

WRTG 3007-001: Writing in the Visual Arts

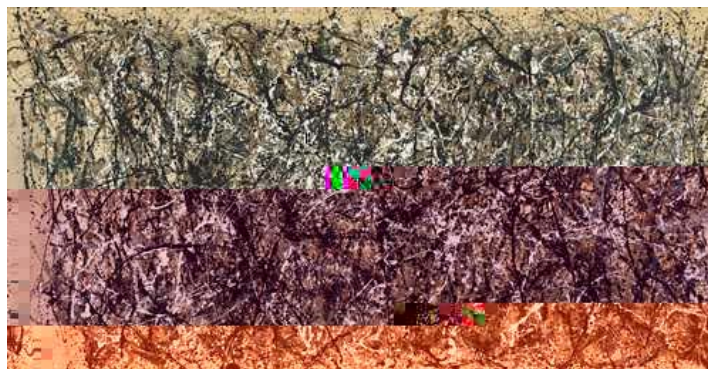
Media Ecology

Fall 2014

11AM - 11:50AM

Room: [DUAN](#) G2B41

Gary Hink, Ph.D

Email: gary.hink@colorado.eduOffice: [ENVD](#) 1B80 (3-4pm)Course website: <http://garyhink.net/course/F14/3007>D2L: <https://learn.colorado.edu>

Course Description

Writing in the Visual Arts is an upper division writing course designed to help studio art and art history majors become stronger and more skillful observers, thinkers, writers, readers and critics. Over the course of the semester, you will master a vocabulary and tone suitable for engaging in professional discourse about visual art, practicing through a variety of writing about visual art and art criticism: informal blog entries, analytic essay, curation and artist statements, critiques, and proposal. You will develop strategies for brainstorming ideas, collaborating, crafting insightful arguments, and composing through process (drafting, editing, revising). This involves critiquing your own work, the work of your classmates, and the work of professional writers and visual artists. Additionally, throughout the semester we will practice and develop an important skill of information literacy, researching art and disciplinary discourse using resources ranging from the CU library, studio and museum settings, and online/network platforms: examples and readings will often be selected individually and in groups, exploring areas of interest and applying knowledge from experience and major/field courses. Fundamentally, this course will have practical applications and theoretical inspiration for you as an informed artist.

Beyond this general objective of professionalization in your artistic discipline, we will further develop knowledge of—and academic writing about—aesthetic praxis with a focus on technology and media. This self-reflexive perspective should enhance both your understanding of visual art forms and practices as well as your writing proficiency concerning the field's discourse, including the use of media in your composed work. Examining and discussing visual art forms including new genres enabled by digital technology, students will study and apply the multiple modes of composing and communicating in textual, visual, and multimedia forms: specifically, by studying the rhetorical and mediated aspects of art forms and audience interaction. While this course draws upon the analytical skills of Literacy, it also enhances students' rhetorical perspectives and composing abilities using multiple modes—story, reference, expression, interactivity—in aesthetic authoring of multimedia works, including group Web curation and a personal artist website.

Overall, by applying and integrating insights from your art work and courses, we will generate key understanding by recognizing technological history and development related to art disciplines. This will be achieved by both observing and employing in composition the modes of the prevalent discourse—professional, scholarly, popular—emerging across Internet platforms and social exchange. What to make of this condition in “media ecology,” in theory and in practice as an artist in the age of “information overload”? Chiefly considering technology's impact upon art: how are media and network developments changing aesthetics, process, and reception?

Assignments and Grade Distribution

Attendance and Participation	20% overall grade
—Class activities/discussions and Blog responses	
4 Exercises (500 words/ 10 points each)	40 points
Project 1: Research Essay (webtext)	25 points
Group Project: Network Curating—Visual Art form	30 points
Project 2: Proposal (Multimodal Assemblage)	30 points

Assignments

Note: More detailed description will appear on course website, including requirements & evaluation criteria.

Assignments are designed to apply rhetorical concepts to complex forms of media analysis and networked communication.

- Readings in rhetorical concepts and contemporary media applicable to composing specialized discourse
- Analyses using content and perspectives from articles that explore current discourse about technology and culture
- Research into current issues using a range of materials, including online writing and academic articles
- Practice in common forms of networked communication and cultural discourse, modeled on examples studied in readings collectively and individually; extending rhetorical understanding and advanced writing strategies
- Generate ideas throughout process in varied compositions, developing communication for several audiences
- Written and oral critiques of the work of your peers, both during class and through online exchange.

➤ Please note that while this course is designed for students of upper levels, assessment focuses greatly on practical application efforts—more so than “final product” outcomes. Previous Web-design skills are not expected: rather, creative attempts and participation in all aspects are crucial parts of expectations for students’ work throughout the term.

Exercises (shorter work & warm-up compositions)

4 total; 10 points, 500 words + media

Posted to **personal blog**, these informal compositions illustrate attentive reading of assigned texts, progress toward project, and engagement with class topics relative to schedule. **Credit** is assigned for (1) submitting on-time with sufficient length; (2) demonstrating attention to class topics, content knowledge, and critical thinking, particularly by describing insights and connections; (3) providing thoughtful and relevant responses to prompts, through specialized discourse; (4) using specific examples from personal knowledge and/or respective readings; (5) while extending rhetorical knowledge and mastery of writing conventions, practicing efficient and effective prose (*i.e.* minimizing /avoiding summary, repetition, digression, and unnecessary discussion). Tentative prompts:

- Exercise 1** (due 12-Sept): Screen Self-Portrait (narrative using 4 personal databases)
- E.C. Exercise** (*optional*): Critique (250 words → 25 words → 140 characters → image)
- Exercise 2** (due 14-Nov): Art Event review
- Exercise 3** (due 23-Nov): Art Work/Event Update: Proposal for Network Media
- Exercise 4** (due 12-Dec): CraftScreen (website: C.V. + Artist Statement + Portfolio)

Project 1: Technology & Aesthetics—analytic **webtext** (1000 words, 25 points)

Overview: A research essay discussing critically an **artist, work, and medium** of your choice, as well as the aesthetic **processes/techniques** and impact of **technology**—proposing a new understanding from your **analysis**, for a specialized audience (discourse community).
Note: Extended guidelines and rubric will appear on the assignment page online.

Before composing this essay, you will compile an **Annotated Bibliography** (5 points) practicing information literacy skills.

Webtexts: “screen-based scholarly articles that use digital media to enact the authors’ argument.” ([Ball](#))

Project 2: Proposal for New Art Praxis — **multimodal assemblage** (30 points)

Overview: From research, observations, experience, speculate and illustrate idea(s) for updating work in your medium/discipline

Objectives:

- 1) Apply lessons and insights from the semester and your course/field work about technology, media, and art in network media ecology: propose new practices for art as database media, distributed aesthetics, “post-Internet,” embodied, etc.
- 2) Beyond speculating in discussion, use multimedia to convey **your ideas and experience** of the present networked media conditions
 - This “**assemblage expression**” will include diverse elements in multiple modes; network rhetoric and cultural logic; and materials from your entire “personal database”: stories and details from autobiography, school, community, and entertainment. The multimedia used—audio, video, images of all sorts—will be combination of found & original/created, digitally-manipulated. We will test and practice using various software throughout the term; no prior experience with digital authoring is necessary!

Assignments (continued)

Group Project Network Curating of Visual Culture (30 points)

Collaboration: Maintain **site** (through week 11) posting digital examples of visual culture—medium/form selected as group

- Platform options: PearTrees, Tumblr, Pinterest, Storify, Wordpress; social network account (*decide as group*)

Observe & discuss new practices & cultural forms across Internet platforms, art activities/events, artist Web presence

- Use [Storify](#) to document your posts (on blog) * Annotate reflection with “screenshots” and/or videos

Audience: public **and** specialized readers in field (discourse community); classmates plus outside class (social networks)

Objectives:

- 1) In context of **network media** and **digital culture**, examine new/current forms of art **works** and **discourse** (discussion). Start by selecting **one visual-culture form** as a group for focus (*e.g.* film/video, museum/gallery, photography)
- 2) Document recent and emergent examples of interest, with perspective connecting art and media/technology—observing forms, practices, audiences, reception, responses, and “institutions”(?)

Components (individual work):

Annotations (of your posts)	10 points; due S 09-Nov
Rhetorical Analysis & Critique	10 points; due S 24-Oct
Reflection & Proposal	10 points; due S 10-Nov

Blog Work (for group project and class participation credit)

- **8 entries** (minimum) for term, posted to **group site**:
media/culture example/s + framing (brief description; ~50 words?)
 - **Important** We will start class most days with **student examples** from **each group** (*arrange schedule*)
- **Annotations** for your posts to group site—on **your blog** (dedicated page). **Update** throughout project.
- Occasional group discussion and blog entries—projects, examples, readings, strategies, objectives
- Notes on readings and objects of study: preparation for projects (*e.g.* outlines/drafts for collaboration/feedback)

Overview:

Every student will create and maintain a **personal website** on [Wordpress](#) throughout the semester. This will be used for **Assignments—Exercises, Projects** 1 & 2, and individual work for **Group Project**—as well as for posting notes, discussing with classmates, and occasionally posting entries (ungraded, for blog credit). We will use our blogs in a variety of ways, including testing **media applications**; it is very important to keep up with the online work “outside” class sessions during this brief summer term. Your blog is the key opportunity to explore new ideas and terms from class discussions and readings: note observations, post **links** & **media**, pose questions, describe insights & connections; practice articulating ideas and developing scholarly voice.

Extra Credit Opportunities

- 1) Compose reply (blog about) a classmate’s Exercise (150-200 words; for participation credit).
 - * **Note:** all comments must be productive, relevant, perceptive, and above all respectful in order to receive credit.
- 2) For **participation** credit, post comments and/or blog entries; for **assignment** credit, write additional response.
- 3) Submit revised formal project for re-assessment, **with** reflection: process description and self-evaluation.

Course Policies

Attendance and Participation

» Review closely. «

Attending class is vital to one's success in this course, as we will both work through conceptual issues and develop practical approaches to projects; any lectures will be directly relevant to assignments (introducing concepts, framing examples, etc.). Class discussion and activities will occupy most sessions, including group work and testing authoring software. Daily participation is both expected and recorded for the "Attendance and Participation" percentage of the final grade.

Pro Tip: Participation demonstrates adequate preparation; this precludes pop "reading check" quizzes, which I will give if necessary. Also, each student will be responsible for preparing and introducing examples from group project (schedule arranged by group).

Important: Arriving late receives ¼ participation penalty; three times late will equate to an absence.

Every absence after the **third** will **reduce the final grade** by a letter; students **will not pass** after their **fifth** absence.

- Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, please arrange by email prior to absence. See full details at http://www.colorado.edu/policies/fac_relig.html

Contact

Email (CU account) is the best method for communication, and I will answer frequently. Contact me this way about absences (not required, but suggested); to schedule conference; to ask questions about course work (schedule, readings, activities, assignments). As these issues are not suitable for comments on the blog or for discussion during class, please discuss privately by email or before/after class. Given our fast pace in the brief summer term, **frequent communication is strongly suggested**. To this end, I will provide my office phone and professional Google Voice number on the first day of class, for urgent use only please.

An Overview: PWR Course Goals

Course Context & Summary

Open to Juniors and Seniors in the College of Arts and Sciences, WRWG-3020 (Topics in Writing) sharpens critical thinking and critical writing skills. The course focuses upon rhetorical forms students will use in academia, in the workplace, and in the professional art fields, across a full spectrum of persuasive strategies, including analysis and argument. This course reinforces skills taught in first-year writing classes and builds upon them, with a greater emphasis upon the situational quality of writing or upon rhetorical context: the relationship between writer, reader, subject, and purpose in the formation of a text.

Topics in Writing courses focus upon specific subjects; the topic serves as a means to an end—to create a knowledgeable audience and a context for discussion and writing: a discourse community. In a workshop setting, students engage in a dialogue with their audience, working out meaningful theses, testing rhetorical strategies, responding to objections and potential objections, and revising to meet the needs of their readers. Instructors expect a high level of student participation and emphasize each student's role as both writer and as audience: observant, inquisitive readers of the writings of others. Students should leave a 3007 class as more sophisticated writers who understand that the rhetorical situation—rather than a rule book—will invite unique responses based upon their particular goals.

In addition to practicing insightful reading and critical thinking, students in this course will work toward analyzing discussing topics in cogent fashion; in written work, they will practice supporting insights and arguments with textual evidence, while avoiding summary and uncritical repetition of ideas. From our examining materials both collectively and individually, students will ultimately be able to discuss cultural forms and rhetorical issues with new understanding. While the course assumes some familiarity with the topic, engagement with new material at sophisticated levels is expected, working toward advanced content knowledge: as an examination of writing in arts fields, class objectives focus mainly on efforts to extend rhetorical and apply media-studies perspectives—practical application, engagement efforts, motivated attempts, and participation are key expectations for students' work throughout the term.

Course Objectives (adapted from the Program for Writing and Rhetoric and CCHE)

Offered through the **Program for Writing and Rhetoric**, WRWG 3007 is designed to fulfill curricular requirements established by the University of Colorado at Boulder and the Colorado Commission on Higher Education.

The course is approved for College of Arts and Sciences **core upper-division curriculum for written communication**, building on skills practiced in the first-year writing core requirement by applying advanced understanding of rhetorical concepts to communication within specialized fields.

Course Objectives, Cont'd (adapted from the Program for Writing and Rhetoric and CCHE)

WRTG 3007 also meets **The Colorado Commission on Higher Education (CCHE)** criteria for an **Advanced Writing Course (GT-CO3)** in the Colorado system of higher education, with goals in **four key areas** related to **PWR objectives**:

Extend Rhetorical Knowledge // Rhetorical Situation

Rhetoric is the art of shaping words and images to move a particular audience to a specific purpose. An advanced knowledge of the rhetoric used within specialized disciplines sharpens the ability of a communicator to choose the most effective evidence, reasoning, and communication strategies for a professional audience and purpose. Readings will introduce the rhetorical concepts that serve as the framework for the course; articles and case studies will place networked communication about technology and culture into specific rhetorical contexts: discourse communities that involve positioning yourself within a particular context and addressing an imagined audience (readership).

Students should learn to exercise extended rhetorical skills:

- Frame issues, define and defend theses, invent and arrange appeals, answer counterarguments, and contextualize conclusions.
- Make decisions about form, argumentation, and style from the expectations of different audiences.
- Value writing as a collaborative dialogue between authors and audiences, critics, and colleagues.
- Develop topic-specific language that is appropriate for the defined audience while also intelligible to a non-expert audience.
- Address an audience; anticipate the thinking, questions, and possible objections of readers in academic and public contexts.

Extend Experience in Writing Processes

Writing—including the writing involved in speaking—is an ongoing process that requires multiple drafts as well as a range of strategies for developing, revising, and editing texts. Advanced skill in engaging the writing process increases both efficiency and effectiveness in generating work for networked communication. The prevalence of participation online also requires advanced skill in reciprocal critique of compositions by classmates.

As writers, students should be able to:

- Understand writing as an ongoing process that requires multiple drafts and various strategies for developing, revising and editing texts.
- Understand that revision is informed by critical dialogue; see the critical analysis of others' work as relevant to one's own writing.
- Develop skills in giving constructive feedback and incorporating feedback into your work, from workshops and online forums (D2L)
- Practice effectively using composing technologies such as multimedia, research tools, networked communication, and online platforms.

Extend Mastery of Writing Conventions // Mechanics and Style

The sequence of assignments will give you practice in analyzing and developing several forms of online communication; in interpreting and using the language of several discourse communities; and in designing strategies that effectively meet the expectations of specialized readers.

Students in WRTG 3007 should learn to:

- Convey meaning through concise, precise, highly readable language.
- Apply the basics of grammar, sentence-structure, and other mechanics integral to analytical and persuasive writing.
- Refine skills in editing and proofreading for presentation to audience.
- Use paragraph structure and transitional devices to aid the reader in following even a complex train of thought.
- Use voice, style, and diction appropriate to the discipline and rhetorical context, across varied writing forms.

Advance Content Knowledge // Critical Thinking and Its Written Application

The range of assignments as well as your examining the compositions of writers and your peers will heighten your awareness of the relationship between specialized content and various audiences, particularly those engaged with technology and culture. This awareness will aid your skillfully adapting content from readings and research to the expertise and expectations of a particular audience, through composition strategies that effectively communicate critical thinking about and knowledge of the course topic.

As writers and as readers, students should leave 3007 able to:

- Pose and develop questions about issues studied in academic readings, example articles, and case studies.
- Locate resources and use information for inquiry; critically evaluate sources for credibility, validity, timeliness, and relevance.
- Draw inferences from evidence; distinguish flawed from sound reasoning and premise; recognize, challenge, and respond to claims.
- Recognize a thesis and understand the relationship between thesis and support; distinguish description from analysis and argument.
- Structure and develop points of argument in coherent order to build case; as readers, recognize this structure and development within texts.
- See writing as form of personal engagement, demanding an awareness of inherent power of language and ability to bring about change.

Class Resources

The Writing Center is available free of charge for help on any aspect of your writing assignments for this course. *By appointment only.* For information, see <http://www.colorado.edu/pwr/writingcenter.html>

Message from The Writing Center. All students are invited to bring their writing to the Writing Center in Norlin Library for feedback and advice. Students are welcome to bring writing from any discipline at any stage of the writing process. Fifty-minute consultations with experienced writing consultants are available by appointment at no charge to CU students. Because the Writing Center is a very popular campus resource, please plan to make reservations at least one week in advance. Reservations can be made through the Writing Center website or in person.

Composition Help

If I see your writing needs to be addressed on the sentence level, I might require you to work with me in individual conferences or suggest that you consult the Writing Center. You are also welcome to consult me or the Writing Center on your own initiative.

University Policies

Academic Honesty and Plagiarism

» **Simply stated: do not plagiarize in this or any class.** «

Any essay that improperly presents material, whether deliberate or inadvertent, will not receive a passing grade for the assignment, under Academic Honesty rules. This includes primary, secondary, *any* online sources (“electronic,” “web,” etc); as well as unauthorized collaboration. Be sure to properly **quote/cite** all material, using MLA style. Plagiarism violations are subject to additional consequences beyond failing grade, under the Academic Honor Code.

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at <http://www.colorado.edu/policies/honor.html> and at <http://honorcode.colorado.edu>

Statement of Student Disability Services

If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at dsinfo@colorado.edu.

If you have a temporary medical condition or injury, see Temporary Injuries under Quick Links at Disability Services website (<http://disabilityservices.colorado.edu/>) and discuss your needs with your professor.

Statement on Classroom Behavior and Harassment

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran’s status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. Class rosters are provided to the instructor with the student’s legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies:

<http://www.colorado.edu/policies/classbehavior.html> & http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. The University of Colorado does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status in admission and access to, and treatment and employment in, its educational programs and activities. (Regent Law, Article 10, amended 11/8/2001). CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://hr.colorado.edu/dh/>

Class Schedule

Note on Personal Responsibility

The schedule for the entire semester appears below and will be updated online. Any revisions will be announced in class, and any major announcements (e.g. emergency cancelation, due-date changes) will be sent by email. **Be sure to check the course website and your CU email daily.** You are responsible for knowing and following the schedule, especially daily preparation for readings and assignment due dates. Assignment descriptions will appear in detail online; in class, we will review and discuss the directions once for each assignment, which you are responsible for examining closely. Detailed questions about course work should be discussed through email and/or in individual conference. Discussions about the projects will also occur on the blog (in comments).

Overall, we have a reasonably-paced schedule to complete the stated goals. Please prepare accordingly and devote time to managing responsibilities—knowing as well that I am always glad to answer questions and assist whenever needed!

Tentative Schedule—Classes, Readings, and Assignments

➤ *subject to change; consult [website](#).*

M 25-Aug	First Class	Discuss: Syllabus + Course Goals
W 27-Aug	Technical Setup: Wordpress Tutorial	Review: Course Goals & Tasks
F 29-Aug	Discuss: Student group focus ideas PBS Digital Studios: “The Art of Data Visualization” video (2013)	In-class writing: Art + Media Experience *Links in description
M 01-Sep	No Class—Labor Day	
W 03-Sep	Discuss: artist statement (bring models) Activity: Finalize groups + setup sites	Due: Blog entry (artist statement draft)
F 05-Sep	Activity/focus: drafting group-site “curatory vision”	* Begin network curating (posting to group site)
Act I Art in Media Ecology — Project: Analysis Webtext		
M 08-Sep	PBS Digital Studios: “The Art of Glitch” video Images: Glitch Safari + Trevor Owens: “Glitching Files for Understanding” The Signal: Digital Preservation (2012)	
W 10-Sep	Choose 1 Artists Papers (e.g. “my autobiographical media history”) from Women, Art, and Technology (2003) Activity: personal narrative warm-up	* drop deadline
F 12-Sep	Due: Exercise 1 “Screen Self-Portrait”	
M 15-Sep	Introduction to <i>Media Archaeology</i> by Huhtamo & Parikka (2011) <i>optional:</i> Parikka & Hertz, “Archaeologies of Media Art” CTheory.net (2010)	
W 17-Sep	Articles from Colossal (1 per group)	Due: Blog entry
F 19-Sep	Discuss/Activity: Research, Library Resources— <i>especially</i> Oxford Art Online read: “Metropolitan Museum of Art Releases 400,000 Images Online” Colossal	
M 22-Sep	Activity/focus: Information Literacy & Database Aesthetics <i>via CULibrary:</i> Grove Art Online, Encyclopedia of Aesthetics, The Oxford Companion to Western Art	
W 24-Sep	excerpts from <i>Short Guide to Writing About Art</i> (Barnet) Activity/Groups: compiling & evaluating materials	Blog entry: Research/Article
F 26-Sep	Activity: Essay preparation—organization (create draft outline) Due (S 9/28): Annotated Bibliography (5 points)	
M 29-Sep	(<i>workshop</i>) Activity: Review Techniques for Project Groups: online discussion (before & after presentation)	
W 01-Oct	(<i>workshop</i>) Peer Review * Draft prepared	Blog Entry: <i>optional / extra credit</i>
F 03-Oct	Project Workshop (Digital Rhetoric: Invention + Arrangement) —work in progress, to “troubleshoot” & revise in class	Due (S 04-Oct): Essay/Webtext
Act II Database Aesthetics — Project: Group-Curating Wrap-Up (components)		
M 06-Oct	Mini-lecture: <i>Technological Media</i> Discuss/activity: Database Aesthetics	
W 08-Oct	Jussi Parikka, “Circuit Bending Media Archaeology into an Art Method” Leonardo (2012) PBS Digital Studios: “Will 3D Printing Change the World?” (2013) video	
F 10-Oct	Focus: <i>Group curating materials/examples</i> Discuss/review: critique form (bring examples)	Due: Blog entry (essay reflection)
	Due (S 10/11): Optional Exercise (<i>extra credit</i>): Critique	

Tentative Schedule

M 13-Oct	Read/discuss CFPs “Digital Embodiment,” “Visual Art and Materiality,” “Virtual Configurations in Contemporary Art and Museums”	Focus/Issue: Discourse Communities	
W 15-Oct	View/Discuss: Amerika, “ Museum of Glitch Aesthetics ” (Review)		Due: Blog entry
F 17-Oct	Focus: Group curating materials/examples		
M 20-Oct	Cramer, “Post-Digital Aesthetics” e-permanent (video lecture)		
W 22-Oct	Read/Discuss: excerpts from <i>Short Guide to Writing About Art</i> (Barnet)		
F 24-Oct	Focus: Group curating materials/examples Due: Rhetorical Analysis (project component)	Activity: Rhetorical Analysis warm-up	
M 27-Oct	<i>Fibreculture</i> articles (issue TBA)	Discuss: media & rhetoric (from analyses)	
W 29-Oct	Focus: Group curating materials/examples		Due: Blog entry
F 31-Nov	Focus/Activity: connecting to field/major/course (bring/share assignment and/or project)		
M 03-Nov	(<i>workshop</i>) Group Collaboration	Activity: Project Components (Annotations; using Rhet Analysis)	
W 05-Nov	(<i>workshop</i>) Group Collaboration	Activity: Project Components (Reflection & Proposal)	
F 07-Nov	Group Curating: Presentations / Videos		
	Due (S 08-Nov): Annotations (of Posts)		
	Due (S 09-Nov): Reflection & Proposal		

Act III Post-Internet Art—Project: Praxis Proposal

M 10-Nov	Read/discuss: <i>Fibreculture</i> issue 7 *choose article	Discuss: Project (intro)	
W 12-Nov	<i>Fibreculture</i> issue 7 *choose article	Focus: “Distributed Aesthetics”	Due: Blog entry
F 14-Nov	Read/Activity: “An Exercise in Net Art 2.0” from <i>remixthebook</i> Due (S 15-Nov) Art Event review		
M 17-Nov	Read/discuss: <i>Fibreculture</i> issue 21 *choose article	Focus/discuss: Affect & Digital Art	
W 19-Nov	Read/discuss: <i>Fibreculture</i> issue 21 *choose article		Due: Blog entry
F 21-Nov	Read/Activity: “Exercise in Postproduction Art and Theory” from <i>remixthebook</i> (warm-up toward project) Due (S 11/22): Exercise 3 (Art Event Update)		

Fall Break No Class (Mon 24-Nov – Fri 28-Nov)

M 01-Dec	Discuss: Project development	Due: Prospectus (<i>brief project proposal</i>)
W 03-Dec	<i>workshop:</i> Led by Groups 1 & 4	
F 05-Dec	<i>workshop:</i> Led by Groups 2 & 3	Due: Optional Exercise (<i>Extra Credit</i>) or Revised Essay
M 08-Dec	Due: Proposal Project	Presentations
W 10-Dec	Presentations	Blog Entry: <i>optional / extra credit</i>
F 12-Dec	Due: CraftScreen Exercise (website: C.V. + Artist Statement + Portfolio/sketch)	

“Art indeed struggles with chaos, but it does so in order to bring forth a vision that illuminates it for an instant, a Sensation”
— Deleuze & Guattari, *What is Philosophy?* (204)