purity Myth: The Virginity Movement's War Against Women*. *Documentaries* often bring together a collection of experts and ordinary people to shed greater understanding on particular issues. Many integrate videos, music, and film clips from popular culture to make the documentaries more exciting. *Documentaries* can be assigned as homework or be watched in class and form the basis of further discussion.

> ## Generation M: Misogyny in Media and Culture
>
> http://sk.sagepub.com/video/generation-m-misogyny-in-media-and-culture

This *Documentary*, which features academics such as Tom Keith, Jean Kilbourne, Kimberly Salter, and Jackson Katz focuses on the ways that women are represented in contemporary media culture, arguing that much of it can be considered misogynistic. The documentary focuses on how misogyny is manifested through the routine sexual objectification of women in films, music, TV, and advertisements. It discusses musicians such as The Pussycat Dolls, Fergie, Christina Aguilera, and Eminem; popular toys such as Barbie; video games such as Grand Theft Auto; advertisements for products such as Axe deodorant and Dove; and political commentators such as Rush Limbaugh. The documentary critiques the ways women are told they can achieve empowerment through sexually subjectifying themselves and traces the ways this subjectification has intensified in recent decades. In sum, the documentary criticizes the ways misogyny is normalized, arguing that it has very real implications for how women are then viewed and treated in everyday life and notes that by supporting and purchasing sexist media content, we are implying support for sexist messages as well.

Suggested Courses or Topics

This documentary can be used across courses that focus on the relationship between gender, media, and society. Course examples might include:

▶ gender studies,

▶ gender and the media,

▶ media, gender, and identity, or

▶ gender and sexuality.

Classroom Clips

Listed below are a few examples of clips that focus on key concepts:

▶ This clip explains why there is a need to study misogyny in the media. **Clip 00:45 – 1:20.**

▶ This clip explains what misogyny is and how it is manifested. **Clip 1:25 – 1:42.**

▶ This clip discusses how sexualized images of women are seen to be a route towards empowerment. **Clip 2:44 – 5:33.**

▶ This clip discusses how some music artists such as Pink have tried to challenge the sexualisation of women through her music. **Clip 5:57 – 6:30.**

▶ Advertizers role in producing sexist messages is discussed here. **Clip 7:46 – 8:46.**

▶ Women are often portrayed as treacherous, self-serving, and in competition for one another over men. **Clip 10:41 – 11:38.**

▶ Changes in the appearance of Barbie dolls over time to become more sexualized are discussed. **Clip 13:48 – 15:33.**

▶ A discussion of the rise of the cosmetics industry is discussed here as well as the associated rise in eating disorders. **Clip 19:04 – 20:27.**

▶ A discussion of how women are surrounded by messages about dieting from a young age is discussed. **Clip 23:03 – 24:08.**

▶ The question, To what extent is the media responsible for eating disorders? is raised, with an example given about what happened in Fiji. **Clip 24:09 – 25:17.**

▶ The rise of cosmetic surgery is discussed, and questions are raised on if we should be teaching our daughters how to "look perfect." **Clip 25:17 – 28:30.**

▶ The concept of "gender training" is discussed here. **Clip 29:46 – 31:50.**

▶ Talking about how sexist attitudes, which develop with children, persist throughout people's lives, limiting their options. **Clip 35:21 – 36:22.**

- This section discusses the concept of "behavioral genetics"—that boys and girls are simply different. **Clip 36:23 – 37:48.**

- Here, the video suggests that how children are raised and socialized impacts how they will turn out as adults. **Clip 38:00 – 40:12.**

- The pressure for men to act tough is discussed here, particularly in relation to musical lyrics. **Clip 40:15 – 43:02.**

- Here, we are told about how men are programmed to be violent, and women are told to be attracted to these "bad boys." **Clip 47:30 – 49:17.**

- Violence toward women in the video game *Grand Theft Auto* is discussed here as well as why people like playing it. **Clip 55:14 – 56:57.**

Research Assignment

See below for some example assignments that you might use for students

1 The documentary discusses the concept of behavioral genetics (**Clip 36:23 – 37:13**). Define what it is and to what extent are such views still common place today?

2 Select one media genre (e.g., action films, hip-hop music, TV drama) and summarize key academic literature on the ways women are represented. To what extent do sexualized or misogynistic representations dominate, and what, if any, space is provided for challenges to these representations?

3 Feminist activists have long been interested in studying the sexist and misogynistic representations of women. Read and summarize two of the three key articles on this topic, and discuss the extent to which you think their findings still hold true today:

Tuchman, G. (1978). The symbolic annihilation of women by the mass media. In G. Tuchman, A.K. Daniels, & J. Bennett (Eds.), *Hearth and home: Images of women in the mass media* (pp. 3–38). New York: Oxford University Press.

Friedan, B. (2016). The happy housewife heroine. In K. Mendes (Ed.) *Gender and the media* (Vol. 2, pp. 3–28). London: Routledge), (Note: This article can also be found as Chapter 2 of Friedan's 1968 book *The Feminine Mystique*).
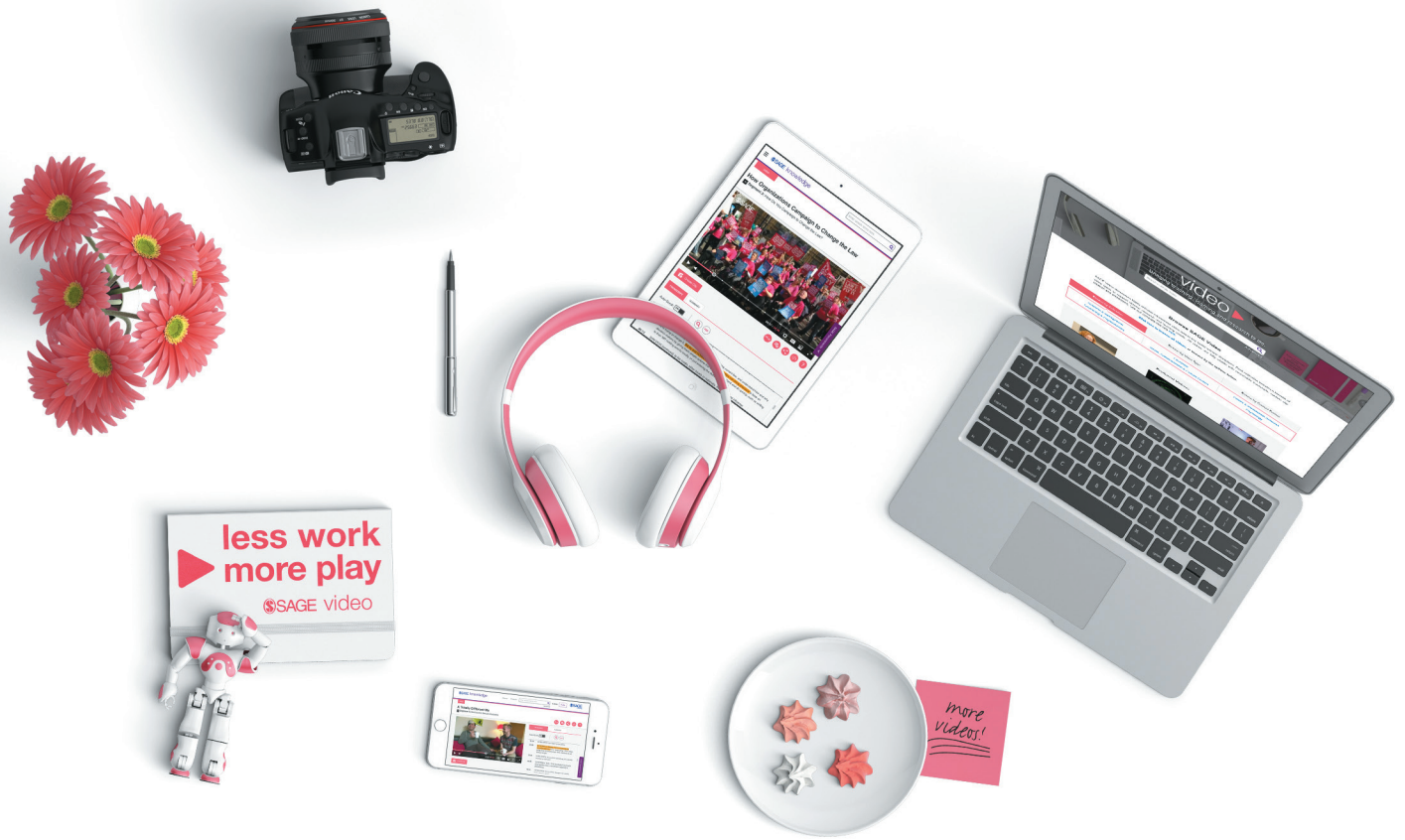
Goffman, E. (1979). Function ranking and the ritualization of subordination, In *Gender advertisements* (pp. 32–36, pp. 40–46). New York: Harper & Row.

Classroom Discussion

Here are some examples of questions which might be used for in-class discussion.

1 The documentary notes the ways that women are more likely than men to suffer from eating disorders (**Clip 25:03 – 23:05**). Why do you think this is the case? Are men less susceptible to media messages, or are media messages about thinness and beauty somehow different?

2 Eating disorder survivor Shelly Nelson argues that the media, such as magazines "hold a huge responsibility towards people striving to be that perfect person and have the perfect body and to be happy" (**Clip 29:57 – 29:23**). To what extent do you find yourself and your ideals of beauty influenced by the media? Can or should the media be forced to present more realistic images of women and what might that entail?

3 When thinking about the concept of gender training, reflect on your own life and the ways in which you have been socialized to act masculine or feminine. To what extent has this training been explicitly vs. implicitly enforced (e.g., your parents buying feminine dress and enrolling you in 'feminine' activities, vs. being verbally discouraged or bullied for challenging gender norms, e.g. boys being told not to cry).

4 In the video, Jean Kilbourne talks about how limiting performing one's gender can be. What if anything do you think can be done to make gendered characteristics more fluid? (e.g., better role models, education, etc.)

5 In the video, Jackson Katz notes of Eminem (and other artists) that if they were to write about people of color the way they write about women, their music would not be tolerated. To what extent do you agree with this, and why do you think lyrics promoting violence against women are accepted?

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Media, Communication, & Cultural Studies

Teaching with In Practice Video

Content Type

In Practice videos are generally brief (7–10 min) and provide first person or hands-on experience of a particular topic. Examples include public speaking, persuasion, or promoting a documentary film. *In Practice* videos brings together experts on the subject and are often filmed "on location." *In Practice* videos can be assigned to provide greater real life experience to students and can be viewed in class or as homework. Because of their practical nature, *In Practice* videos can be used to launch class discussion and to provide students with firsthand knowledge of what to expect if engaging with the subject material themselves.

> ### Media and Diversity at the BBC
> http://sk.sagepub.com/video/media-and-diversity-at-the-bbc

In this *In Practice* video, BBC Diversity Manager Hamida Ali discusses her role in assessing the extent to which the BBC reflects diversity of its audience in its content and workforce. Hamida discusses research undertaken by the BBC each year to assess how audiences perceive diversity—whether its gender, class, age, sexuality, religion, or the other characteristics protected under Equality Act 2010. She goes on to note the steps the broadcaster takes in ensuring that discriminatory barriers are removed from those who want to work for the BBC and that it recruits a diverse range of people from all parts of the UK.

Suggested Courses or Topics

This video can be used for students who study any media organization or issues of diversity. Course examples might include:

▸ journalism studies,

▸ media and gender,

▸ media and diversity, and

▸ media and communication.

Classroom Clips

Listed below are a few examples of clips that focus on key concepts:

▸ This clip shows Hamida describing her role at the BBC as one which focuses on "portrayal" and diversity of the audiences through various programmes and speaking with audiences about this. **Clip 0:56 – 1:14.**

▸ In this clip, Hamida discusses a recent piece of research on how audiences think about portrayals of gender, and how this is then fed back through the organization. **Clip 1:24 – 2:42.**

▸ Here, Hamida explains what "diversity" means, particularly in relation to the 2010 Equalities Act. **Clip 2:46 – 3:33.**

▸ In this clip, Hamida explains why diversity matters to the BBC. **Clip 3:35 – 4:15.**

▸ This clip addresses various strategies for programming in relation to diversity, both in terms of portrayal and its workforce. **Clip 4:16 – 4:57.**

▸ Here, Hamida shares the way the BBC analyses its content in relation to diversity across its range of programs. (e.g., age, ethnicity, and ability). **Clip 4:59 – 7:05.**

▸ In this clip, issues of class and geography are raised as two areas that the BBC needs to be particularly sensitive toward and hire and portray people from a range of classes and locations within the UK. **Clip 7:09 – 8:33.**

▸ Creative Diversity Networks is discussed in this clip, which works together to improve on-screen diversity. **Clip 8:35 – 9:45.**
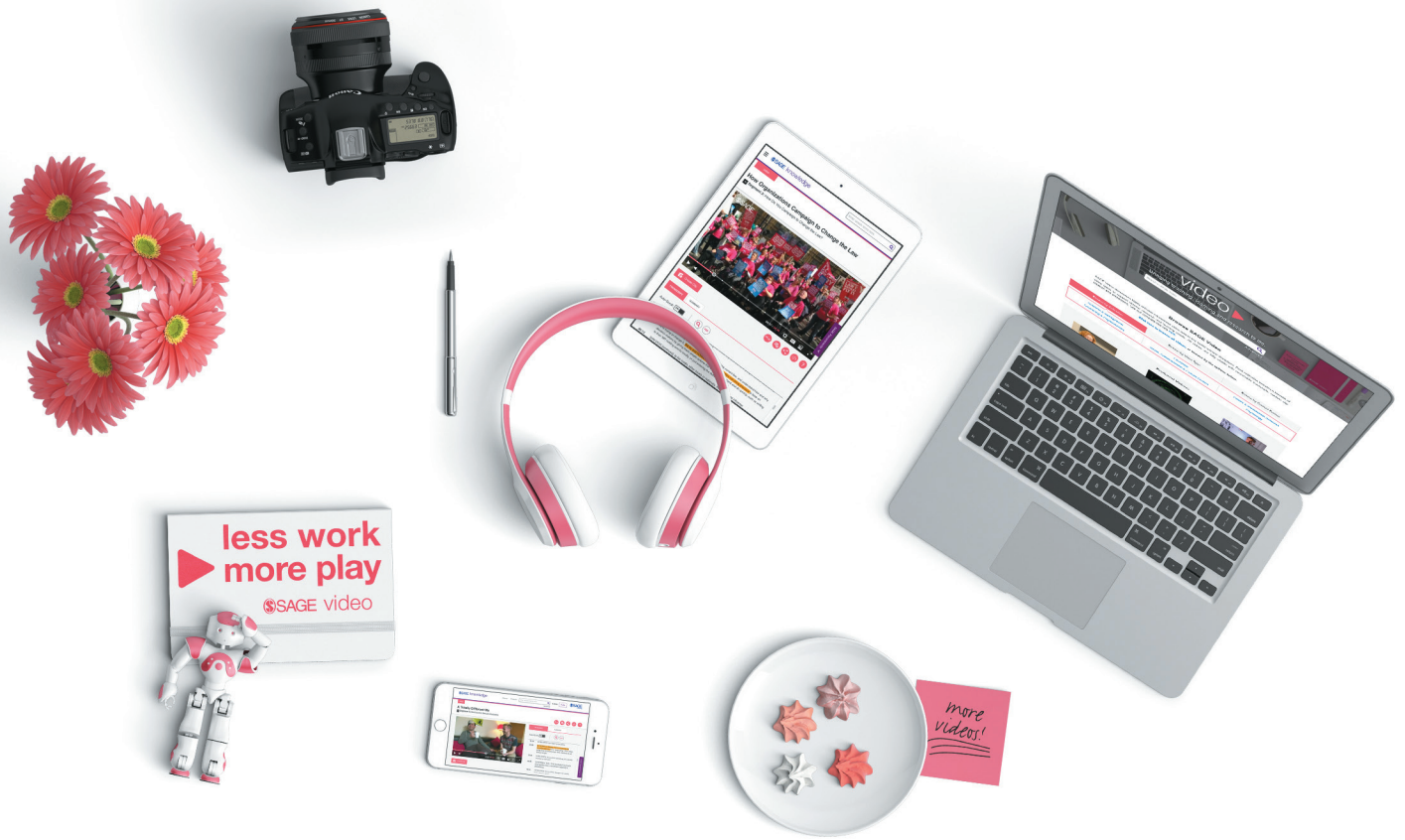
Research Assignment

1 Hamida Ali makes a point about why diversity in media content and the people who produce it is important in the video (**Clip 3:35 – 4:15**). Find, read, and summarize five key studies that address diversity in either programming or media workforces in the world.

2 Hamida Ali makes a point about why diversity in media content and the people who produce it is important in the video (**Clip 3:35 – 4:15**). Drawing from a range of academic sources, how does the UK compare to other nations?

Classroom Discussion

1 In this video, Hamida Ali explains why diversity is particularly important to the BBC as an organization that is funded by the taxpayer and government (**Clip 3:35 – 4:15**). But to what extent should other broadcasters (in the UK or around the world), not directly supported by the government or the taxpayer, be concerned about diversity?

2 Hamida Ali explains her role as a Diversity Manager in the BBC (**Clip 0:56 – 1:14**). What reasons does she give for why diversity is important for broadcasters such as the BBC and to what extent do you agree with this?

3 Do you think it's ever possible for the BBC to truly be a diverse organization, both in terms of content and its workforce? If so, what systems might be put in place to ensure this?

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Teaching with Interview Video

Content Type

Interview videos are often longer in length and can range from 30–60 minutes. Here, key scholars and thinkers share information about their areas of expertise and often provide a background of why these issues matter or how they came to study them in the first place. Because of their longer length, they can cover several key academic theories, concepts, and developments and provide an overall map of certain fields and the contributions they have made. Because *Interview* videos are lengthy, these might be best used as homework material. However, because these videos are often broken down into shorter segments, it is still easy to incorporate them into classroom activities and discussion or be used to devise assignments.

David Hesmondhalgh Discusses Political Economy of Media

http://sk.sagepub.com/video/david-hesmondhalgh-discusses-political-economy-of-media

In this interview, David Hesmondhalgh, Professor of Media and Music Industries at the University of Leeds, explains what the concept of the "political economy of the media" entails and details how he came to this area through his own interest in the music industry. Throughout the interview, he defines and discusses key terms such as "cultural industries," identifies key thinkers, provides an overview of key developments in the field, defines what constitutes critical research, and explains the value of education in media and communication studies and its practical value for students.

Dr. Hesmondhalgh also defines what's "new" in media studies and critiques the idea of a singular "global" position of media and communication studies. He also questions overly optimistic views of technology's ability to empower the powerless. He addresses the relationship between media and culture, the public impact of his research, and how media studies research contributes to society and social transformations.

Suggested Courses or Topics

This interview can be used for those students who want an overview of the concept of political economy or more information about the background into cultural industries more generally. Course examples might include:

- media and communication,
- cultural industries,
- political economy of the media, and
- sociology of media.

Classroom Clips

Listed below are a few examples of clips that focus on key concepts:

- This clip describes the concept of the political economy of the media and how it differs from media economics. **Clip 00:04 – 00:48.**
- Dr. Hesmondhalgh discusses his book *The Cultural Industries* and debates on the ways the cultural industries are changing (or not) over time. **Clip 1:56 – 2:42.**
- Here, the term "cultural industries" is explained. **Clip 2:42 – 3:30.**
- The famous cultural scholar Raymond Williams and Nancy Fraser are introduced here as well as their significance for Dr. Hesmondhalgh personally. **Clip 3:31 – 5:05.**
- Dr. Hesmondhalgh provides an overview of three key developments in studies on the political economy of the media: media production studies, anthropology of cultural production, and studies of cultural work. **Clip 5:06 – 7:42.**
- The decline of political economy studies is discussed here in direct relation to the rise of the Internet. **Clip 7:42 – 9:08.**
- In this clip, Dr. Hesmondhalgh makes a case for the best type of political economy research as that which provides "criticism and critique" of the way the media operate and those which engage with ethics. **Clip 9:09 – a 10:09**.
- Here, Dr. Hesmondhalgh discusses his own recent research and what he would like to explore in the future. **Clip 10:10 – 11:28.**
- The practical benefits of studying the media are discussed here. **Clip 11:29 – 13:15.**

- The concept of "critical" media studies is discussed in this clip. **Clip 13:15 – 14:42.**

- The role that education can play in creating a sense of strong ethics is discussed here. **Clip 15:29 – 15:59.**

- The concept of new media is discussed here. **Clip 17:05 – 18:25.**

- Dr. Hesmondhalgh discusses the position of the "global" in media and communication studies and argues there is no one global position. **Clip 18:26 – 19:32.**

- Here, the importance of understanding how the media operate in different geographical spaces and cultures is discussed. **Clip 19:33 – 21:24.**

- Dr. Hesmondhalgh discusses the importance of copyright and its political, economic, and cultural implications. **Clip 21:25 – 22:22.**

- How culture informs the media is discussed here. **Clip 22:22 – 23:19.**

- Key changes in media and communication studies are addressed here, particularly the rise of the Internet and "digital optimism" **Clip 25:09 – 26:09.**

Research Assignment

See below for some example assignments that you might use for students

1 In the video, Dr. Hesmondhalgh discusses a decline of political economy studies of media industries (**Clip 7:42 – 9:08**). However, this approach has certainly not died away, particularly for feminist scholars who use it to raise questions of power, production, and working conditions for women in the media and cultural industries. Find, read, and analyze five studies which take a political economic approach to issues of gender in media and cultural industries.

2 In the video, Dr. Hesmondhalgh makes a case for the best type of political economy research as that which provides criticism and critique of the way the media operate (**Clip 9:09 – a 10:09**). Drawing from recent political economy research of one cultural industry, what are some key criticisms and critiques that emerge and to what extent do you agree with them?

3 Dr. Hesmondhalgh defines critical media studies as research which "tries to make the world a better place" (**Clip 13:15 – 14:42**). Find and summarize three pieces of critical media studies research and discuss the extent to which you think this academic work can or has the potential to make the world a better place.

4 Dr. Hesmondhalgh argues that "you can't be a serious media scholar unless you take the idea of culture seriously" (**Clip 23:11 – 23:19**). Yet not all cultural artefacts or industries are valued in the same ways. Engage with academic literature on the concept of high and low culture and outline at least two key critiques of this distinction.

5 Dr. Hesmondhalgh argues that "you can't be a serious media scholar unless you take the idea of culture seriously" (**Clip 23:11 – 23:19**). In what ways can you find academic evidence that scholars are taking culture seriously? For example, what sorts of "cultures" are scholars interested in, and what are your views about how "worthy" some of these studies are.

Classroom Discussion

Here are some examples of questions which might be used for in-class discussion.

1 Dr. Hesmondhalgh explains that the political economy of the media is an analytical approach to examining the power the media have in modern societies (**Clip 00:04 – 00:48**). Drawing on your own experiences, what sorts of power do you recognize the media as having?

2 In the video, Dr. Hesmondhalgh defines the term "cultural industries" (**Clip 2:42 – 3:30**). Are there any aspects of the list which you think he missed, particularly in light of the rise of new media technologies?

3 In the video, the role that education can play in creating a sense of strong ethics is discussed (**Clip 15:29 – 15:59**). Thinking about your own experiences, how, if at all, have your values or morals been shaped through your education?

4 Debate Format: In the video, Dr. Hesmondhalgh provides a critical view of digital optimism—the view that new technologies will empower more people (**Clip 25:09 – a 25:58**). Create two groups. One which argues that new technologies have in fact empowered more people and one which argues that it has not or led to greater inequalities and powerlessness.
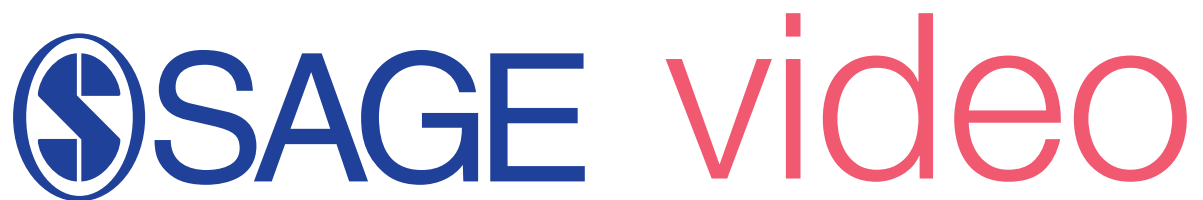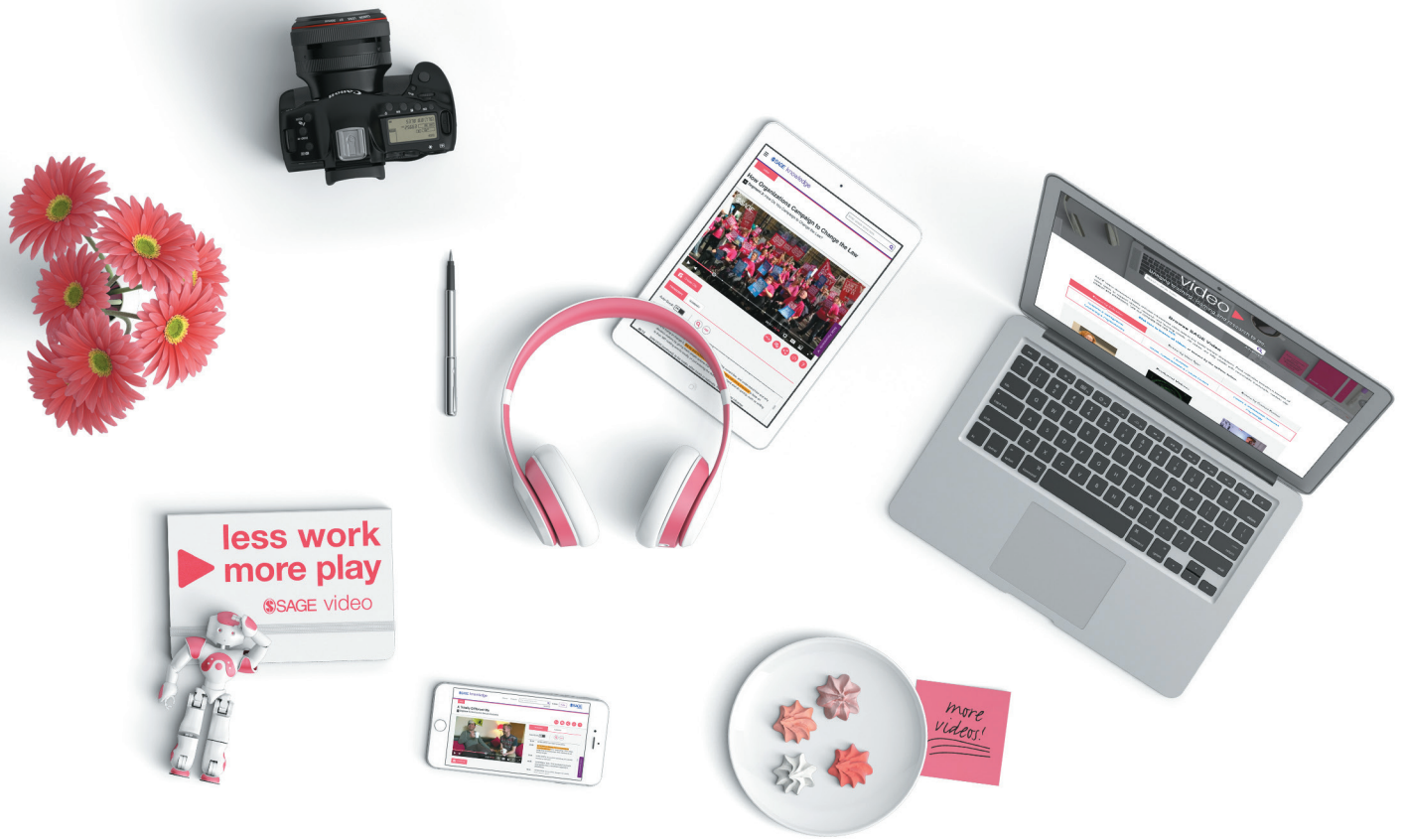
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Teaching with Tutorial Video

Content Type

Tutorial videos are generally brief (5–10 min) and examine one specific area of a particular discipline. Examples include construction and representation in media studies, digital media, and global media. Tutorials provide an overview of a topic; introduce key theories; and draw upon recent research, practice, and examples. *Tutorials* can be assigned as homework to be viewed outside of classroom or, because of their brief nature, can easily be incorporated into a lecture. Instructors can create quizzes from tutorials to assess students' knowledge. They can also serve as great launching pads for exciting classroom discussion and interesting assignments.

Digital Wars

http://sk.sagepub.com/video/digital-wars

In this tutorial, Dr. Adi Kuntsman, a lecturer in Digital Media at Manchester Metropolitan University, explains the ways digital media, the Internet, and mobile cultures are changing the nature of modern warfare. Drawing on the key concepts of "cyberconflict," "militainment," and "digital militarism," Dr. Kuntsman argues that digital communication technology has changed the way we think about wars and what we know about them.

Suggested Courses or Topics

This tutorial can be used in courses about digital technologies, conflict, security, or even gaming. Course examples might include:

- ▶ cyberconflict,
- ▶ cybersecurity,
- ▶ computer games,
- ▶ design and media, and
- ▶ peace and conflict.

Classroom Clips

Listed below are a few examples of clips that focus on key concepts:

- ▶ In this clip, Dr. Kuntsman explains how digital communication technologies are changing the ways the public understand, view, and come to know wars and wartime experiences. **Clip 00:22 – 1:37.**
- ▶ Here, Dr. Kuntsman outlines three key theoretical concepts: cyberconflict, militainment, and digital militarism. **Clip 1:38 – 1:50.**
- ▶ In this clip, we see the concept of militainment explained as the intersection between entertainment industries and militarism. **Clip 1:52 – 3:23.**
- ▶ The second concept of cyberconflict is outlined in this clip, as well as how it is changing the way we understand war today. **Clip 3:24 – 4:56.**
- ▶ Here, the final concept of digital militarism is explained as the process through which social media is being used to bolster patriotic militarist efforts. **Clip 4:57 – 6:14.**
- ▶ This clip discusses the implications of the concepts and trends addressed in this tutorial. **Clip 6:18 – 7:20.**

Research Assignment

See below for some example assignments that you might use for students

1 Dr. Kuntsman provides an overview of three theoretical concepts (cyberconflict, militainment, and digital militarism). Find, read, and summarize five key studies relating to one of these concepts.

2 Drawing on relevant academic sources, what, if any, are key theoretical differences between 'cyberconflict' as described here (**Clip 3:24 – 4:56**) and 'hacktivism'?

Classroom Discussion

1 When discussing the concept of cyberconflict (**Clip 3:24 – 4:17**), Dr. Kuntsman raises the following questions: "If hackers attach the computer infrastructure of another country, is that actually considered an act of war? Should it be considered an act of war? Should we have different rules of engagement?" What are your thoughts on these questions, particularly in relation to real-life and modern hacking events (e.g., the Russian hacking during the 2016 U.S. Presidential election)?

2 What are the implications of militainment or the ways that wars have increasingly become entwined with forms of entertainment (popular shoot-em-up video games) (**Clip 1:56 – 3:22**). Is there anything that can or should be done to challenge this? Should we work to discourage the war-as-entertainment mentality, particularly in an age of drone warfare?

3 Dr. Kuntsman described the concept of digital militarism (**Clip 4:57 – 6:14**). Using a range of social media platforms (Facebook, Instagram, and Twitter), find official army sites and explore the extent to which war is both "digitized" and "banalized." You should also be encouraged to explore the ways these official posts are shared, liked, and commented on.

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