

WRTG 3020: Technology & American Culture

Section 035: Digital Identity

Fall 2015

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Course website: <http://garyhink.net/course/F15/tech>**Hybrid Section**Email: gary.hink@colorado.edu

M/W/F* 2-2:50pm (or online work)

Office Hours: M/F 3-4pm & by appt

D2L: <http://learn.colorado.edu>

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 both study and 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, culture and discourse.



What relationships and effects are there between digital technology, new culture forms, and network rhetoric? What does this mean for you and us, individually and collectively, in terms of identity experience and self understanding? We will both study and exploit the rhetorical implications of this on-going shift for new forms of discourse *about* technology and culture—as well as for our digital identities technologically mediated *by* networked cultural forms and social activities. The key understanding will be achieved by studying and applying the modes of network rhetoric prevalent today—digital culture, memes, viral circulation, remix, social platforms, new interfaces—examining these rhetorical phenomena with our course inquiry about identity experience. Considering new identity roles, we will explore the “public pedagogy” (Portman-Daley) potential observed in *participatory culture* and discourse communities.

“Participatory media include (but aren't limited to) blogs, wikis, RSS, tagging and social bookmarking, music-photo-video sharing, mashups, podcasts, digital storytelling, virtual communities, social network services, virtual environments, and videoblogs.” —Howard Reingold

Generating insights through research, observations, and experience, we will combine critical thinking and rhetorical strategies in our innovative compositions—culminating with a “Screen Self Portrait” (for reflexive knowledge)—that explore and create mediated expressions of “digital identity” and participatory experience (technology changing both culture and subjectivity). 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 or topics with which we will examine these issues, perspectives and questions to keep in mind during our study:

1. Technology, media, and network developments: impacting forms of identity experience, performance, understanding
2. Shifts toward new and active roles, specifically in creation of (and discourse about) participatory culture
3. Lessons of digital rhetoric to apply for network communication about contemporary topics for public audiences

Required Learning Materials

Jill Walker Rettberg, *Seeing Ourselves Through Technology* (Palgrave, 2014)—Open-Access [eBook online \(free\)](#)

Gary Shteyngart, *Super Sad True Love Story* (Random House, 2010)—[eBook \(recommended\)](#) or Paperback (available used)

Additional articles hosted **online**: see schedule page 7 & website for links; PDFs hosted in D2L

Internet access (daily); computer technology—webcam, image/video capture, mouse (*recommended*)

Assignments and Grade Distribution

5 Exercises (short compositions)	(45 points total)	30% overall grade
Project 1: <i>Analysis Essay</i> —webtext format	(25 points)	15%
Project 2: <i>Collaborative Wiki</i> —participatory culture	(30 points)	20%
Project 3: <i>ScreenSelfPortrait</i> —expressive webpages	(25 points)	15%
Participation		20%
<ul style="list-style-type: none"> – discussion (post & reply), like in-class dialogue; counts as “attendance” (<i>see policy</i>) – Blog entries: informal writing toward projects—8 minimum—plus replies/feedback 		

Assignments

Note: detailed descriptions appear on course website with prompts, requirements, and rubrics.

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 & perspectives from readings that apply & explore current discourse about technology & culture
- Research into current issues using a range of materials, including academic articles and web writing
- Generate ideas throughout process in varied compositions, developing communication for several audiences
—extending rhetorical understanding and advanced writing strategies
- Written and oral critiques of the work of your peers, through in-person and online exchanges (formal & informal).

- 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: Analytic Webtext: Network Rhetoric & Identity (25 points; due 26-Sept)

Objective: Analyze and synthesize ideas from critical observations: relation of digital identity and social rhetoric online

- *Content:* Present insights using perspective & key terms (3) from readings: beyond description, present a new/insightful understanding of identity, platform/interface, and communication for **academic** readers (*imagined audience*).
- *Format:* Formal academic style, **without** any external research; support with specific examples **and multimedia** (e.g. screencap images)
 - **Webtexts:** “screen-based scholarly articles that use digital media to enact the authors’ argument.” ([Ball](#))
 - *Warm-up:* Analysis **Exercise** (due 12-Sept)—network platform, social rhetoric/behavior, culture form(s)

Project 2: Collaborative Wiki—Participatory Culture Forms (30 points; due 01-Nov)

Objective: apply scholarly knowledge & critical perspective to discuss entries in accessible ways for public audience

Wikia (created by class for future consulting & contributing): Popular & emerging forms of culture, considering technology & genre

- Each student **creates 2 pages** (*minimum*): scholarly discussion plus **multimedia** (image, GIF, video) and **edits** 2 classmate pages in collaboration (conventions of wiki)
- Research: use key concepts/terms from **3 sources** (*minimum*): academic (from list and/or search) and Web discourse communities
- Produce wiki-genre pages for future consultation & collaboration via social-media participation and networked audiences
- Use variety of **media**; create 1 original/edited **screencast** (video with commentary)

Digital Rhetoric—critical prose with advanced content knowledge & perspective (separate components from wiki pages)

- *Warm-up:* **Annotated Bibliography (Exercise 2)**—5 sources, academic research (suggestions provided) & Web publications
- *Warm-up:* **Wiki Editing (5 points)**— edit, organize, and link **existing** pages (*digital rhetoric: improving for readers*)
- **Summary** (300-400 words, 5 points): discuss your efforts/participation and effects (keep log throughout project)
- **Reflection** (400-500 words, 5 points): experiential insights from overall project, about Web writing and object of study

Project 3 Screen-Self-Portrait (multimodal webpages) (25 points; due 05-Dec)

Objective: Use culture forms & technology that mediate experience to **express** your digital identity (personal & public)

Part I Expressive webpages: apply lessons and insights about contemporary media conditions and culture forms. Compose multimedia expression of your network identity (“screen self-portrait”), strictly for personal **reflection**. Omitting description in favor of aesthetic expression, discuss in **Poetics** the design attempts and rationale. Beyond representing, convey **your experience** in multiple modes and various forms like the culture we’ve studied: through visual media (image/video), story, and sampled details (remix & mash-up).

- This “**self expression**” will include elements in multiple modes; network rhetoric and cultural logic; and materials from your “personal databases”: stories and details from autobiography, school, community, and entertainment (*no research/sources*). 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 during and outside class; no prior experience with digital authoring is necessary! *Recommended sites:* Wix, Weebly, Wordpress, Prezi
- *Warm-up:* **Exercise 3** (due 14-Nov): Identity Experience in hypermedia story-world of novel (*SuperSadTrueLoveStory*)
- *Warm-up:* **Exercise 4** (due 20-Nov): Experience Quantified, Visual, Private (categorizing activity)

Part II

- **Poetics** (300-500 words, 5 points): discuss how addressing key aims and using media forms purposefully (*digital rhetoric*)
- **Reflection** (400-500 words, 5 points): insights from composing, including media and self-knowledge (*most important*)

Assignments (continued)

Exercises (short compositions)

500 words each, except when noted

Posted to **personal blog** or D2L, these informal compositions illustrate attentive reading of assigned materials, 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 12-Sept): Network Rhetoric Analysis—project 1 warm-up (10 points)
- Exercise 2** (due 16-Oct): Annotated Bibliography—for class wiki project (5 sources, 15 points)
- Exercise 3** (due 14-Nov): Identity Experience in *SuperSadTrueLoveStory*—project 3 warm-up (10 points)
- Exercise 4** (due 20-Nov): Experience Quantified, Visual, Private—project 3 warm-up (5 points)
- Optional (*extra credit*) “Interface Proposal” (Rettberg + Shteyngart): speculate application
- Exercise 5** (due 11-Dec): “A Learning Screen” (portfolio + reflection; 5 points)

Extra Credit Opportunities

- 1) **Discussion** participation: post (additional) comments; reply to classmates with multimedia (audio / video)
 - * **Note:** all comments must be productive, relevant, perceptive, and above all respectful in order to receive credit.
- 2) **Blog credit:** compose an additional entry; *e.g.* about readings/culture, or Project self-evaluation & reflection
- 3) **Assignment credit:** compose an additional/optional exercise (*see prompts*); **revise/resubmit** Project 1 or Project 2

Participation

Class Discussion

- **Required:** **comments** throughout week + classmate **reply**. (Credit/no credit assigned)

Contributing to class discussion is vital to one’s success in this course, as we will work through content/concepts and develop practical approaches to projects together; working with your classmates guided by me. For units & projects, I will post tutorials—overview, content lectures, tech/design help—directly relevant to our assignments. One form of participating is your replying with questions, requests to clarify/elaborate, examples/suggestions; as well, sharing ideas and feedback with classmates, both for working individually and on the collaborative project. Discussing readings, media, and projects will be a regular form of participation in-class and online, particularly for “hybrid” days. Additionally, each student will be responsible for participating in project workshops by posting ideas and feedback to classmates—synthesizing readings and topics with particular techniques and approaches.

Frequent, relevant, and productive participation is both expected and recorded for the Participation percentage of the overall **grade**. **Protip:** Participation demonstrates adequate preparation (regarding readings, assigned videos/multimedia, instructor materials); this precludes requiring pop quizzes, which we will have if necessary—when it becomes clear we are not preparing or engaging sufficiently—in order to ensure expected attention to tasks.

Blog Writing

- 6 informal **entries** (*minimum*) throughout term: 200 words + classmate **comment**. (Credit/no credit assigned)

Throughout the semester, due when specified, you will write informal entries to engage content, apply concepts, and practice acquired discourse (key terms) as progress in units toward projects. These entries are longer and more thoughtful than “discussion comments,” but not formal academic essay style; they are ungraded, receiving full/partial/no credit. Consider as low-stakes opportunity to discuss and test new ideas relating to our readings and culture studied: note relevant observations, post associative **links & media**, pose questions, describe insights—particularly **connections** between texts/issues and information or examples external to class. Occasionally, specific prompts, suggestions, or further instructions will be provided. The simplest approach is combining one specific point from class with observed/personal example. An enjoyable and productive effort toward our study, blogging offers opportunity for several objectives: practice engaging issues critically; articulating ideas, developing scholarly voice in writing; discussing material with classmates.

- * For each assigned due date, **one** brief **comment** responding to a **classmate’s** entry is also required.

- Blogging serves a key function in our learning process, particularly for reflexive knowledge: generating & sharing notes on assigned materials, for later application; recognizing relevant content/examples for project; using specialized terms, testing new types of writing, and using media forms.

Course Policies

Attendance Policy

» Review closely «

Attending all classes is crucial for succeeding: preparation, contribution, and engagement will best ensure meetings are most worthwhile. If you can not attend, it is not required to contact; however, this is highly encouraged to check/confirm what you've missed (along with / after checking the class website). Absences **might** be excused, at discretion of instructor: for example, appointments during class out of your control, with documentation. Please communicate about this personally, by email and/or office hours—**not** during class. The same is requested for any personal matters, including assignments/grades.



This policy covers designated “**Hybrid Work**” days; with specific tasks required, these **count** as Attendance & Participation.

Arriving **late** receives ¼ participation penalty; **three times late will equate to an “absence.”**

After **three absences**, the **final grade** will be reduced by a **letter**; students will **not** pass after their **sixth** total 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 [campus policy regarding religious observances](#) for full details.

Communication

Email (**CU account only**) is the best method for communication, and I will respond promptly. Please contact me by email about any course aspects or work, especially to ask specific questions (schedule, readings, activities, assignments). While we will have discussions online for class topics, personal questions/issues are not suitable for comments to the class site: please discuss privately by email, in office hours, or by videochat if preferred; my professional voicemail # is available on the Contact webpage. As best practice, regular communication is expected and strongly suggested: please check your CU email **daily** and respond promptly. Requesting extensions on assignment due dates is encouraged, with communication between us needing to be **at least 2 days before** due date to avoid late penalty. While late work is accepted, penalized by points (on increasing scale by time), be sure to contact about this in any cases too. During my **office hours**, I will answer email immediately; otherwise, same-day replies are guaranteed before 9pm. Overall, please communicate timely and regularly about any class issues for assistance!

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>

➤ **Online Composition Hub:** <http://composition.colorado.edu/> (Writing Tutors accessible synchronously & asynchronously)

Note: If I see your writing needs to be addressed on the sentence level, I might suggest that you work with me and/or consult tutors in the Writing Center or via the Online Hub. (You also can certainly consult me or the tutors on your own initiative!)

University Policies

Academic Honesty and Plagiarism

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

Any composition 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 assistance or 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**. Likewise, the Honor Code governs your behavior/activity online: all students must act with **academic integrity** in communication with classmates and instructor as well as in all work—which must be your own, solely/exclusively, in its entirety. (In other words, you are expected to work individually when posting comments, submitting work, communicating, or any other activity using your CU email, Identikey, or blog account—assumed to be conducted by you and no one else, 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.

For more information, see the [policies on classroom behavior](#) and [the 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 OIEC, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be found at the [OIEC website](#).

The [full policy on discrimination and harassment](#) contains additional information.

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 updated on the class website; any major/urgent announcements (e.g. 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. Tutorials and discussions about the major projects will also occur on the blog. Overall, we have an engaging and logically-sequenced schedule to complete our required goals. Please 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—Readings, Participation, Assignments

➤ *subject to change; consult website*

8/24 First day: Overview, Introductions, and Interest Inventory
 8/26 Discuss: overview video (view before class) & Syllabus *In-class writing: working definitions
 8/28 Logistics: online work for hybrid days; setup individual blogs

Unit I Network Rhetoric & Identity — Project: Analysis Webtext

	<i>Learn</i> (read/view)	<i>Participate / Write</i>	<i>Develop</i>
8/31	Wandel & Beavers chapter <i>Facebook & Philosophy</i> PDF		(comment + reply)
9/02	Hybrid work: read Rettberg Chapter 1 (on web)	Discussion	<i>take notes for exercise & essay</i>
9/04	Discuss: Rettberg chapters 1-2 (on web)	Blog 1	Key concepts/terms (2)
9/07	No Class —Labor Day		
9/09	Discuss: Bogost chapter in <i>Facebook & Philosophy</i> PDF & review: Exercise prompt/guide		
9/11	Media analysis of social platform —also discuss Analytic Webtext (Project 1)	Due: Exercise 1 (9/12)	see Rhetorical Analysis guides
9/14	Discuss: <i>Social Media Reader</i> (2012) chapter - choose 1		web 2.0 platforms
9/16	Hybrid work: watch Idea Channel + Alex Reid videos	Blog 2	Essay topic/ideas
9/18	review <i>writing resources & guides</i>	(blog reply)	Draft over weekend
	* Create Outline		
9/21	Activity: essay Peer review	Due: Draft	<i>analysis + write</i>
9/23	Hybrid work: <i>compose essay; add multimedia</i>	Peer review feedback	<i>write & revise</i>
9/25	Workshop: Webtext design support/feedback	Due: Webtext (9/26)	

Unit II Identity in Participatory Culture — Project: Collaborative Wiki

	<i>Learn</i> (read/view)	<i>Participate / Write</i>	<i>Develop</i>
9/28	Read/discuss: Jenkins “Two Paradigms” #1		<i>tech + media + culture + social</i>
9/30	<i>Popular Culture & New Media</i> chapter 1 (via Library)	Online discussion	
10/2	<i>Popular Culture & New Media</i> chapter 2 3 or 4 (choose)		<i>cultural forms (share examples)</i>
10/5	<i>Popular Culture & New Media</i> chapter 6		<i>potential topics for wiki</i>
10/7	Jenkins “Two Paradigms” #2 and choose 1 (#5-8)	Online discussion	
10/9	Discuss: Jenkins & Beer chapters, using in project	Blog 3	<i>readings as wiki research</i>
10/12	Discuss: “The Rhetoric of Memes” + two responses		<i>Begin researching</i>
10/14	<i>research</i> (choose from list and/or use library Db)	post:	research update (& reply)
10/16	research compiled; write:	Due: Exercise 2	<i>Annotated Bib for wiki pages</i>
	<i>over weekend:</i> Explore & edit existing Wiki	Wiki Editing (5 points)	

Tentative Schedule—Readings, Participation, Assignments

➤ *subject to change; consult website*

10/19	Discuss edits, categories, new pages		
10/21	Hybrid work: <i>write</i> : wiki page 1	Blog 4	(page ready for editors by Fri)
10/23	<i>Workshop</i> : wiki formatting & editing; creating video		
		<i>Draft page 2; begin editing</i>	
10/26	Wiki pages complete ; editing & screencast workshop	Collaborate	<i>Edit wiki pages</i>
10/28	Hybrid work: add multimedia & create screencast		
10/30	<i>Workshop</i> : tech support & peer feedback		Finalize pages for publication
11/01	Pages finalized — <i>write</i> :	Annotations & Reflection	Wrap-up components Due

Unit III Mediated Experience—Project: ScreenSelfPortrait

	<i>Learn</i> (read/view)	<i>Participate / Write</i>	<i>Develop</i>
11/02	Discuss: Project outcomes + Unit 3 overview		Begin <i>Super Sad True Love Story</i>
11/04	Hybrid work: read <i>Super Sad True Love Story</i> (Chp 1-7)	Online discussion	
11/06	Discuss: novel (through Chapter 12)		
	<i>all week</i> : optional participation (extra credit)		Promote wiki & invite collab
11/09	Discuss <i>SuperSad</i> through Chapter 17		
11/11	Hybrid work: Read & discuss novel (chapters 18-22)	Online discussion	
11/13	Discuss: completed novel & Exercise 3	Due: Exercise 3 (11/14)	Digital identity
11/16	Discuss: Rettberg Chapters 5-6 (ebook online)		<i>exercise ideas</i>
11/18	Hybrid work: watch Logorama (2009)	Blog 5	
	& watch: “ What Crazy Tech Idea Could Become Real? ”		
11/20	Discuss: Digital Identity public & private (media culture)	Due: Exercise 4	Experience quantified
	<i>optional exercise</i> (assignment extra credit points)		Tech-Culture Interface
— Fall Break (22-28 November)—			
11/30	Watch: Ulmer video (2008)		<i>focus</i> : orality - literacy - electracy
	<i>Workshop</i> : sketch/storyboard “Screen Self Portrait”	Blog 6	<i>Avatar sampling</i> (Proj 3 warm-up)
12/02	Hybrid work: Compose project		
12/04	<i>Workshop</i> / tech support: design/media composing	peer feedback on draft	multimodal composing
	Project 3 Due	Website due 12/5	<i>Screen Self Portrait</i>
		Design Summary due 12/6	
12/07	Discuss: insights from project	Reflection due 12/7	
12/09	<i>Warm-up</i> : Portfolio Review & Reflection		
12/11	Last class—salutations!	Due: Exercise 5	<i>A Learning Screen</i>
			(portfolio + reflection)
	<i>optional</i> : Revision of Project 1 or Project 2		— <i>include</i> Revision Memo

“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*