

WRTG 3020: **What's a Worldview?**  
Section 021: **Paradigm Rhetoric**

Spring 2016	M/W/F 12-12:50pm *(or online work)	<a href="#">Humanities Bldg.</a> Room 160
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Course website: <a href="http://garyhink.net/course/S16/3020">http://garyhink.net/course/S16/3020</a>		D2L: <a href="http://learn.colorado.edu">http://learn.colorado.edu</a>

## Introduction & Objectives

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 one key distinction from studying epistemology in a philosophy course; while ours will be a philosophical approach and perspective, as a writing & rhetoric course our primary interest is less “what we (can) know” and more about “*how* we know” and moreover *how* forms of knowledge are created and conveyed—oral, written, mediated, quantified, 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 also consider gaps or exclusions—like experience, sensation, intuition. One main inquiry for the course overall concerns the technological conditions of the digital network age: media and rhetorical platforms for learning, developing, communicating, and performing respective worldviews. Two key questions or themes for each unit include mediation and issues emerging in these new technological conditions; as well, chiefly, the question of experience both individual and collective.

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 topics studied. 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.

## Required Learning Resources

Articles and videos hosted **online**: see schedule page & website for **links**; **PDFs** hosted in D2L  
Internet access; computer technology (webcam + mouse *recommended*); Google Drive & 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: <a href="#">Analytic Webtext</a>	(30 points)	20%
Project 3: ScreenSelfPortrait (multimodal webpages)	(25 points)	15%
Participation		20%
– discussion in-class & online: comments & replies (count same in meetings and on website)		
– Blog entries: informal entries (6 minimum) <b>plus</b> classmate 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 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 07-Feb)

**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)
    - *Warm-up: Exercise 1* (due Jan 29)—identify conventions of Story & Belief examined

### Project 2: Analytic Webtext—Information & Argument in Discipline (30 points; due 13-Mar)

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

**Webtext:** presenting rhetorical analysis of specialized discourse for online readers in field/discipline (academic major).

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

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

- **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 23-Apr)

**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*: Sensory Experience Quantified & Unclassifiable

#### 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 29-Jan): Identify Conventions of Story & Belief—project 1 warm-up (10 points)
- Exercise 2** (due 19-Feb): Annotated Bibliography—project 2 warm-up (3 sources, 5 points)
- Exercise 3** (due 27-Feb): Rhetorical Analysis—for webtext project 2 (10 points)
- Optional (*extra credit*) Transformation: Belief-Story into Information **—or—** Info/Argument into Story
- Exercise 4** (due 09-Apr): Sensory Experience Quantified & Unclassifiable (10 points)
- Exercise 5** (due 29-Apr): “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 optional exercise (*see prompts online*); 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, WRWG-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**, WRWG 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 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](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:

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*

- 11-Jan First day: Overview, Introductions, and Interest Inventory  
 13-Jan Discuss: Syllabus (read thoroughly before class) & Overview of method, approach, objectives  
 15-Jan Logistics: online work for hybrid days; setup individual blogs \*In-class writing: working definitions

#### Unit I Belief – Story – Orality

— Project: Digital Narrative Video

- 18-Jan **No classes**—Martin Luther King, Jr. Day  
 20-Jan Discuss: Project 1 Intro; plus Beck (2015) “[Life’s Stories](#)” *The Atlantic* Focus: Narrative & Belief  
*Watch:* “[What Makes a Great Story](#)” & “[Is Technology Making Us Better Storytellers?](#)”  
 22-Jan Read: Knight & Starin “[Designs of Meaning](#)” (2015) Discuss: how to use for Exercise (analysis) & Project (story)  
 25-Jan Discuss: digital narrative selections from [This I Believe](#) and [Center for Digital Storytelling](#) (choose one each *minimum*)  
*Focus:* conventions of narrative (examples for exercise) for composing  
 27-Jan Discuss: excerpt from *The New Digital Storytelling* (pp. 83-89) by Bryan Alexander (2011) **PDF** in D2L  
*Watch:* Shipka, “On the Process of Composing Other People’s Lives” [Enculturation 2012](#)  
 29-Jan **Due: Exercise 1** (500 words, 10 points) — Conventions of Narrative & Belief (Digital Storytelling Project warm-up)  
*Focus:* ideas & lessons identified from analyzed story selected + prospective techniques for application  
 Resource (for Monday): Center for Digital Storytelling (2010) “Scripting” & “Storyboarding” excerpts (**PDF** in D2L)  
 01-Feb Project 1 **Workshop:** WeVideo intro/overview (audio recording, images, videos) \*register before class  
 Write in class: Storyboard your video (Project 1) + publication/circulation map (for **blog entry**)  
 03-Feb **Hybrid work:** peer feedback (memo or VoiceThread) + Developing project (brief status report)  
 05-Feb **Workshop:** peer feedback + tech/design support + finalizing & publishing video (stage 4 of progress timeline)  
**Due** (02/07): **Project 1** video (+ Composition Summary **due** 02/08)

#### Unit II Proof– Argument– Literacy

— Project: Rhetorical Analysis Webtext

- 08-Feb Discuss: Project 1 outcomes (video publication), Unit 2 goals, Webtext project  
 In-class writing: sketch of your major/field (initial/current view)  
 10-Feb **Hybrid work:** view Unit Overview Video; online discussion of “Field Sketch” (with online source for discipline/field)  
 12-Feb Discuss: Ouellette, “Veni, Vidi, Wiki: Expertise as knowledge and a technocratic generation” [Reconstruction \(2010\)](#)  
 Focus: “expertise,” rhetorical conventions, & “information” of field \*Bring 1 reading & assignment from another class  
**Blog entry 2:** Project 1 reflection  
 15-Feb Discuss: Homes (2015) “[Be careful, your love of science looks a lot like religion](#)” *Quartz.com* Focus: Assumptions / “Givens”  
 17-Feb **Hybrid work:** research/read for **A-Bib** (search + browse)—post & comment about process & sources  
 19-Feb Discuss: “discourse communities,” discipline conventions, situated knowledge/information (using articles/sources)  
**Due: Exercise 2** Annotated Bibliography—project 2 warm-up (3 sources, 5 points)  
 22-Feb Discuss: Rhetorical Analysis of selected article/source (Exercise)— use Rhet Analysis Guide **PDF** (read before class)  
 24-Feb **Hybrid work** (online discussion): from initial analysis, ideas about the article using two rhetorical categories  
 26-Feb *Write/warm-up:* start Exercise; identifying types of argument  
**Due:** (02/27): **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

- 29-Feb Discuss: Day (2001), *The Modern Invention of Information* excerpt (pp. 7–36) **PDF** in D2L  
Focus: developing Project 2 Webtext topics (using Rhetorical Analysis, re: information & argument)
- 02-Mar **Hybrid work:** Discuss Vaidhyathan, “The Googlization of Knowledge: The Future of Books” (2011) **PDF** in D2L
- 04-Mar **Activity:** warm-up for project drafting—identify topics of specialized discourse of field/discipline in “Information Paradigm”
- 07-Mar Project 2 **Workshop** *Activity/focus:* organization, arrangement/sections, outline—for objectives (**draft** in-progress)
- 09-Mar **Hybrid work:** Create Webtext sections/pages → follow Design Guide
- 11-Mar Project 2 **Workshop: Draft due** for class activity & peer review *Write in-class:* peer feedback (VoiceThread or memo)
- Finalized Project **due:** 03/13 (webtext published); composing summary + reflection due 03/14

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

- 14-Mar Discuss Project 2 - Outcomes & Reflection (for Blog entry) *Activity:* creating collaborative website (link webtexts)  
*Intro:* Unit 3 Themes/Topics *Watch:* “[What Letter Should We Add to STEM?](#)”
- 16-Mar **Hybrid work:** view & discuss Ulmer videos (2010); also watch Unit Overview Video  
*plus* (read for Blog 3 Friday): Wieseltierjan, “[Among the Disrupted](#)” (7 Jan 2015) *The New York Times*
- 18-Mar Individual Conferences **Due: Blog entry 3**  
**Optional Exercise** —*extra credit* (transform Story & Information/Argument)

**– Spring Break (21-26 March) –**

- 28-Mar Discuss: Rettberg [Seeing Ourselves through Technology](#) Chapters 1 + 2 *Intro/Review:* Unit 3 Focus
- 30-Mar **Hybrid work:** Discuss Rettberg Chp 5 *Watch:* Idea Channel video (choose 1)
- 01-Apr Discuss: Rettberg Chp 5-6 **Blog entry 4** Focus/looking ahead: Exercise 4 & Project 3
- 04-Apr Discuss: Aimée Knight, “Reclaiming Experience: The Aesthetic and Multimodal Composition” (2013) **PDF** in D2L
- 06-Apr **Hybrid work:** Vaidhyathan, “Information Overload, Filters, and the Fracturing of Knowledge” (2011) **PDF** in D2L
- 08-Apr *Discuss:* Experience Quantified & Aesthetic (Knight & Vaidhyathan readings) *Activity:* start Exercise 4
- Due:** (04/09): **Exercise 4** Sensory Experience Quantified & Unclassifiable (10 points)
- 11-Apr Discuss: “The Genealogy of Electracy (An Interview with Gregory L. Ulmer)” [Reconstruction 9.2 \(2009\)](#)
- 13-Apr **Hybrid work** (discussion/comments): Reid & Arroyo videos
- 15-Apr Discuss: Reid & Arroyo videos, invention (digital rhetoric), and expression  
In-class activity / **Blog entry 5:** “personal database” sampling (warm-up to project 3)  
**Optional Exercise** (*extra credit*): “Another Worldview” (one we have not covered)
- 18-Apr Project 3 Workshop
- 20-Apr **Hybrid work:** peer feedback, tech support / troubleshooting Revise/finalize Project
- 22-Apr Project 3 Workshop
- Due:** Part 1 (website) 04/23 Part 2 (Poetics & Reflection due 04/25)
- 25-Apr Discuss: Units/Projects & “Paradigm Rhetoric”
- 27-Apr **Blog entry 6:** Worldview Conventions
- 29-Apr 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*