

# Course Calendar: ENC 3416-04 (Fall 13)

## Grading:

- Project 1: Keyword Project 20% (200 points)
- Project 2: Remediation/Remix Project 20% (200 points)
- Project 3: Viral Marketing Campaign 15% (150 points)
- Project 4: Professional Portfolio 20% (200 points)
- Journals (10 at 15 points per) 15% (150 points)
- QQC (15 total, includes participation) 10% (100 points)

## Week-by-Week Plans

### Week 1: Welcome to WEPO. Also: wtf is rhetoric?

Tuesday 8/27	Thursday 8/29
<ul style="list-style-type: none"> <li>• Attendance: (nick)name, year in school, prior EWM classes</li> <li>• Intro to the class: review syllabus and Blackboard page               <ul style="list-style-type: none"> <li>○ Secure Apps: Lynda</li> </ul> </li> <li>• Share: “Helpful Tips” (Course Library, Additional Materials)</li> <li>• Context: EWM as one of three tracks in English, WEPO as one of three gateway courses in EWM               <ul style="list-style-type: none"> <li>○ WEPO: making and interpreting meaning (focus more on former)</li> </ul> </li> <li>• What do we know about “composing”?</li> <li>• Preface turn toward rhetoric</li> </ul>	<ul style="list-style-type: none"> <li>• Introduce: Project 1 – Keyword Project               <ul style="list-style-type: none"> <li>○ Free write: share your initial thoughts, concerns, and questions about Project 1</li> </ul> </li> <li>• QQC in groups</li> <li>• Watch: <a href="#">In Defense of Rhetoric</a></li> <li>• Discuss: rhetoric               <ul style="list-style-type: none"> <li>○ What is it, and why are there so many different definitions?</li> <li>○ Is it a discipline/field or interdisciplinary?</li> <li>○ How is it epistemic (and what is epistemology)?</li> </ul> </li> <li>• Discuss: other keywords in rhetoric and composition               <ul style="list-style-type: none"> <li>○ dialectic</li> <li>○ kairos</li> <li>○ discourse community</li> <li>○ the canons</li> <li>○ heuristic vs. hermeneutic</li> <li>○ the appeals</li> </ul> </li> <li>• In-Class Exercise: “PETA and the Appeals” – identifying the appeals (ethos, pathos, logos) using PETA videos: <a href="#">Chew on This</a>, <a href="#">Super Bowl Ad</a>, <a href="#">WWJD</a>, <a href="#">Prepared</a>, <a href="#">Silverstone</a></li> </ul>
<b>HW:</b> Read → William Covino and David Jolliffe’s	<b>HW:</b> Read → Lloyd Bitzer’s “The Rhetorical

<p>“What is Rhetoric?” and do QQC (#1)  <b>(Note:</b> Don't read “Part II”; stop after page 26)</p> <p>Write → In-Class Exercise: “Who are you? Who, who?”</p>	<p>Situation”</p> <p>Richard Vatz’s “The Myth of the Rhetorical Situation” and do QQC (#2)</p>
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**Week 2: The rhetorical situation: which comes first, the rhetor or the situation? Also: what role(s) does audience play in writing?**

Tuesday 9/3	Thursday 9/5
<ul style="list-style-type: none"> <li>• Finish: discussion of keywords from last Thursday’s class</li> <li>• Discuss: the rhetorical situation <ul style="list-style-type: none"> <li>○ QQC in groups</li> <li>○ What’s a rhetorical situation according to Bitzer?</li> <li>○ What’s a rhetorical situation according to Vatz?</li> <li>○ What’s the epistemological difference between the two?</li> <li>○ Which theory is more persuasive and why?</li> </ul> </li> <li>• Analyze: <a href="#">Tiger Woods’ apology speech</a> as a rhetorical situation— what are the exigences, audiences, and constraints?</li> </ul>	<ul style="list-style-type: none"> <li>• Finish: discussion of rhetorical situation from Tuesday</li> <li>• Discuss: Audience <ul style="list-style-type: none"> <li>○ QQC in groups</li> <li>○ What is the audience according to Ong?</li> <li>○ How do Ede and Lunsford nuance the theory of audience?</li> <li>○ Which theory of audience resonates with you and why?</li> <li>○ How, if at all, will what you know about audience inform your composing of the Keyword Project?</li> </ul> </li> </ul>
<p><b>HW:</b>  Read → Walter Ong’s “The Writer’s Audience is Always a Fiction”</p> <p>Lisa Ede and Andrea Lunsford’s “Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy” and do QQC (#3)</p>	<p><b>HW:</b>  Read → Amy Devitt’s “Generalizing about Genre” and do QQC (#4)</p> <p><u>Journal</u> → “Journal 1: The Rhetorical Situation and You” – Explore a rhetorical situation in which you were the rhetor. How was the situation rhetorical? What were the exigence(s) and constraints? Who was the audience (and try to speak to whether they were “addressed” or “invoked”)? What was your response? Was the response appropriate to the exigence(s) and how do you know if a response is “appropriate”?</p>

**Week 3: Genre: now more than form (i.e., more than a mere categorization system).**

Tuesday 9/10	Thursday 9/12
<ul style="list-style-type: none"> <li>• Finish: discussion of audience from last Thursday’s class               <ul style="list-style-type: none"> <li>◦ Share: <a href="#">A Message Only Kids Can See</a></li> </ul> </li> <li>• Discuss: Genre               <ul style="list-style-type: none"> <li>◦ QQC in groups</li> <li>◦ What’s the old conception?                   <ul style="list-style-type: none"> <li>▪ Watch: <a href="#">Netflix Knows What You Like</a>, <i>Community</i> (Law and Order style) <a href="#">Intro</a> and <a href="#">Scene</a></li> </ul> </li> <li>◦ What’s the new conception?</li> <li>◦ What’s the difference between medium and genre?</li> <li>◦ How can genre assist you in composing the Keyword Project?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Finish: discussion of genre from last Tuesday’s class               <ul style="list-style-type: none"> <li>◦ Share: “A Brief Overview of Genre” and “Genre: Old Conception vs. New Conception” (Course Library, Additional Materials)</li> </ul> </li> <li>• In-Class Exercise: “Genre Conventions and their Purposes” – in groups of 3-to-4, think about the genre of the confirmation email for products purchased online and generate a list of different purposes this genre serves; then, look through a sample text in that genre and identify its textual conventions, connecting them to previously identified purposes (i.e., how do the purposes manifest themselves within the text?). Look, too, for conventions that appear to serve a purpose not previously identified (as there could be purposes your group didn’t anticipate).</li> </ul>
<p><b>HW:</b>  <u>Read</u> → Scott Forsman Handbook’s (SFH) “Layout and Font” and “Images and Color”</p>	<p><b>HW:</b>  <u>Read</u> → Lester Faigley’s “<a href="#">Material Literacy and Visual Design</a>” and do QQC (#5)</p> <p><u>Journal</u> → “Journal 2: Theory of Composing” – Reflect on our readings and discussions and start to construct your own “Theory of Composing.” What does it mean to compose and to do so “effectively”? What is involved in an effective composing process? This is a theory you will return to and revise later in the semester.</p>

**Week 4: Literacy(ies), multimodality, and the designing of texts.**

Tuesday 9/17	Thursday 9/19
<ul style="list-style-type: none"> <li>• QQC in groups</li> <li>• In-Class Exercise: “Visually</li> </ul>	<ul style="list-style-type: none"> <li>• Share: “Examples of Professional Designs” (Course Library, Additional</li> </ul>

<p>Ineffective PowerPoints” – in groups of 3-to-4, summarize the salient portions of your assigned section of Faigley’s “Material Literacy and Visual Design.” Then, create a “bad” (visually ineffective) .ppt slide about your group’s section. Be prepared to explain to the class the salient portions of your section and the ways your PowerPoint slide is ineffective.</p>	<p>Materials)</p> <ul style="list-style-type: none"> <li>• Discuss: Multimodality <ul style="list-style-type: none"> <li>○ What are five key terms for a theory of multimodality? (in groups)</li> <li>○ When/where, if at all, have you heard the term “multimodality”?</li> <li>○ What is multimodality according to Kress?</li> <li>○ What are modes and how do they function?</li> <li>○ What is the difference between mode and medium?</li> <li>○ How is multimodality different from multimedia?</li> <li>○ How valuable is multimodality to our current communication landscape?</li> <li>○ How can the theory of multimodality inform your composing of the Keyword Project?</li> </ul> </li> <li>• Share: “Kress’ Framework for Multimodal Communication” (Course Library, Additional Materials)</li> <li>• Share: “Visual Rhetoric One Word” (Course Library, Additional Materials)</li> <li>• In-class Exercise: “Grammar Questions” – in groups of 3-to-4, answer the set of grammar questions assigned to you, include how you know the answer, and then explain your answers to the class as a whole.</li> </ul>
<p><b>HW:</b>  <u>Read</u> → Gunther Kress’ “Where meaning is the issue” (from <i>Multimodality</i>) and do QQC (#6)</p> <p><u>Write</u> → In-Class Exercise: “Grammar Questions”</p>	<p><b>HW:</b>  <u>Read</u> → Nancy Sommers’ “Responding to Student Writing”</p> <p>K.D. Sullivan and Merilee Eggleston’s “Before You Begin”</p> <p>“Basic Design Principles for Non-Designers”</p>

	<p><u>Journal</u> → “Journal 3: Keyword Project Update” – What keyword have you decided to tackle, what content areas will you address, what genre are you using, how will you ensure you address your audience appropriately, what research have you done and what research do you still need to do, what questions and concerns do you have, what is your next step in the process?</p> <p><u>Draft</u> → Continue to work on your Keyword Project and be prepared to bring a polished draft to class for workshop next Thursday.</p>
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**Week 5: The difference between revising and editing, citations, and a workshop.**

Tuesday 9/24	Thursday 9/26
<ul style="list-style-type: none"> <li>• Finish: grammar questions from last Thursday               <ul style="list-style-type: none"> <li>◦ Watch: <a href="#">The the Impotence of Proofreading</a></li> </ul> </li> <li>• Free write: what type of response do you typically receive on your written work? How do you make use of that response? What type of response do you want? What’s missing, if anything, between what you want and what you receive?</li> <li>• Discuss: Sommers and Sullivan/Eggleston               <ul style="list-style-type: none"> <li>◦ What is the difference between revision and editing?</li> <li>◦ What is good response?</li> </ul> </li> <li>• Discuss MLA citation: in-text and works cited, print and visual sources               <ul style="list-style-type: none"> <li>◦ Share: “MLA Documentation Style” (Course Library) and <a href="#">OWL</a> (Course Library)</li> </ul> </li> <li>• Discuss: design principles (alignment, proximity, repetition, contrast)</li> <li>• Share: examples of Keyword Project               <ul style="list-style-type: none"> <li>◦ In-class Exercise: “Sample Keyword Projects” – in groups</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Free write: think aloud on the page about how you’d like to be assessed on the Keyword project and what you think are important assessment criteria</li> <li>• Discuss: how should I assess the Keyword Project?</li> <li>• Workshop: each group member will have 15 minutes of sustained attention—5 minutes to explain the project and articulate lingering concerns and questions, 5 minutes to engage in constructive dialogue with the group, and 5 minutes for workshop members to write down what’s working, what’s not working, and what you would do with this project going forward (send this to your group member’s email); we’ll repeat this 15-minute cycle three times</li> </ul>

<p>of 3-4, analyze your example and discuss what's working, what's not working, and what strategies can you apply to your own project</p> <ul style="list-style-type: none"> <li>Form workshop groups (of 4) for Thursday, provide your peers with a sense of how far along you are with your Keyword Project, share your lingering concerns or questions about your project.</li> </ul>	
<p><b>HW:</b>  <u>Draft</u> → Work on your Keyword Project and bring a polished draft to class Thursday for workshop.</p>	<p><b>HW:</b>  <u>Read</u> → Marc Prensky's "Digital Natives, Digital Immigrants"           Lisa Gitelman and Geoffrey Pingree's "Introduction: What's New About New Media?" (from <i>New Media: 1740-1915</i>) and do QQC (#7)</p>

**Week 6: Shifting toward new media and the digital. Also: what does it mean to create a (digital) professional portfolio?**

Tuesday 10/1	Thursday 10/3
<ul style="list-style-type: none"> <li>Share: "Theory of Composing Wordle" (Course Library, Additional Materials)</li> <li>Free write: reflect on last Thursday's workshop; what did you like, what didn't you like, what did you gain from the experience, and what would you like to do in future workshops?</li> <li>Introduce: Rhetorical Rationale for Project 1: Keyword Project</li> <li>Discuss: digital immigrants and natives               <ul style="list-style-type: none"> <li>Who are natives? Who are immigrants? Which are you?</li> <li>How productive is this (dichotomous) frame? Would this work better on a spectrum?</li> </ul> </li> <li>Free write: think of a technology you encountered when it was "new" and the way you utilized it; then, think about how you utilized that same</li> </ul>	<ul style="list-style-type: none"> <li><b>Keyword Project due</b></li> <li>In-Class Exercise: "Threshold Concepts" – in groups of 3-4, select, define, and defend the threshold concepts thus far this semester (limit to five)</li> <li>Introduce Project 4: Professional Portfolio               <ul style="list-style-type: none"> <li>Emphasize: scaffolded deadlines for the professional portfolio</li> <li>Free write: share your initial thoughts, concerns, and questions about Project 4</li> </ul> </li> <li>Introduce: <a href="#">Wix</a>, <a href="#">Weebly</a>, <a href="#">Moonfruit</a>, <a href="#">WordPress</a></li> <li>In-Class Exercise: "The Professional Portfolio as a Genre" – what are the functions/purposes of a professional portfolio; what content areas/pages are common across portfolios; how do others attend to the design of and</li> </ul>

<p>technology a year or two later. What, if at all, was different; that is, did you use the technology differently? If so, what contributed to that change in use?</p> <ul style="list-style-type: none"> <li>• Discuss: Gitelman and Pingree’s notion of old and new media <ul style="list-style-type: none"> <li>○ QQC in groups</li> <li>○ all media were once new</li> <li>○ new media experience</li> <li>○ identity crisis</li> <li>○ supercession</li> <li>○ transparency</li> </ul> </li> <li>• Share: “Handout: Gitelman and Pingree <i>New Media 1740-1915</i>” (Course Library, Additional Materials)</li> </ul>	<p>audience for the portfolio?</p>
<p><b>HW:</b>  <b>Finish Project 1: Keyword Project (bring print copy to class)</b></p>	<p><b>HW:</b>  <b>Finish Rhetorical Rationale for Keyword Project; rationales are due to me via email (<a href="mailto:ral07e@fsu.edu">ral07e@fsu.edu</a>)</b></p> <p><u>Read</u> → Jay David Bolter and Richard Grusin’s “Introduction” and “Chapter 1: Immediacy, Hypermediacy, and Remediation” (from <i>Remediation</i>) and do QQC (#8)</p> <p><u>Journal</u> → “Journal 4: All Grows Up” – Think about what you want to be when you grow up (or graduate); then, peruse the Interwebs, looking for realistic jobs, internships, and/or graduate programs: what are the “requirements”; what materials are requested in an application? Report what you find and how you’ll use it in composing and designing your portfolio.</p>

**Week 7: What does it mean to “remediate” technologies and texts?**

Tuesday 10/8	Thursday 10/10
<ul style="list-style-type: none"> <li>• <b>Rhetorical Rationale Due</b></li> <li>• Share: professional portfolio conventions (from Thursday)</li> </ul>	<ul style="list-style-type: none"> <li>• Share: “Remediation: A Reference” (Course Library, Additional Materials)</li> </ul>

<ul style="list-style-type: none"> <li>• In-Class Exercise: “Immediacy, Hypermediacy, and Remediation” – in groups of 3-4, provide a definition of your term (1) from the reading and (2) in your own words; then, provide two examples (ones different from those in the reading)</li> <li>• Discuss: Remediation <ul style="list-style-type: none"> <li>○ immediacy</li> <li>○ hypermediacy</li> <li>○ remediation</li> </ul> </li> <li>• Share and discuss: <a href="#">Arrival of a Train at La Ciotat</a>, <a href="#">Carrie Underwood at Grammys</a>, <a href="#">Tipp-Ex Experience</a>, <a href="#">Rosie the Riveter</a>, <a href="#">Rosie the Riveter (Time)</a>, <a href="#">Obama</a>, <a href="#">Obama (Hope)</a>, Obama Propaganda, <a href="#">Jane Austen Book Covers</a>, <a href="#">Dr. Horrible at Emmy’s</a>, <a href="#">Google+ Commercial</a>, <a href="#">Windows iPad Commercial</a></li> </ul>	<ul style="list-style-type: none"> <li>• Discuss: Remediation as <ul style="list-style-type: none"> <li>○ mediation of mediation</li> <li>○ inseparability of reality and mediation</li> <li>○ reform</li> <li>○ network (economic, material, social)</li> </ul> </li> <li>• Remediation examples: <a href="#">The Power of Print</a>, <a href="#">Miley Twerks on Famous Paintings</a>, <a href="#">Nick Cage Wrecking Ball</a>, <a href="#">Sweet Brown Bronchitis</a> (original), <a href="#">Ain’t Nobody Got Time for That</a> (autotune), <a href="#">Honey Badger</a> (original), <a href="#">Honey Badger</a> (commercial), <a href="#">Bunny Videos</a>, <a href="#">Breaking Bad on ABC</a>, <a href="#">Must Love Jaws</a>, <a href="#">10 Things I Hate About Commandments</a>, <a href="#">The Hangover</a>, <a href="#">Brokeback to the Future</a>, <a href="#">The Notebook</a>, <a href="#">Pulp Fiction</a>, <a href="#">Wedding Crashers</a>, <a href="#">Let the Drummer Kick</a>, <a href="#">Conviction</a></li> <li>• Introduce: Project 2 – Remediation/Remix Project <ul style="list-style-type: none"> <li>○ Free write: share your initial thoughts, concerns, and questions about Project 2</li> </ul> </li> </ul>
<p><b>HW:</b>  Read → Jay David Bolter and Richard Grusin’s “Chapter 2: Mediation and Remediation” (from <i>Remediation</i>)</p>	<p><b>HW:</b>  Read → Lawrence Lessig’s <i>Remix</i> and do QQC (#9) (<b>Note:</b> read .pdf pages 12-42; actual pages 23-83)</p> <p>Watch → Lessig’s TED talk, “<a href="#">Laws that Choke Creativity</a>”</p> <p>Journal → “Journal 5: Remediation Case Study” – Critically analyze an instance of remediation, explicating it using Bolter and Grusin’s theory and terminology.</p>

**Week 8: What does it mean to “remix” and how does copyright and fair use affect this practice?**

Tuesday 10/15	Thursday 10/17
<ul style="list-style-type: none"> <li>• Watch: <a href="#">“Everything’s a Remix”</a> (Parts</li> </ul>	<ul style="list-style-type: none"> <li>• Finish: <a href="#">RiP: A Remix Manifesto</a></li> </ul>

<p>1-4)  <ul style="list-style-type: none"> <li>• Watch: <a href="#">RiP: A Remix Manifesto</a></li> </ul> </p>	<ul style="list-style-type: none"> <li>• Share: <a href="#">Banksy Coke</a> and <a href="#">Charging for Banksy</a></li> </ul>
<p><b>HW:</b>  <u>Read</u> → Andrew Keen’s “Web 2.0: The Second Generation of the Internet has Arrived and It’s Worse than You Think”</p>	<p><b>HW:</b>  <u>Read</u> → Jeffery Galin’s “The Fair Use Battle for Scholarly Works” (excerpt)</p> <p><u>Portfolio Update</u> → Decide on what web design platform you’ll use (e.g., Wix, Weebly, Moonfruit, WordPress, Dreamweaver, etc.) and create a shell (i.e., a blueprint) of your portfolio equipped with different, marked content pages (you don’t need to add actual content, but you need to have the pages set up so they’re ready for content to be added). Send me the link to your portfolio in progress via email (<a href="mailto:ral07e@fsu.edu">ral07e@fsu.edu</a>).</p> <p><u>Journal</u> → “Journal 6: Remix, Copyright, and the Rise of the Amateur” – Respond to the last two readings: those by Lessig and Keen. What do you think of Lessig’s call for RW culture? Do you agree with Keen that Web 2.0 is diluting elite mainstream media (or put another way: do we need—or what is the value of—elite mainstream media)?</p>

**Week 9: What are the implications and consequences of remediation and remix (think: legality but also originality, knowledge, and literacy)?**

Tuesday 10/22	Thursday 10/24
<ul style="list-style-type: none"> <li>• Free write: What do you think about Ferguson’s “Everything’s a Remix” webseries and Gaylor’s <i>RiP: A Remix Manifesto</i>? What, if anything, did you learn? How, if at all, does what they discuss connect to your daily life? In what ways does it affect how you view your courses and your EWM major? How do you view the future of remix and remediation? What additional questions do you have?</li> <li>• Discuss: The “Everything’s a Remix” series and <i>RiP: A Remix Manifesto</i></li> <li>• Share and Discuss: “Fair Use</li> </ul>	<ul style="list-style-type: none"> <li>• In-Class Exercise: “Remediation and Remix: What’s the difference?” – in groups of 3-to-4, articulate the similarities and differences between remediation and remix <ul style="list-style-type: none"> <li>◦ Share and map the similarities and differences between remediation and remix</li> </ul> </li> <li>• Discuss: how should I assess the Remediation/Remix Project?</li> <li>• Discuss: Jenkins and the relationship between grassroots and commercial/corporate culture</li> </ul>

<p>Description and Criteria” (Course Library, Additional Materials)</p> <ul style="list-style-type: none"> <li>○ Watch: <a href="#">The Ownership of Ideas, Copyright: Forever Less One Day, “A Fair(y) Use Tale”</a></li> <li>○ View: <a href="#">Creative Commons, Organization of Transformative Works (OTW)</a></li> <li>• Discuss: Lessig and Keen <ul style="list-style-type: none"> <li>○ What is RW culture? Can it work alongside RO?</li> <li>○ Do we need elite mainstream media? Is Web 2.0 diluting our notion of elite talent and breeding narcissism?</li> </ul> </li> <li>• Share: <a href="#">Axis of Awesome, “Four Chord Wonder”</a>; <a href="#">15 TV Theme Songs in 2 Minutes</a>; <a href="#">Hard Working George</a>; <a href="#">Binders Full of Women</a>; Remixes by Norwegian Recycling: <a href="#">Mash It Up</a>, <a href="#">Kiss</a>, <a href="#">Miracles</a>, <a href="#">How Six Songs Collide</a>, <a href="#">Recycled Romance</a></li> </ul>	<ul style="list-style-type: none"> <li>○ QQC in groups</li> <li>○ prohibitionists and collaborationists</li> <li>○ mass culture and popular culture</li> <li>○ consumers as marketers</li> <li>○ the importance of sharing</li> <li>• Share: <a href="#">Jenkins’ Blog</a>, <a href="#">George Lucas in Love, Troops</a>, <a href="#">Quentin Tarantino’s Star Wars</a>, <a href="#">Star Wars Revelations Interview</a>, <a href="#">Star Wars Revelations</a></li> </ul>
<p><b>HW:</b>  <u>Read</u> → Henry Jenkins’ “Chapter 4: Quentin Tarantino’s Star Wars?: Grassroots Creativity Meets the Media Industry” (from <i>Convergence Culture</i>) and do QQC (#10)</p>	<p><b>HW:</b>  <u>Read</u> → Dennis Baron’s “From Pencils to Pixels” and do QQC (#11)</p> <p><u>Journal</u> → “Journal 7: Remediation/Remix Project Update” – Are you creating a remediation or a remix and why? What genre, medium, and text-technology(ies) are you using? How far along are you in the process? What texts are you drawing from and/or incorporating? How will you ensure your text qualifies as fair use? What constraints, if any, are you encountering? What questions or concerns do you have?</p>

**Week 10: What are the criteria for new media and text-technologies gaining traction, and how are we shaping and being shaped by these new technologies?**

Tuesday 10/29	Thursday 10/31
<ul style="list-style-type: none"> <li>• Reminder: “Helpful Tips” (Course Library, Additional Materials)</li> </ul>	<ul style="list-style-type: none"> <li>• Free write: Respond to both Carr’s and Neal’s texts—do you think</li> </ul>

<ul style="list-style-type: none"> <li>• Share: “Remix vs. Remediation” (Course Library, Additional Materials)</li> <li>• Introduce: Rhetorical Rationale for Project 2: Remediation/Remix Project</li> <li>• Discuss: Baron <ul style="list-style-type: none"> <li>○ QQC in groups</li> <li>○ What are the criteria for new media and technologies gaining traction?</li> <li>○ What strategies have been used to help media and technologies achieve these criteria?</li> <li>○ Which media and technologies are still attempting to achieve these criteria?</li> </ul> </li> <li>• In-Class Exercise: “Technology in a Given Day” – Try to recount all of the technologies you encounter and/or use in a given day. Which do you rely on the most? Which ones have become “invisible” to you? Which do you use for unique purposes (think: deicity of technology)?</li> </ul>	<p>Google has made us stupid; do you think your immersion in new technology is altering the way you think, and if so, is that a “bad” thing; do you exhibit characteristics of hyperattention, and if so, how; is hyperattention something we should worry about or is it the norm?</p> <ul style="list-style-type: none"> <li>• Watch: <a href="#">Digital Aristotle; I Forgot My Phone</a>; <a href="#">Sherry Turkle’s TED Talk, “Alone Together”</a></li> <li>• Discuss: Carr, Neal, Digital Aristotle, and Turkle (fishbowl) <ul style="list-style-type: none"> <li>○ Google</li> <li>○ mental circuitry</li> <li>○ hyperattention</li> <li>○ online education</li> <li>○ being alone together</li> <li>○ lonely but avoiding intimacy</li> <li>○ posthuman</li> </ul> </li> </ul>
<p><b>HW:</b> Read → Nicholas Carr’s “Is Google Making Us Stupid?”</p> <p>Michael Neal’s “Hyperattention” (from <i>Writing Assessment and the Revolution in Digital Texts and Technologies</i>) and do QQC (#12)</p>	<p><b>HW:</b> <b>Finish Project 2: Remediation/Remix Project</b></p>

## Week 11: What is viral marketing?

Tuesday 11/5	Thursday 11/7
<ul style="list-style-type: none"> <li>• <b>Remediation/Remix Projects due</b></li> <li>• Update: Threshold Concepts (limit to 6)</li> <li>• Introduce: Project 3 – Viral Marketing Campaign</li> <li>• Share: “Viral Marketing Campaign: Advice from Former Students” (Course Library, Viral Marketing)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Rhetorical Rationale due</b></li> <li>• Discuss: home/landing page of Professional Portfolio – what is its purpose, what content is included, and how will it create a way to “read” your portfolio? Also: common pitfalls to avoid.</li> <li>• Discuss: Shirky and mass</li> </ul>

<ul style="list-style-type: none"> <li>○ Free write: share your initial thoughts, concerns, and questions about Project 3</li> <li>• Share: Viral Marketing Tips and Examples Folder (Course Library)</li> <li>• Share: <a href="#">Dark Knight Viral Marketing</a>, <a href="#">GetUp! Action for Australia, It's Time</a></li> <li>• In-Class Exercise: "Potential Viral Marketing Campaign Causes" – in groups of 3-4, generate a list of potential digital issues that could act as causes for a viral marketing campaign.</li> <li>• Form groups for Project 3: Viral Marketing campaign <ul style="list-style-type: none"> <li>○ Discuss potential purposes/causes, main hubs/events, potential texts, audiences, long-term maintenance, and ways to disseminate information to and foster participation from your audience</li> </ul> </li> </ul>	<p>amateurization</p> <ul style="list-style-type: none"> <li>○ QQC in groups</li> <li>○ What are the affordances and limitations of everyone being a media outlet? What are the potential long-term consequences?</li> <li>○ What other professions are suffering from mass amateurization besides journalism and photography?</li> </ul> <ul style="list-style-type: none"> <li>• Share: "Human Rights Campaign" (Course Library, Viral Marketing)</li> <li>• Share: <a href="#">Arcade Fire, "The Wilderness Downtown"</a>; <a href="#">Take This Lollipop</a>; <a href="#">Quicksilver, Dynamite Surfing</a> <ul style="list-style-type: none"> <li>○ Form your campaign groups to discuss your cause, purpose, audience, and individual texts that will constitute the campaign</li> </ul> </li> </ul>
<p><b>HW:</b>  <b>Finish Rhetorical Rationale for Remediation/Remix Project; rationales are due to me via email (<a href="mailto:ral07e@fsu.edu">ral07e@fsu.edu</a>)</b></p> <p><u>Read</u> → Clay Shirky's "Chapter 3: Everyone is a Media Outlet" (from <i>Here Comes Everybody</i>) and do QQC (#13)</p>	<p><b>HW:</b>  <u>Read</u> → Clay Shirky's "Chapter 4: Publish, Then Filter" (from <i>Here Comes Everybody</i>)</p> <p><u>Journal</u> → "Journal 8: Good and Bad Viral Marketing Campaigns" – Find a viral marketing campaign (one not discussed in class and not listed in any of the available web-articles in the Course Library) and provide a critique: is this a good or bad example of a viral marketing campaign and why?</p> <p><u>Portfolio Update</u> → Complete a polished draft of your portfolio's home/landing page; toward that end, make sure to avoid the pitfalls of past portfolios. Send me the link to your portfolio's home/landing page via email (<a href="mailto:ral07e@fsu.edu">ral07e@fsu.edu</a>).</p>

**Week 12: What are the implications and consequences of the democratization of media and text technologies? Also: viral marketing case studies.**

Tuesday 11/12	Thursday 11/14
<ul style="list-style-type: none"> <li>• Share: good and bad viral marketing campaigns from Journal 8</li> <li>• Groups: assemble, refine campaign, schedule work to accomplish this week</li> <li>• Free write: respond to the two Shirky chapters—what did you like and/or dislike, what questions do they raise for you, what can you take to apply to your viral marketing campaigns?</li> <li>• Discuss: the notion of “Publish, then Filter”               <ul style="list-style-type: none"> <li>○ What is user-generated content?</li> <li>○ How is the distinction between broadcast and communications technologies becoming blurred?</li> <li>○ How does <i>fame</i> function within this new model?</li> <li>○ What are the affordances and limitations of this new “publish, then filter” model?</li> <li>○ Which model do you prefer and why?</li> <li>○ Share: <a href="#">Print is Dead</a>, <a href="#">Why Miley’s VMA Performance was the Top Story</a>, <a href="#">Miley Twerking on Things We should be Talking About</a></li> </ul> </li> <li>• Share and discuss: <a href="#">“How to Find an Audience on YouTube”</a></li> <li>• Questions about Viral Marketing Campaigns?</li> </ul>	<ul style="list-style-type: none"> <li>• In-Class Exercise: “Campaign Case Study” – each group will conduct a case study on one of the following campaigns: <a href="#">Allstate Mayhem</a>, <a href="#">Will It Blend?</a>, <a href="#">Kenny Powers K-Swiss</a>, <a href="#">Believe in Your Smellf</a>, <a href="#">The Muppets</a>, <a href="#">Water is Life</a>. Then, we’ll come together and share what we learned.</li> </ul>
<p><b>HW:</b>            Read → Henry Jenkins’ “Chapter 2: Buying into <i>American Idol</i>” (from <i>Convergence Culture</i>) (<b>Note:</b> read .pdf pages 16-33; actual pages 59-92)</p>	<p><b>HW:</b>            Review → Jenkins’ “Buying into <i>American Idol</i>”             Journal → “Journal 9: Campaign Proposals”</p>

	<p>– who is in your campaign group, what is your campaign’s name, what exigence are you responding to, whom is your audience, what is the purpose of your campaign, what texts are your group creating, what texts are you creating, how will you ensure there is cohesion amongst the texts, how will you ensure your campaign is rhetorically effective?</p> <p><u>Draft</u> → Begin working on your viral marketing campaign text(s). The texts comprising your campaign should be finished by the end of next week so there’s enough time for them to circulate and reach your intended audience.</p>
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**Week 13: Advertising and Participation. Also: why are we (purportedly) so stupid?**

Tuesday 11/19	Thursday 11/21
<ul style="list-style-type: none"> <li>• Share: <a href="#">Multimodal Speed Dating Viral Marketing Campaign</a></li> <li>• Discuss: résumé/CV Portfolio Update</li> <li>• Free write: describe the extent of your participation with mainstream media; for instance, which programs do you watch that attempt to foster participation? Do you actually participate? Why or why not?</li> <li>• Discuss Jenkins’ “Buying into <i>American Idol</i>”: <ul style="list-style-type: none"> <li>○ How frequently do you encounter advertising? Do you make any concerted efforts to avoid advertising, and if so why and how?</li> <li>○ Are you worried that your tastes are being commodified?</li> <li>○ What successful brand extensions have you witnessed over the past couple of years?</li> <li>○ Are you a zapper, loyal, or</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Discuss: how should I assess Project 3: Viral Marketing Campaign?</li> <li>• Watch: <a href="#">Bauerlein Interview</a>, <a href="#">Bauerlein Debate</a></li> <li>• Discuss: Bauerlein and our stupidity (fishbowl style)</li> <li>• Share: <a href="#">“Can We Stop Worrying about Millennials Yet?”</a> and <a href="#">“The Pace of Modern Life”</a></li> </ul>

<p>casual?</p> <ul style="list-style-type: none"> <li>○ What is the state of gossip in media? Do you enjoy such gossip? Why or why not?</li> <li>• Meet with campaign groups to discuss plans for heading forward so you can begin the circulation process over the weekend (or sooner)</li> </ul>	
<p><b>HW:</b>  <u>Read</u> → Mark Bauerlein’s “Introduction” (from <i>The Dumbest Generation</i>) and “Online Literacy is a Lesser Kind” (.docx) and do QQC (#14)</p>	<p><b>HW:</b>  <u>Read</u> → Kathleen Blake Yancey’s “Portfolio, Electronic, and the Links Between” and do QQC (#15)</p> <p><u>Portfolio Update</u> → Complete a polished draft of your portfolio’s résumé/CV page. Toward that end, think about what information is pertinent and worth including considering your audience and goals post-graduation. In addition, consider consciously the potential affordances and limitations of how you present the résumé/CV (e.g., written in the portfolio, embedded as a .docx or .pdf, or both). Send me the link to your portfolio’s résumé/CV page via email (<a href="mailto:ral07e@fsu.edu">ral07e@fsu.edu</a>).</p> <p><u>Draft</u> → Finish the text(s) for your viral marketing campaign so you can begin to circulate them to your audience and thus foster the type of participation you desire.</p>

**Week 14: The features of the portfolio.**

Tuesday 11/26	Thursday 11/28
<ul style="list-style-type: none"> <li>• Preview: the rest of the semester, including finals week</li> <li>• Introduce Rhetorical Rationale for Project 3: Viral Marketing Campaign</li> <li>• Discuss: Yancey and Portfolios <ul style="list-style-type: none"> <li>○ QQC in groups</li> <li>○ What are the components of any portfolio?</li> <li>○ What are the perceived benefits of a portfolio?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• No Class: Thanksgiving</li> </ul>

<ul style="list-style-type: none"> <li>○ How is the professional portfolio you're creating different from the ones Yancey describes?</li> <li>○ How, if at all, can what Yancey provides inform the creation of your professional portfolio?</li> <li>• Share: <a href="#">interactive portfolio</a></li> <li>• In-class Exercise: "Analysis of Professional Portfolio" – in groups of 3-to-4, look through and critically analyze <a href="#">Amanda Borges' professional portfolio</a>: what works, what doesn't work, and what can you take and apply to your own portfolio?</li> </ul>	
<p><b>HW:</b>  <u>Journal</u> → "Journal 10: Theory of Composing Redux" – Look back at what you wrote for your original Theory of Composing for Journal 2 and consider what you know now; then, update your theory of composing: what is your current theory of composing (that is, how do you approach a composing task; what threshold concepts inform your approach)? Then, reflect: what has changed since your initial theory of composing?</p> <p>Continue to circulate your viral marketing campaign texts, and continue to work on your professional portfolio</p>	<p><b>HW:</b>  Same as last Tuesday:</p> <p><u>Journal</u> → "Journal 10: Theory of Composing Redux" – Look back at what you wrote for your original Theory of Composing for Journal 2 and consider what you know now; then, update your theory of composing: what is your current theory of composing (that is, how do you approach a composing task; what threshold concepts inform your approach)? Then, reflect: what has changed since your initial theory of composing?</p> <p>Continue to circulate your viral marketing campaign texts, and continue to work on your professional portfolio</p>

**Week 15: Portfolios and closing time.**

Tuesday 12/3	Thursday 12/5
<ul style="list-style-type: none"> <li>• Share: "Professional Portfolio Handout (purpose, design, materials)" (Course Library, Additional Materials)</li> <li>• Discuss: how should I assess Project 4: Professional Portfolio?</li> <li>• Free write: which sample texts do you intend to include in your</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Viral Marketing Campaigns and Rhetorical Rationale due</b></li> <li>• Introduce: Rhetorical Rationale for Project 4: Professional Portfolio</li> <li>• Portfolio Workshop: <ul style="list-style-type: none"> <li>○ each group member will receive 15 minutes of sustained attention</li> </ul> </li> </ul>

<p>portfolio and why? Are they from similar or different genres? Do you feel as though you have enough sample texts worth including? Why or why not? How do you intend to incorporate and arrange your sample texts and why? What questions or concerns do you have about your sample texts?</p> <ul style="list-style-type: none"> <li>○ Discuss: the importance of selecting and rearranging sample texts</li> <li>• Revisit: Course Goals and Objectives (Syllabus) <ul style="list-style-type: none"> <li>○ Wordle: do we know all the stuff?</li> </ul> </li> <li>• Student Work Waivers</li> <li>• Course Evaluations</li> </ul>	<ul style="list-style-type: none"> <li>○ during the first 10 minutes, whoever is up will briefly walk through his/her portfolio while voicing 3-5 specific questions; then, the group members will respond, and afterward, each member will ask one specific question</li> <li>○ during the last 5 minutes, the other group members will send an email containing (1) what's working, (2) what's not working, and (3) what you would do with this portfolio going forward</li> <li>○ we'll repeat this 15 minute cycle three times.</li> </ul>
<p><b>HW:</b>  <b>Finish Viral Marketing Campaigns and Rhetorical Rationale; rationales are due to me via email (<a href="mailto:ral07e@fsu.edu">ral07e@fsu.edu</a>)</b></p> <p><u>Draft</u> → Work on your professional portfolio and bring a polished draft to class Thursday for workshop. Also, bring with you 3-5 <i>specific</i> questions for workshop.</p> <p>Visit the <b>Digital Studio</b> (and soon; they're closed during finals week)</p>	<p><b>HW:</b>  Visit the <b>Digital Studio</b> (and soon; they're closed during finals week)</p> <p><u>Journal</u> → "Bonus Journal #1 (optional): Prepare the Newbies" – Create a guide to help future WEPO students navigate the course successfully (think: "Passing WEPO for Dummies"); provide them with helpful hints: what will they need to be aware of, what will they learn, what might annoy them, what might they enjoy? In short, prepare them for success by giving them the guide you wish you had. <b>Due by midnight Friday (12/13)</b></p> <p><u>Journal</u> → "Bonus Journal #2 (optional): WEPO and the Real World (no, not that bad MTV show)" – How much, if at all, has this class changed how you see and interact with the outside world? Which concepts are <i>truly</i> threshold concepts for you? <b>Due by midnight Friday (12/13)</b></p> <p><b>Send an email to me (<a href="mailto:ral07e@fsu.edu">ral07e@fsu.edu</a>)</b></p>

**before midnight Friday (12/13) that contains (1) a link to your portfolio and (2) your Rhetorical Rationale**

**Yay: you're done!**