WRTG 3020: What's a Worldview?
Sections 015 & 021: Paradigm Rhetoric

Fall 2015	*Hybrid Sections*	015:	M/W/F* 11-11:50am (or online work)
Program for Writing & Rhetoric		021:	M/W/F* 12-12:50pm (or online work)

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Course website: http://garyhink.net/course/F15/view D2L: http://learn.colorado.edu

Introduction

Belief, Proof, Experience. Story, Information, Aesthetics.
Group, Mind, Network. Orality, Literacy, Electracy.   What's a Worldview?

> *"First, we must determine the nature of knowledge; that is, what does it mean to say that someone knows, or fails to know, something?" "Second, we must determine the extent of human knowledge; that is, how much do we, or can we, know? How can we use our reason, our senses, the testimony of others, and other resources to acquire knowledge?"*
> —Internet Encyclopedia of Philosophy

Besides, and less a study *of* "worldviews": we will examine *how* these distinct forms of knowing are conveyed, analyzing highly familiar topics in critical ways less familiar. This is the key distinction from a study of epistemology in a philosophy course, for instance; while ours will be a philosophical approach and perspective, as a writing & rhetoric course our primary interest is less about "what we (can) know" and more about "*how* we know" and moreover **how** forms of knowledge are created and conveyed—oral, written, image/media, quantified, non-linguistic, sensory.

In this way, rather than learning for "content mastery" (academic convention of exams), we will **apply** the insights learned—both about the topics studied as well as the *conventions* of communicating especially. With a focus particularly on institutions and forms (or "structures") of knowledge, we will explore several "paradigmatic" worldviews to enhance our understanding; besides familiar distinctions and intersections, we will consider as well gaps or exclusions—like experience, sensation, intuition. One main approach to the course overall concerns the technological conditions of the digital age: media and rhetorical platforms for learning, developing, communicating, and performing respective worldviews. Two key questions or themes for each unit include "Dataism" and quantification issues of this technological paradigm; also, chiefly, the question of experience both individual and collective.

Required Learning Resources

Articles and videos hosted **online:** see schedule page & website for **links**; **PDFs** hosted in D2L
Jill Walker Rettberg, *Seeing Ourselves Through Technology* (Palgrave, 2014)—Open-Access eBook online (free)
Internet access (daily); computer technology—webcam, image/video capture, mouse (*recommended*)
    —Google Drive (CU Login) and Wordpress.com accounts

Assignments and Grade Distribution

5 Exercises (short assignments)	(45 points total)	30% overall grade
Project 1: Digital Narrative of Belief (video)	(25 points)	15%
Project 2: Analytic Webtext—collaborative website	(30 points)	20%
Project 3: ScreenSelfPortrait—expressive webpages	(25 points)	15%
Participation		20%

  – discussion in-class & online: comments & replies (count same in meetings and on website))
  – Blog entries: weekly Entries (8)—informal writing toward projects—**and** classmate replies/feedback

Overview & Objectives

Our course involves several learning strategies and outcomes, asking you to study, analyze, discuss topics in new ways plus apply conventions in respective forms of composing. To be clear, this means in favor of "arguing about" or "against" worldviews we will instead demonstrate the critical perspective of rhetorical understanding, specifically by conveying insights through the form/genre conventions of our *object of study*. This composing approach generates new and further understanding in reflective ways, both about the "content" studied as well as the writing and rhetoric involved—across spheres personal, public, academic, professional, and hybrid.

> "As the study of knowledge, epistemology is concerned with the following questions: What are the necessary and sufficient conditions of knowledge? What are its sources? What is its structure, and what are its limits?" "Understood more broadly, epistemology is about issues having to do with **the creation and dissemination of knowledge** in particular areas of inquiry." —Stanford Encyclopedia of Philosophy

Beginning our study with the paradigm (or "apparatus") of **Belief**, conveyed in the mode of **Story** (Orality): we will first examine the belief of someone other than ourselves and how that is communicated through story. Then, we will convey this observation (applied insights) to public audiences through a digital narrative (**multimedia video**)—publishing with wide viewing & circulation in mind.

Second, considering what counts as Proof and **Information**, evident in the **Arguments** of academic and professional writing (Literacy). We will interrogate this familiar terrain through Rhetorical Analysis of the disciplinary discourse unique to your academic major or intended career field. After generating ideas individually, we will compose a class **Webtext** for academic readers online.

What happens when individuals or groups try to transform Belief into Information for Arguments, or convert Proof into Narrative? We will reflect upon and discuss this after considering distinctly the first two paradigms. Optionally, you might also try composing for this muddled imagined rhetorical situation for further understanding (*extra credit exercise*).

Finally, the paradigm of **Experience**. In one exercise, we will contrast "Dataism"— the reduction of phenomena to quantification (often used for decision-making as "analytics")— with sensory and affective dimensions of experience, categorizing for enhanced perspective. After examining this swiftly changing current of networked media, we will test first-hand how aesthetic expression can supplement and perhaps *better* convey our sense of experience and self, in the technical paradigm of *mediation*: digital devices, interfaces, networks, behaviors, communication, identity—culminating in the "Screen Self Portrait" **personal website** project.

In this last unit we will thoroughly examine digital rhetoric and the emerging apparatus of Electracy, a shift beyond orality and literacy (perhaps a hybrid). Gregory 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—a perspective guiding our study of worldviews and their rhetoric.

Ultimately, we will develop and enhance an understanding of the conventions respective to (and exemplified by) certain worldviews, or "paradigm rhetoric," as well as the composition forms employed by each to create and convey knowledge. Our experiential and experimental learning will generate both "worldview insights" (topically) and sharpened specialized discourse—particularly ways of describing how we think, perceive, behave, decide, understand, experience, communicate, express. By applying critical perspectives and composing strategies, students will come away with rhetorical awareness, writing skills and critical thinking enhanced and transferable.

Selected Bibliography   (representative books & theorists informing the course theme, questions, content, and approach)

Gilles Deleuze & Felix Guattari, *What is Philosophy?* (Columbia UP, 1996)

--------. *A Thousand Plateaus* (Minnesota UP, 1987)

Gregory L. Ulmer, *Heuretics: The Logic of Invention* (JHU Press, 1994)

--------. *Avatar Emergency* (Parlor Press, 2012)

Jean-François Lyotard (1979), *The Postmodern Condition*: *A Report on Knowledge* (Minnesota UP, 1984)

Michel Foucault, *The Order of Thing: An Archaeology of the Human Sciences* (Vintage, 1994) & *The Archeology of Knowledge* (Vintage, 1982)

Michel Serres, *The Five Senses: A Philosophy of Mingled Bodies* (Athlone, 2009)

Alexander R. Galloway, Eugene Thacker, McKenzie Wark: *Excommunication: Three Inquiries in Media and Mediation* (Chicago UP, 2013)

Jacques Ranciere (2000), *The Politics of Aesthetics* (Continuum, 2006)

Georgio Agamben, "What is a Paradigm?" (2008) & *What is an Apparatus?* (Stanford UP, 2009)

Gilles Deleuze, *Difference & Repetition* (Columbia UP, 1995)

Steven Best & Douglas Kellner, *The Postmodern Turn* (Guilford Press, 1997)

Friedrich Kittler (1986), *Gramophone, Film, Typewriter* (Stanford UP, 1999)

Joseph Conte, *Design & Debris: A Chaotics of Postmodern American Fiction* (Alabama UP, 2002)

Didier Coste, *Narrative as Communication* (Minnesota UP, 1989)

Mark Currie, *Postmodern Narrative Theory* (St. Martin's Press, 1998)
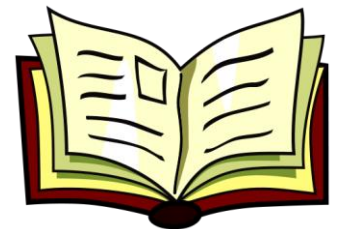
Assignments

Assignments are designed to apply rhetorical concepts to complex forms of discourse, information, and communication.

- Readings in rhetorical concepts and critical thinking applicable to composing specialized discourse for purposes
- Analyses using content & perspectives from readings that apply & explore current discourse academic and popular
- 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*: while the course is designed for upper-level students, class assessment focuses greatly on engagement and application efforts (more so than "final product"). Previous content knowledge or design skills are not expected: attempts and participation in all aspects are crucial parts of expectations for students' work throughout the term.

Project 1: Digital Narrative of Belief—multimodal video   (25 points; due 20-Sept)

Objective: Convey through creative nonfiction narrative a belief recognized, in video form online for public audience.

- *Content:* rather than description, present a nonfiction narrative that conveys belief of someone **other** than yourself. The story will communicate this content for **public** (non-academic) audience imagined, **posted** to Web platform(s) for wider viewing and circulation.

- *Format:* a multimodal video, in genre of "digital storytelling," applying conventions of narrative (studied & discussed).

    ➢ "Once a story is launched directly into the Web, determining its beginning and end is not always an easy matter." (Alexander 42)

    o *Warm-up:* **Exercise 1** (due Sept 9)—identify conventions of Story & Belief examined

Project 2: Analytic Webtext—Information & Argument in Discipline   (30 points; due 25-Oct)

Objective: Analyze and synthesize ideas from critical observations: disciplinary conventions, for academic audience.

Webtext: first created individually, expanding rhetorical analysis; then compiled and published as class collection for online readers.

- *Content:* Present insights in critical discussion using analytic perspective & key terms; examples drawn from sources selected (familiar and researched) for annotated bibliography, relevant and current for field considering **academic** readers (*imagined audience*).
    Offers insights about forms of information and arguments in disciplinary discourse & communication in networked media ecology.

- *Format:* Formal academic style; support with both specific examples **and multimedia** (*e.g.* screencap images & screencast videos)

    ➢ **Webtexts**: "screen-based scholarly articles that use digital media to enact the authors' argument." ([Ball])

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

- *Warm-up:* **Annotated Bibliography** (Exercise 2)—5 sources, academic research & Web publications
    Rhetorical Analysis (Exercise 3): critically read and discuss **one** selected

- **Summary** (300-400 words, 5 points): describe your Webtext design and rationale considering audience, purpose, and publication
- **Reflection** (400-500 words, 5 points): experiential insights from overall project, about discipline/field and Web writing

Project 3 Screen-Self-Portrait (multimodal webpages)   (25 points; due 07-Dec)

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

Part I Expressive webpages: apply lessons and insights about aesthetic mode and culture forms. Compose multimedia expression ("screen self-portrait") of your experienced identity, public/private & quantified/qualitative, strictly for personal **reflection**. Omitting description in favor of creative logic, discuss in **Poetics** the design attempts and rationale.

➢ This "self expression" will include elements in multiple modes, beyond simply illustrating; aesthetic logic and network rhetoric; 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 (sample, remix, mash-up). We will test and practice using various software during and outside class; no prior experience with digital authoring is necessary!

- *Warm-up:* **Exercise 4** (due 14-Nov): Sensory Experience Quantified & Unclassifiable (10 points)

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 aesthetic mode and self-knowledge (*most important*)

Assignments (continued)

Exercises (short compositions)   (500 words unless 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 09-Sep):   Story & Belief Conventions—project 1 warm-up (10 points)
Exercise 2 (due 03-Oct):   Annotated Bibliography—project 2 warm-up (3 sources, 5 points)
Exercise 3 (due 10-Oct):   Rhetorical Analysis—for webtext project 2 (10 points)
Optional (*extra credit*)   Transformation: Belief-Story into Info –or– Info/Argument into Story
Exercise 4 (due 14-Nov):   Sensory Experience Quantified & Unclassifiable (10 points)
Exercise 5 (due 11-Dec):   "Worldview 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

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 techniques & composing forms used in academia, the workplace, and 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 topical issues and rhetorical dimensions 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 knowledge forms and modes, class objectives focus mainly on efforts to extend rhetorical awareness and apply critical perspectives. Engagement efforts, participation, and practical application 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 counter-arguments, 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
- 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 receiving 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. See policies:

   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   Belief – Story – Orality   — Project: Digital Narrative

8/31   Discuss: Project 1; plus Beck (2015) "Life's Stories" *The Atlantic*
                Watch: "What Makes a Great Story" & "Is Technology Making Us Better Storytellers?"
9/02   ***Hybrid work***: read & comment upon Knight & Starin "Designs of Meaning" (2015) + post digital story selections
9/04   Discuss: digital narrative selections from This I Believe and Center for Digital Storytelling (one each *minimum*)

9/7   **No class** (Labor Day)
9/9   **Due: Exercise 1** (500 words, 10 points)
        Discuss: conventions of narrative (examples from exercise) for composing
        Watch: Shipka, "To Preserve, Digitize, and Project: On the Process of Composing Other People's Lives" *Enculturation* 2012
9/11   Discuss: excerpt from *The New Digital Storytelling* (pp. 83-9) by Bryan Alexander (2011) **PDF**
                Write/sketch in class: Storyboard your video (Project 1) + publication/circulation map — for **blog entry 1**

9/14   Project 1 **Workshop**: video work-in-progress (audio recording, images, videos)
9/16   ***Hybrid work***: peer feedback memo (VoiceThread) + Revising/finalizing project
9/18   **Workshop**: tech/design support, peer feedback, finalizing & publishing video

                Due (9/19): **Project 1**   (Composition Summary **due** 9/20)

Unit II   Proof– Argument– Literacy   — Project: Rhetorical Analysis Webtext

9/21   Discuss: Project 1 outcomes (video publication), Unit 2 goals, Webtext project
                In-class writing: sketch of your major/field (initial/current view)
9/23   ***Hybrid work***: view & comment upon Unit Overview Video; find/follow online source in discipline/field
9/25   Discuss: Ouellette, "Veni, Vidi, Wiki: Expertise as knowledge and a technocratic generation" *Reconstruction* (2010)
        Focus: "expertise," rhetorical conventions, & "information" of (your) field *Bring 1 reading & assignment from another class
                Blog entry 2: Project 1 reflection

9/28   Focus: "Scientism" (topic)   Discuss: Homes (2015) "Be careful, your love of science looks a lot like religion" *Quartz*.com
9/30   ***Hybrid work***: research/read for **A-Bib** (search + browse)—post & comment about process & sources
10/02   Discuss: "discourse communities," discipline conventions, situated knowledge/information (bring article/source)

                Due: (10/03) **Exercise 2** Annotated Bibliography—project 2 warm-up (3 sources, 5 points)

10/05   Discuss: Rhetorical Analysis of selected article/source (Exercise) Focus: Project 2 overview (review stages)
10/07   **Hybrid work:**   Comment upon Julie Jung, "Systems Rhetoric" *Enculturation* 2014
10/09   *Write/warm-up*: start Exercise; identifying types of argument — use Rhet Analysis Guide **PDF** (read before class)

                Due: (10/10): **Exercise 3**   Rhetorical Analysis—for webtext project 2 (10 points)

Tentative Schedule—Readings, Participation, Assignments   ➢ *subject to change; consult website*

Unit II   Proof– Argument– Literacy   — Project: Rhetorical Analysis Webtext

10/12   Discuss: Vaidhyanathan, "The Googlization of Knowledge: The Future of Books" (2011) **PDF**
                    Focus: developing Project 2 Webtext (collaborative publication: information & argument)
10/14   *Hybrid work:*   Discuss (comment & reply) excerpt from *The Modern Invention of Information* (Day 2001)
10/16   Attend session at Conference on Community Writing   Write **optional** blog for extra credit

10/19   Project 2 **Workshop**   **Draft** Webtext due for class activity & peer review
10/21   *Hybrid work:* peer feedback (VoiceThread memo)
10/23   Project 2 **Workshop**: creating collaborative website

                    Final work **due**: 10/24 (webtext published); composing summary + reflection due 10/25

Unit III   Experience– Affect– Electracy   — Project: Screen Self Portrait

10/26   Discuss Project 2 - Outcomes & Reflection (for Blog entry)   Focus: new unit intro
                    Watch: "What Letter Should We Add to STEM?"
10/28   **Hybrid work**: view & comment upon Unit Overview Video
                    plus : Wieseltierjan, "Among the Disrupted" (7 Jan 2015) *The New York Times*
10/30   Discuss: Ulmer videos   **Blog entry 3**

                    Optional Exercise —*extra credit* (transform Story & Information/Argument)

11/2   Discuss: Rettberg Chp 1   Focus: Exercise 4 & Project 3
11/4   *Hybrid work*: Rettberg Chp 2 + Idea Channel video/s   (Discussion/Comments)
11/6   Discuss: Rettberg Chp 5-6   **Blog entry 4**

11/9   Discuss: Aimée Knight, "Reclaiming Experience: The Aesthetic and Multimodal Composition" (2013)   **PDF**
11/11   *Hybrid work*: video comments/discussion — start Exercise 4
11/13   Vaidhyanathan, "The Googlization of Memory: Information Overload, Filters, and the Fracturing of Knowledge" (2011) **PDF**

                    Due: (11/14): **Exercise 4** Sensory Experience Quantified & Unclassifiable (10 points)

11/16   Discuss: Alan Clinton. "The Genealogy of Electracy (An Interview with Gregory L. Ulmer)" *Reconstruction* 9.2 (2009)
11/18   *Hybrid work*:   Reid & Arroyo videos (discussion/comments)
11/20   Discuss: Reid & Arroyo videos, invention (digital rhetoric), and expression
                    In-class activity / **Blog entry 5**: "personal database" sampling (warm-up to project 3)

— Fall Break (22-28 November) —

11/30   Project 3 Workshop
12/02   *Hybrid work*: peer feedback, tech support / troubleshooting   Revise/finalize Project
12/04   Project 3 Workshop

                    Due: 12/05   (Poetics & Reflection due 12/06)

12/07   Discuss: Units/Projects & "Paradigm Rhetoric"
12/09   **Blog entry 6**: Worldview Conventions
12/11   Last class—Salutations!   **Due** / Discuss: Portfolio Reflection (**Exercise 5**)

> "If the three ages of the concept are the encyclopedia, pedagogy, and commercial professional training, only the second can safeguard us from falling from the heights of the first into the disaster of the third—an absolute disaster for thought whatever its benefits might be, of course, from the viewpoint of universal capitalism."   —Deleuze & Guattari, *What is Philosophy?*
>
> "Duende is the mood of dwelling in information, and poetry is its logic. […] concept avatar is a thought of feeling as a dimension of civilization."   — Gregory Ulmer, *Avatar Emergency*