

## WRTG 3020-034: New Media & Civic Engagement Participation Network

Fall 2014  
Gary Hink, Ph.D  
Course website: <http://garyhink.net/course/F14/3020>

2pm – 2:50pm  
Email: [gary.hink@colorado.edu](mailto:gary.hink@colorado.edu)

Room: [HUMN 160](#)  
Office: [ENVD 1B27C \(3-4pm\)](#)  
D2L: <https://learn.colorado.edu>

### Course Objectives

“Most young Americans possess little of the knowledge that makes for an informed citizen, and too few of them master the skills needed to negotiate an information-heavy, communication-based society and economy. Furthermore, they avoid the resources and media that might enlighten them and boost their talents” (16)—so asserts Mark Bauerlein in *The Dumbest Generation: How the Digital Age Stupefies Young Americans and Jeopardizes Our Future* (2009). This position presents our point of Contrast: that our lack of “critical thinking” and deliberative reason preclude democratic citizenship; these reactions and conservative technophobia are articulated increasingly, on-going in recent publications and attitudes (for instance, about “millennials”). In contrast, we will explore the “public pedagogy” (Portman-Daley) potential of the Network as [participatory community](#), guided by the theory of Gregory L. Ulmer. *Electronic Monuments* (2005) provides the method and general project, working in “[electracy](#)”—the emergent apparatus beyond literacy—to engage “the Internet as living monument” (xv) and the “group subject” of electronically-mediated networks: “a primary site of self-knowledge both individual and collective, and hence a site supporting a new politics and ethics, as well as a new dimension of education” (xxi). Using the cultural logic of contemporary media forms—particularly digital culture, memes, social platforms—we will develop the potential for new academic work as civic engagement through a series of innovative projects, which cultivate the unique skills and intuition of responsible “[network participants](#).” Combining critical thinking, reflexive insights, and creative expression: the “Target” of our experiment will compose mediated expressions of “collective self-knowledge” (140) and participatory experience.

### Overview

This course proceeds from the fundamental understanding that we are in the midst of an apparatus shift beyond literacy toward an emerging paradigm of “[electracy](#).” Ulmer explains that ‘Electracy “is to digital media what literacy is to alphabetic writing: an apparatus, or social machine, partly technological, partly institutional” ([Networked](#) 2009). The effects of this shift impact not only communication and identity formation, but cultural forms and social experience as well: one goal of this course is to employ the technological transitions and new logic familiar to us in network society toward productive ends. A second part to this premise is that the prior “television age” involved audiences’ passively receiving the dominant culture as “consumers”; in contrast, the “network age” situates us in a participatory role regarding information, media, and discourse. We will thus both study and exploit the rhetorical implications of this on-going shift for new forms of “civic” discourse. The key understanding of the transition to the new apparatus or technological paradigm will be achieved by employing the modes of the prevalent discourse emerging today—social networks, memes, games, viral circulation—examining these rhetorical phenomena and applying strategies in our innovative compositions, culminating with a “MemeMemorial.” While this course requires analytical skills for writing, it also draws upon (and enhances) students’ abilities with narrative, images, and expressive media in the mode of aesthetic authoring, using freely-available software and Web platforms.

There are three levels at which we will examine these issues, perspectives and questions to keep in mind during our study:

1. Technology, media, and network developments: impacting possibilities and forms of social rhetoric.
2. Shifts toward new and active roles, specifically in “civic discourse” and participatory culture.
3. Lessons of digital rhetoric to be applied for network communication & circulation about contemporary social issues.

### Required Texts

Gregory L. Ulmer, *Electronic Monuments* (Minnesota UP, 2005)

Additional articles hosted **online** (Web and D2L)—see schedule (page 7) and course site for links

“My optimism about new media for the society as a whole is based on the correspondences among the features of digital hypermedia, the associative logic of creative thinking, and the aesthetics of popular culture. The fears about *the society of the spectacle* based on a culture of images that undermines critical thinking are countered in this pedagogy by the importance of imaging in the creative process and the contribution of imagination and visualization to problem solving.”  
— Gregory Ulmer, *Internet Invention*

## Assignments

**Note:** detailed descriptions appear on course website, including prompts/requirements

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, class assessment focuses greatly on practical application efforts (more so than “final product”). Previous Web-design skills are not expected: creative attempts and participation in all aspects are crucial parts of expectations for students’ work throughout the term.

### Project 1: “Ensemble Experience”: Networked Community (20 points; due 27-Sep)

**Challenge:** How to convey the lived dimension of mediated community experience, group participation in social network?

- 1) Applying rhetorical knowledge from research, compose multimedia expression of network identity (“screen self-portrait”)
  - Using contemporary cultural forms as guide, design a site (e.g. Wordpress, Wix, Prezi) through multiple media and modes
  - “The Internet as living monument...delivers or gives the consultation as a collective figure.” (*Electronic Monuments* p. 155); “the borders of identity—of the group subject (between individual and collective)—become writable.” (xviii)
- 2) “Add to your site the documentation of an exemplary story from your community, about a person or event that your community identifies with and tells about itself in its celebrations, festivals, naming practices...[and] memorials.”
  - “notice how the community [...] focalizes the story”; task: “find the point of view that expresses the values of the community”; “locate the interpellation, what the community thinks for us, and prior to us” (*Internet Invention* p. 191-2)

### Project 2: Network Engagement (with collaborative work) (30 points; due 01-Nov)

**Challenge:** How to engage the memesphere, undertaking responsibility for addressing a social issue?

**Network Presence** (*weeks 7-10*): Address topic selected as group (week 6); Community problem + “Clicktivism” case study

- Use exemplar(s): e.g. HelloCoolWorld, Florida Research Ensemble, Adbusters, Critical Art Ensemble
- Each student: 10 “posts” (minimum) to group’s social network account: e.g. Facebook page, Twitter account, Tumblr, Pinterest
  - Log participation and “track” effects (e.g. “shares”); dedicated section of your blog for **annotations**
- Produce collaborative “**Problem Emblem**” for social-media account and for network circulation (in/by **week 10**)
- Use variety of media and multiple modes, from both source materials and “personal databases”
  - Apply “meme logic” studied (explain in Poetics). Create 1 original/composite image, able to be remixed & circulated.

**Part II** (due S 01-Nov): **Digital Rhetoric**—critical prose with advanced content knowledge & perspective (4 sections)

- Case Study Results (Rhetorical Analysis); Group Participation: links to & annotations about “posts” in Part 1 (weeks 7-10)
- Proposal (“Poetics”): ideas for creating MemeMorial (Project 3)—cultural logic, networked, viral potential, etc.
- Reflection: experience, insights, apparatus theory applied

### Project 3 “MemeMorial” —Assemblage Testimony (30 points; due 13-Dec)

**Challenge:** “The goal of cumulative MEMorials is collective self-knowledge.” (*EM* p.140)

**Part I** “*The Mediated Witness*”: “design an electrated commemoration—a Memorial—for a disaster” (xxxiii)

- “The MEMorial is a practice developed for a new institutionalization of civic life online (beginning with the Internet as a virtual public sphere).” — “an interface by means of which citizens could consult the collective wisdom of Internet databases.” (xxxiv-v)
- “a practice for consultants with only mediated access to the data of problems. A preliminary question concerns how to adapt the lived, direct experience (as victim, eyewitness, or bystander) of disaster to a practice treating mediated experience.” (xxix)

**Part II** Compose an assemblage—“experienced expression”—for mediated consultation & to circulate within the network.

- “The MEMorial shows us not our fate, but our situation. The Internet is a *living monument*. The EmerAgency offers a practice for a virtual civic sphere that does for the imagination what statistics does for the intellect.” (p.176)
- Goal: “to do for the community as a whole what literacy did for the individuals within the community. Could a community go to school collectively? The Internet is the place of this scene of instruction, and the EmerAgency provides the pedagogy” (xxvi)

## Assignments (continued)

### Exercises / Reading Responses

(5 total; 10 points, 500 words each)

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; **(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)** with specific examples from personal knowledge and/or respective readings, **(5)** while extending rhetorical knowledge and mastery of writing conventions, practicing efficient prose (*i.e.* minimizing /avoiding summary, repetition, digression, and unnecessary discussion).

Prompts and tentative due dates:

- Exercise 1** (due 13-Sep): Network Rhetoric Analysis
- Exercise 2** (due 11-Oct): “Experienced Image” (apparatus reflection)
- Exercise 3** (due 25-Oct): “Memesphere Poetics”
- Exercise 4** (due 15-Nov): “Cognitive Map” (*EM* p.94)
- Optional Exercise (*extra credit*) “Primal Scene” (*EM* p. 143)
- Exercise 5** (due 22-Nov): “Database Linking” (*EM* p.183)

### Blog Work

- 10 weekly **entries** (minimum) for term: 200 words + classmate **comment**. (Credit/no credit assigned)  
Plus sections: “Network Witness” + “Inventory” (Research Journal—updated for each project)

Every student will create and maintain a blog throughout the semester, beginning **week 2** and due each Wednesday except when noted (*e.g.* project weeks). Entries are informal (ungraded); consider as “Experiment Journal,” testing ideas relating to textbook & readings: *e.g.* note observations, post associative **links & media**, pose questions, describe insights—particularly connections between texts/issues and information or examples external to class. Prompts, suggestions, and further instructions will appear online throughout the term; stated simply, the main “template” is combining one specific point from class with personal example. An enjoyable and productive effort toward our study, this work offers opportunity for several objectives: practice engaging issues critically; articulating ideas, developing scholarly voice in writing; discussing material with classmates (through comments/replies) beyond classroom meetings. Likewise, **one comment** to a classmate’s entry is required.

- **“Network Witness” (Blog Assignment):** “Monitor the daily news until you find a report or story that troubles you or stings you in some way. Document the story and do some research on the background of the problem and the policy issues related to it.” (p.65) “Start an archive of pictures and text found on the Internet that could serve as a vocabulary of stock representations of your news event as a scene.” (p.71)
- Blogging serves a key function in our learning process, particularly as reflexive knowledge: compiling notes on digital media “relays” for later application, recognizing relevant models from all **databases**, and testing new types of writing with media and web design. The “Inventory” of notes compiles “materials” and rhetorical ideas for projects, updated periodically as preparation for studio workshops led by groups.

### Extra Credit Opportunities

- 1) Comment upon or “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) Compose an additional blog entry (blog credit), for instance Project self-evaluation and/or reflection
- 3) For assignment credit, compose an additional response. (*see prompts*)

### Assignments and Grade Distribution

5 “Exercises” (short assignments, 500 words)	(10 points each)	25% overall grade
Project 1: Ensemble Experience	(20 points)	15%
Project 2: Network Engagement (with group work)	(30 points)	20%
Project 3: Assemblage Testimony—MemeMorial	(30 points)	20%
Attendance <b>and</b> Participation		20%
– discussion in-class and online, plus two Group-led Workshops		
– Blog assessment: weekly Entries (10 min.); “Network Witness”; “Inventory” (notes)		

## 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. As class discussion will occupy most sessions, daily participation is both expected and recorded for the "Attendance **and** Participation" percentage of the final grade. Participation demonstrates adequate preparation (regarding readings, screenings, ideas); this precludes my giving pop quizzes, to which I will resort if necessary in order to ensure expected attention to tasks.

**Hint:** Participation illustrates having prepared; this precludes my giving pop "reading check" quizzes, which I will do if necessary. Additionally, each student will be responsible for preparing and participating within a group presentation **twice** during the semester, synthesizing readings and media with toward particular techniques and approaches for the projects.

**Note: Arriving late** receives  $\frac{1}{4}$  participation penalty; **three times late will equate to an absence.**

Finally, 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 this by email prior to absence. See full details at [http://www.colorado.edu/policies/fac\\_relig.html](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 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, WRTG-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 civic domain, 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 3020 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 does not assume familiarity with the topic, engagement with new material at sophisticated levels is expected, working toward advanced content knowledge: as an examination of technology and culture, 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**, WRTG 3020 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 3020 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 3020 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 3020 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](mailto: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](mailto: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](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code)

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## 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 two major projects will also occur on the blog.

Overall, we have a complex but logically-timed schedule to complete the required goals. Prepare accordingly and devote effort to managing responsibilities independently—knowing as well that I am always glad to answer questions and assist as needed.

### Tentative Schedule—Classes, Readings, and Assignments

➤ *subject to change; consult website.*

M 26-Aug **First Class** Discuss: Syllabus + Course Goals  
 W 28-Aug Review: Course Goals & Tasks Technical Setup: WordPress Tutorial  
 F 30-Aug Gladwell, “Small Change” [The New Yorker](#) (4-Oct. 2010) Activity: propose groups focus/issues

M 01-Sep **No Classes—Labor Day** \***Finalize groups** focus/issues  
 W 03-Sep Read/Discuss: *Electronic Monuments* “Introduction: The EmerAgency” Focus: Method  
 F 05-Sep Zuckerman, “[The connection between cute cats and web censorship](#)” (16-July 2007)  
 + Jenkins, “[Why Participatory Culture Is Not Web 2.0](#)” (2010) \* *Begin “network witness”*

### Stage I Mediated Community — Project: “Ensemble Experience”

M 09-Sep Readings (select) [Into the Blogosphere: Rhetoric, Community, and Culture of Weblogs](#) (2004) Focus: Discourse Community  
 W 10-Sep [Facebook & Philosophy](#) (2010): Bogost (21-32), Butera (201-12), Lattimore (181-90) **PDF (D2L)** \***Drop Deadline**  
 F 12-Sep [Fb+Phil: Beavers](#) (89-96), [Vejby](#) (97-108), [Scholz](#) (241-52) **PDF (D2L)** Focus: “Rhetorical Situation” 2.0

**Due** (S 13-Sep): **Exercise 1**

M 15-Sep Ridolfo & DeVoss: “Rhetorical Velocity and Delivery” [Kairos](#) 13.2 (2009)  
 W 17-Sep Rice, “The Making of Ka-knowledge: Digital Aurality” (2006) *Computers and Composition* 23 (**PDF in D2L**)  
 F 19-Sep Brown, “Composition in the Dromosphere” (2012) *Computers and Composition* 29.1 (**PDF in D2L**)

M 22-Sep **Studio** (workshop): led by Groups 1 & 2 **Due:** Inventory update (class preparation)  
 W 24-Sep **Studio** (workshop): Groups 3 & 4 Weekly Blog Entry: *optional / extra credit*  
 F 26-Sep **Project Workshop** (cpu lab)—praxis, “tech-support,” peer feedback (work in progress)

**Due** (S 27-Sep): **Project 1**

### Stage II Network Engagement — Project: Beyond “Clicktivism”

M 29-Sep **Case Study (Group topic)** + [HelloCoolWorld](#) campaigns \* *Begin group project*  
 W 01-Oct [White, Micah](#). “Rejecting Clicktivism.” [Adbusters.org](#) (4 Aug. 2010)  
 + “Clicktivism is activism degraded into advertising.” [Adbusters.org](#) (08 Oct 2010)  
 F 03-Oct Zuckerman, “[New Media, New Civics?](#)” (06-Dec 2013) **Blog entry:** Project Reflection

M 6-Oct Critical Art Ensemble, *The Electronic Disturbance* (1993) **excerpts online** + “Tactical Media” **examples**  
 W 8-Oct Critical Art Ensemble, *Electronic Civil Disobedience* (1996) **excerpts online** (ebook)  
 F 10-Oct **Case Study (Group topic)** + “[Interview with Rita Raley](#)” (on “tactical media”)

**Due** (S 11-Oct): **Exercise 2**

## Tentative Schedule

M 13-Oct	Brown, " <a href="#">From Activism to Occupation</a> " (2013) <i>Currents in Electronic Literacy</i> + <b>Case Study</b> (Group topic)
W 15-Oct	Jones, " <a href="#">Networked Activism, Hybrid Structures, and Networked Power</a> " (2013) <i>Currents in Electronic Literacy</i>
F 17-Oct	Portman-Daley: " <a href="#">Subtle Democracy: Public Pedagogy and Social Media</a> " (2013) <i>Currents in Electronic Literacy</i>
M 20-Oct	Lessig, <i>Remix</i> (2008)—selected chapters, <a href="#">free eBook</a> (excerpts PDF in D2L) + <b>relays</b> (mash-ups, videos, student examples)
W 22-Oct	Reed: "Stings and Scalpels: Emotional Rhetorics Meet Videogame Aesthetics" <i>Currents in Elec Literacy</i> (2010)
F 24-Oct	Jane McGonigal: "Gaming can make a better world" <a href="#">TED.com</a> (2010) + case study with <b>new topics</b> : Apps, Augmented Reality, Social Games

**Due** (S 25-Oct): **Exercise 3**

M 27-Oct	<b>Studio</b> Group Collaboration	Review: Project Components (Start annotations)
W 29-Oct	<b>Project Workshop</b> : praxis, review, peer feedback on work in progress	<b>Blog Entry</b> : <i>optional</i>
F 31-Oct	<b>Due</b> : Annotations	Discuss: Final components
	<b>Due</b> (S 01-Nov): Rhetorical Analysis; Reflection & Proposal (S 02-Nov)	

### Stage III

### Assemblage Testimony—Project: "MemeMorial"

M 03-Nov	<i>Elec. Monuments</i> "Introduction: The EmerAgency"	* <i>Shift</i> "network witness" focus
W 05-Nov	<i>Elec. Monuments</i> Chp. 1 "Metaphoric Rocks (Founding Tourists)"	
F 07-Nov	<i>E.M.</i> Chp. 2 "The Traffic Sphere (A MEMorial Prototype)"	<b>Due</b> : Blog entry

M 10-Nov	<i>E.M.</i> Chp. 3 "The Call (Abject Monuments)"	
W 12-Nov	<i>E.M.</i> Chp. 4 "Transversal (Into Cyberspace)"	
F 14-Nov	<i>Logorama</i> (2009) + other <a href="#">online</a> culture example (TBA)	Focus: Contrast (Culture)

**Due** (S 15-Nov): **Exercise 4**

M 17-Nov	<i>E.M.</i> Chp. 5 "Formless Emblems (Testimonial)"	
W 19-Nov	<i>E.M.</i> Chp. 6 "The Agency of the Image (Upsilon Alarm)"	
F 21-Nov	Carter & Arroyo (2011): "Tubing the Future: Participatory Pedagogy and YouTubeU in 2020" ( <b>PDF</b> )	

**Due** (S 22-Nov): **Exercise 5**

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

M 01-Dec	<i>E.M.</i> Chp. 7. "Justice Miranda (A Conceit)"	
W 03-Dec	<i>E.M.</i> Chp. 8 "Soft Wishing Y (A Collaboration)"	Blog: <i>Final</i> "network witness" entry
F 05-Dec	<i>E.M.</i> <b>Conclusion</b> : "The Web of Changes" + <b>Digital Media relay</b> (student examples)	

M 08-Dec	<b>Studio</b> (workshop): <b>led by</b> Groups 3 & 4 Groups: online discussion (before & after presentation)	<b>Due</b> : Inventory Update
W 10-Dec	<b>Studio</b> (workshop): <b>led by</b> Groups 1 & 2	<b>Blog Entry</b> : <i>optional</i> / <i>extra credit</i>
F 12-Dec	<b>Project Workshop</b> : Digital Rhetoric: Assemblage Composing & Network Audience	

**Due** (S 13-Dec): **Project 3**

"A monument does not commemorate or celebrate something that happened but confides to the ear of the future the persistent sensations that embody the event: the constantly renewed suffering of men & women, their re-created protestations, their constantly resumed struggle."  
— Deleuze & Guattari, *What is Philosophy?*