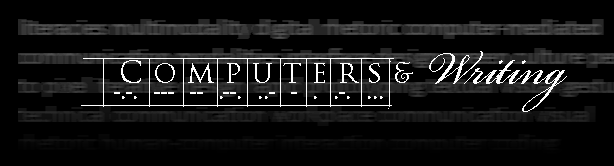
Course Syllabus - *English 5314*

 *Transitions in Rhetoric, Composition, Literacy and Technology in the 21st century*

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| Dr. Gustav Verhulsdonck | T and Th 6-7:20 P.M |
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**ABOUT THE COURSE:**

The purpose of this course is to engage in you in practical application on how composition via computers – specifically digital media –has changed the processes of writing. The emphasis of this course is on practical application and getting to know various computerized composition processes by a two-fold theoretical focus on the following: 1) theories of writing from modern print culture to multimodal, visual, interface cultures that are digital and networkes 2) theories borrowed from human-computer interaction and interface design, computer-mediated communication, and software production, as models that can prepare and inform your communication practices in working with multimodal digital media composition.

In effect, while many (some?) of us may remember the days of cursive writing, writing as a process has moved from pen to pixel, from ink to print culture, to interfaces and screens, through the song-and-dance flow of information through mobile networks, transmitted through wireless and cloud infrastructures. Rather than seeing computers as mere “tools”, in this course we will study how computers are often “co-creators” in new modes of writing, communication, and collaboration that change the way we understand rhetoric, composition, literacies, and also often demand new technological multimodal communication practices in a 21st century in a global context.

Since computers combine multiple channels for communication such as audio, visuals, text animations, gestures, and provide us the opportunity to consume/produce (“prosume”) texts in ways that were previously limited to specialist trades (consider how typesetting fonts, graphic design, movie and sound editing, and animation were previously specialized careers), the use of computers for writing has made us evolve from monomodal writing to multimodal, multiliterate writing. Furthermore, as computers link us up with people across the globe, we are introduced to global communities of practice where composition occurs across globally dispersed teams that create further evolving etiquettes and intercultural understandings of human-computer interaction and networked computer-mediated communication.

Through this course, we will trace the development of computers and writing as a discipline throughout composition history, discuss visual rhetoric as an intrinsic dimension to multimodal composition, examine the explosive impact of hypertext as a technology on reading as a solitary activity to a networked/technological process, define multimodality and multiliteracy and distinguish “new media” from “digital media”, get acquainted with interaction design, usability and technical communication research for planning multimodal composition, look at interface design and human-computer interaction, and examine social shifts in the form of smart mobs, end-to-end architecture, media convergence, procedural code, computer-mediated communication, digital rhetoric, network theory, as well as look at hypertexts, computer code, online videos, apps, virtual reality, virtual worlds and video games as examples of new multimodal composition.

As the above multimodal composition examples show, in these environments, writing is not only the expression of ideas as written on the page, but also the digital rhetoric of scripting of webpages through hypertext, procedural code that considers user-input and computer logic, separation of computer code and end-user information, multimodal audiovisual combinations, spatial and environmental and game-like scripting. This course is intended to provide you with an understanding of these shifts (e.g. the increase in technologies and techniques of writing and the increasingly collaborative, networked and global nature of it), but more importantly, to get a hands-on, practical understanding of these new types of writing by composing and becoming literate in using a variety of technologies.

Specifically, since many of you may end up either pursuing careers in academia or industry, the focus of this course will be two-fold in introducing how some of these new writing technologies are important as part of technical communication and comprise what I call a “digital rhetoric” – a practice of rhetoric by way of using digital communication in global contexts where technology asks us to think in multimodal and multiliterate ways and we constantly evolve alongside these media through our use of them. As technical communicators, it will be important for you to constantly be up-to-date on your use of technologies (and you’ll find out that once on the job, you will probably need to learn more specific technologies very quickly) and use digital technologies to communicate in rhetorically effective ways. As academics, you will likewise need to continue to use and evolve with technological communication practices and be able to theorize your approaches to digital media.

Hence, this course will focus on the practical application and uses of technologies and discuss some of the theories of technical communication that may help you in creating multimodal writing projects through computers. Technical communication is a process of shaping information for various audiences in ways that are user-friendly, allowing those audiences to quickly grasp technical information and apply it in effective ways. Technical communication involves working with subject matter experts (to gather information), shaping information in user-friendly ways, developing interfaces through rapid (mock) prototyping and heuristic analysis, involves iterative design cycles where client and designers exchange ideas, as well as project management where deliverables are provided on-time and are rhetorically effective.

Given that the course emphasis is on learning new composition technologies by way of writing through computers, we will read some key texts of people like Kress, Johnson-Eilola, Rheingold, Berners-Lee, Nielsen, Laurel, Murray, Chun, Galloway, Castells etc. that theorize processes of digital media from various disciplinary angles. Not only will this enrich your understanding of how to use these technologies, I hope these theories will also give you a better mode of creating your own multimedia texts, whether we are talking about simple visuals, websites, apps, or functioning and working in three-dimensional environments such as video games and virtual worlds or using computer-mediated communication to communicate with non-collocated, globally dispersed teams.

**COURSE OBJECTIVES:**

-Develop an understanding of how rhetoric, composition, literacies are constantly shifting as a result of evolving processes of human-computer interaction, interface design, digital, multimodal communication practices, and globalization.  
-Read key texts on transitioning from monomodal to multimodal, networked interface writing, i.e. get a view on how we have moved from pen, print, pixel, to hypertexts, to multimodal texts including visuals, text, animations, and emoticons, to today’s multilayered interfaces and information interfaces including Window, Icon, Mouse and Pointer (WIMP), to touch-screens, as well as digital technologies such as virtual world and video games which use embodiment and motion-detection and allow one to write oneself into a digital space.  
-Read key texts dealing with the process of developing information whether these are textual, visual, multimodal, or for global audiences in or outside a team-context and so help inform and streamline your own composition practices by using up-to-date industry concepts.  
-Learn novel ways of composition and recognize tension points between textual, visual, animation, and interface elements and deal with these in rhetorically effective ways.  
-Learn new technologies that provide you with ways of creating your own multimodal texts, whether visuals, websites, blogs, apps, videos, animations in ways that are effective  
-Reflect on your evolving learning and experiences in the course as you learn and read about new forms of writing and computers as writing tools that inherently change communication practices and are informed by industry practices through specific developments in technical communication processes.

**COURSE REQUIREMENTS:**  
Wardrip-Fruin, N., Montfort, N. (2003). *The new media reader*. Cambridge, MA: MIT Press.   
Vimeo.com account set to private (but sharing with class) for your video journals  
USB drive or Dropbox.com account for saving your projects. Always save a local copy of your work. Remember that connectivity issues may cause you to lose work when composing directly in Blackboard.  
Blackboard Account. Blackboard Accounts can be accessed via my.utep.edu by using your UTEP email ID and password.

**COURSE POLICIES:**  
All work due on the deadlines defined below in the schedule. All assignments are due at the specified time. Attendance is required. Participation and preparedness are required. No incompletes unless an emergency occurs. For each class, there will be enough time for you to work with in‐class technology, and we will have workshops for iMovie/MovieMaker and other types of software. Do not worry if you do not know these, as we will go over these and I am happy to work with you if you have any questions. Also, know that Academic Technologies also has software specialists that can help you if you need more help with a particular piece of software.

**COURSE POLICIES:**  
All work due on the deadlines defined below in the schedule. All assignments are due at the specified time. Attendance is required. Participation and preparedness are required. No incompletes unless an emergency occurs. For each class, I will try and allow the last 15 minutes for you to work with the in-class technology.  
  
**Attendance:**

* As this is a graduate course, students are expected to have read the material and actively participate in class discussions and conduct themselves as graduate academic members of this seminar. **Four (4) classes can be missed before you are in danger of failing the class. The student will be notified when he/she is in danger of failing the course but it is the student’s responsibility to drop the course before the drop date (Nov 1) in order to preserve his/her GPA. I do not drop people from the course if they decide they do not want to be in it anymore.** Attendance will be taken at the beginning of each class period. If you arrive late (<5-10 minutes after class has begun), it counts as half an absence. **There are no excused assignments.**
* I do not drop students from the class if they decide to not continue participating in the class. This has consequences in that you will be responsible for withdrawing from the class before the “W” date. Each semester has a drop date beyond which an instructor can no longer drop a student with a “W.” Students who fail to attend or fulfill assignments after the drop date must necessarily receive an “F.” However, in the event of exceptional circumstances, and with the approval of the instructor of the course and the academic dean, a grade of “W” may be obtained. The student is responsible for supplying written documentation to support the request for a “W.” Acceptable reasons for a "W" include: personal or family medical emergencies, death of family member, military leave, or an exceptional work schedule that prevents you from completing the course. For information on semester deadlines, see the UTEP Academic Calendar <http://academics.utep.edu/Default.aspx?tabid=11145>
* Please also be aware of the six-course drop limit. According to the Texas Education Code, "all first-year students enrolled for the first time at any Texas public college or university are limited to six drops during their academic career. This includes student and faculty initiated drops and courses dropped at other Texas public institutions. This policy does not apply to courses dropped prior to census day or to complete withdrawals." So, be sure to start your college experience on the right track by attending class regularly.
* Be sure to submit and participate in all major assignments in order to pass this class.
* All Assignments will be due at the beginning of the class.

**Academic Integrity**

The University of Texas at El Paso prides itself on its standards of academic excellence. In all matters of intellectual pursuit, UTEP faculty and students must strive to achieve excellence based on the quality of work produced by the individual. In the classroom and in all other academic activities, students are expected to uphold the highest standards of academic integrity. Any form of academic dishonesty is an affront to the pursuit of knowledge and jeopardizes the quality of the degree awarded to all graduates of UTEP. It is imperative, therefore, that the members of this academic community understand the regulations pertaining to academic integrity and that all faculty insist on adherence to these standards.

Any student who commits an act of academic dishonesty is subject to discipline. Academic dishonesty includes, but is not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, and any act designed to give unfair advantage to a student or the attempt to commit such acts. Proven violations of the detailed regulations, as printed in the Handbook of Operating Procedures (HOP), and available in the Office of the Dean of Students and on the homepage of the Dean of Students at www.utep.edu/dos, may result in sanctions ranging from disciplinary probation, to a failing grade on the work in question, to a failing grade in the course, to suspension or dismissal, among others. <http://academics.utep.edu/Default.aspx?tabid=54418>

**Plagiarism**

Plagiarism as an act of academic dishonesty is taken very seriously and may affect your standing in the class in a serious way. Plagiarism constitutes the act of knowingly or unknowingly taking someone else words OR ideas and passing them off as your own written work. More importantly, if you fail to give credit, you may be in jeopardy of plagiarizing and may receive an “F” for the course. To avoid plagiarizing, always provide how you use a source (paraphrase, summary or direct quote) and give the relevant information in proper citation format (generally, we will use APA, meaning provide either quote, paraphrase, summary and author, year and page number). Not knowing how to quote or attribute source material does not give you the excuse to commit plagiarism. Worst, do not commit the act of “patchwriting” where you simply copy and paste material and change a few words around. Academic integrity demands that you always attribute your sources and differentiate what your ideas and contributions are and those of others. It is, simply put, unethical to not give credit to people who have done research or written on particular subjects. Be sure to take careful notes and put quotation marks around sources with the relevant source information below it so as to differentiate used sources from your own writing.

**Copyright and Fair Use:** The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.

**ASSIGNMENTS AND GRADE BREAKDOWN**-In-Class Exercises, Participation 20%

-Short Presentation on paper read for course 10% (Sign-up second week)

Assignment 1-Multimodal Video. Technology as Community of Practice – Digital, Narrated Documentary of Digital Community. You can use Screencapture software (such as Mac Quicktime Player, web: jing or screencast-o-matic) to capture what is on your screen. Then, use iMovie (Mac) /Moviemaker (PC) to edit footage, and add narration, sound, music, video effects, image effects, and applying a particular theoretical framework. Please take that the documentary is not a “narrated screencast” and requires multimodal composition by way of editing, selecting sound/images, and sequencing. 20%

Assignment 2-Short Paper (4 single-spaced pages) 20%

Assignment 3-Long, academic paper written for publication in a journal such as Computers and Composition/Kairos/ Rhetoric, Professional Communication and Globalization/Other and presented to class (10 single-spaced pages) 30%

Readings below marked with an \* are offered online in Blackboard as a .pdf for this course. Feel free to print out or mark up the PDF for in-class discussions.

COURSE SCHEDULE:

Week 1 Introduction to class

We Jan 21 Introduction to Class, Expectations, Assignments, Goals, Connections, People ☺

Week 2: Rhetoric: Composition and Writing with/without Computers?   
A Historical and (Cinematic) Overview of Rhetoric, Composition and the role of Computers in Writing

Mo Jan 26:  
*In-class exercise*: Find a youtube movie that you think presents an excellent example of multimodality. Surprise us – depending on your interests, this can be a tutorial, a scene from a movie, an animated piece, a videoclip from a band, a video game clip. Be prepared to explain why this is a multimodal piece and what semiotic layers are utilized and how they are utilized in an effective manner.  
  
\*Beth Daniell “Narratives of Literacy: Connecting Composition to Culture” 393-410  
\*Günther Kress “Multimodality, Multimedia and Genre” pp. 106-121 from Kress *Literacy in the New Media Age*  
\*Günther Kress & Theo van Leeuwen “Introduction” pp. 1-23 from Kress and van Leeuwen *Multimodal Discourse: The Modes and Media of Contemporary Communication*

We Jan 28:  
**Assignment 1 Introduced**  
\*Jim Porter “Why technology matters to writing: A cyberwriter’s tale” (PDF)  
<http://www.sciencedirect.com/science/article/pii/S8755461503000677>  
\*Bill Hart-Davidson & Steven D. Krause. Re: The future of computers and writing: A multivocal textumentary (PDF)  
<http://www.sciencedirect.com/science/article/pii/S8755461503000628>

Week 3 Evolution of Computers and Writing as Technology-Mediated/Visual Rhetoric: Computers as Visual Writing Media

Mo 2 Feb   
*In-class exercise:* Black Square Problem Exercise  
Lisa Gerard. “The evolution of the Computers and Writing Conference, the second decade” (PDF)  
<http://www.sciencedirect.com/science/article/pii/S8755461506000144>  
Janice R. Walker et al. “Computers and Composition 20/20: A Conversation Piece, or What Some Very Smart People Have to Say about the Future” (PDF)  
<http://www.sciencedirect.com/science/article/pii/S8755461511000703>

We Feb 4  
*In-class exercise:* Bring at least 3 visuals that you like and be prepared to present as to why you like them and what design principles work for you: how you are rhetorically, aesthetically, or as user, are persuaded to appreciate it.  
\*Scott McCloud “From The Vocabulary of Comics” pp. 195-208 from Handa *Visual Rhetoric in A Digital World*  
\*Rudolf Arnheim “Pictures, Symbols and Signs” pp. 137-151 from Handa *Visual Rhetoric in A Digital World* \*Roland Barthes “Rhetoric of the Image” pp. 152-163 from Handa *Visual Rhetoric in A Digital World*  
\*Robin Kinross “The Rhetoric of Neutrality” <http://www.jstor.org/stable/1511415>

Week 4 2 Hypertext/ Internet/ Web/ A Historical Approach to the Internet as Emerging Technology and Hypertext in Composition.

Mo Feb 9   
iMovie Workshop  
NMR Janet Murray “Inventing the Medium” pp. 3-11  
NMR Jorge Luis Borges “The Garden of Forking Paths” pp. 30-34  
NMR Vannevar Bush “As We May Think” pp. 37-47  
NMR Tim Berners-Lee “The World Wide Web” pp 791-798

We Feb 11   
*In-class exercise:* Present about the websites you frequent, what communities you are part of, what coding languages you plan to learn or are currently conversant in.  
\*Howard Rheingold “Visionaries and Convergences: The Accidental History of the Net” 1-30  
\*Tim Berners-Lee “Information Management: A Proposal” 1-14  
\*Sean D. Williams “Toward an integrated composition pedagogy in hypertext” 123-135

Week 5 Shifting Definitions of Literacy: Multimodality, Multiliteracy and New/Digital Media

Mo Feb 16  
***Assignment 2 Introduced***  
\*New London Group “A Pedagogy of Multiliteracies: Designing Social Futures” (PDF)  
<http://vassarliteracy.pbworks.com/f/Pedagogy+of+Multiliteracies_New+London+Group.pdf>  
Bernadette Longo, Donna Reiss, Cynthia L. Selfe & Art Young. “The poetics of computers: Composing relationships with technology” (PDF)  
<http://www.sciencedirect.com/science/article/pii/S875546150200172X>

Wed Feb 18   
\*Janet Murray “Introduction: A Cultural Approach to Interaction Design” pp. 1-21 from *Inventing the Medium*  
NMR Brenda Laurel “Six Elements and the Causal Relations Among Them” 563-571  
\*Craig Stroupe. “Hacking the cool: The shape of writing culture in the space of New Media” (PDF)  
<http://www.sciencedirect.com/science/article/pii/S8755461507000722>

Week 6 Interaction Design; Doing Research on Your End-Users

Mo Feb 23   
**Assignment 1 Due**  
\*Yvonne Rogers, Helen Sharp, Jenny Preece. “What is Interaction Design?” Ch 1 pp. 1-42 from *Interaction Design: Beyond Human-Computer Interaction*  
\*Lee-Ann M. Kastman Breuch “The Overruled Dust Mite: Preparing Technical Communication Students to Interact with Clients”

Wed Feb 25   
\*Yvonne Rogers, Helen Sharp, Jenny Preece. “The Process of Interaction Design” pp. 414-470 from *Interaction Design: Beyond Human-Computer Interaction*   
\*Yvonne Rogers, Helen Sharp, Jenny Preece. “Gathering Data” pp. 291-352 (skim) from *Interaction Design: Beyond Human-Computer Interaction*

Week 7 The flow between mind and computer: Human-Computer Interaction; Interface and Intraface; Edge and Center; Politics of Interfaces

Mo Mar 2  
\*Paula Rosinski and Megan Squire “Strange Bedfellows: Human-Computer Interaction, Interface Design, and Composition Pedagogy” (PDF)  
<http://www.sciencedirect.com/science/article/pii/S8755461509000395>  
\*Patricia A. Chalmers “The Role of Cognitive Theory in Human-Computer Interface”  
<http://www.sciencedirect.com/science/article/pii/S0747563202000869>

Wed Mar 4  
**Assignment 2 Due**  
\*Cynthia L. Selfe and Richard Selfe “The Politics of the Interface: Power and Its Exercise in Contact Zones” 428-445 in Selber & Johnson-Eilola’s *Central Works in Technical Communication*  
\*Alexander Galloway “The Unworkable Interface” pp. 25-53 from *The Interface Effect*

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MARCH 10-14 SPRING BREAK: NO CLASS. Have fun!

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Week 8 CCCC- No Class “Smart Mobs”: Digital Literacy, Democracy, Culture and Mediology, or The Fate of the Commons and Democracy, End-to-End (e2e) Architecture and “Free” Culture Debates

Mon Mar 16 CCCC (No class; below readings)  
\*Lawrence Lessig Ch1-Ch2 “Free/Commons on the Wires” 1-48 from *The Future of Ideas*  
Lawrence Lessig “Free Culture” (e-book – in the anarchist spirit of Lessig, we will decide as a class what we want to read and how we want to be imprinted by the content of this new model of publishing for free)  
<http://www.free-culture.cc/freecontent/>

Wed Mar 18 : CCCC Tampa – No Class

Week 9 Media Convergence, and Mediological Approaches to Producing With/In Old and New Media, “Smart Mobs” and Social Networks Grow Up

Mon Mar 23  
***Assignment 3 Introduced***  
\*Henry Jenkins “Convergence Culture: Where Old and New Media Collide” 1-38 (PDF)  
<http://www9.georgetown.edu/faculty/irvinem/theory/Jenkins-ConvergenceCulture-Intro.pdf>  
\*Melinda Turnley “Towards a Mediological Method: A Framework for Critically Engaging Dimensions of a Medium” (PDF)  
<http://www.sciencedirect.com/science/article/pii/S8755461511000235>

Wed Mar 25  
\*Howard Rheingold “From the Screen to the Streets” (PDF) 87-89  
\*Howard Rheingold “Mobile Virtual Communities” (PDF) 1-4  
\*Geert Lovink and Ned Rossiter “Dawn of Organised Network” (PDF) 1-10  
\*Geert Lovink *Networks Without A Cause: A Critique of Social Media* (Selection TBD)

Week 10 @C+W: “Do We Program or Are We Programmed?”(-Liz Losh): Computer Code as Digital and Procedural Rhetoric

Mon Mar 30

Ian Bogost “Digital Rhetoric, Persuasive Games and Procedural Rhetoric” 24-64  
Janet Murray “Affordances of the Digital Medium/Maximizing the Four Affordances” pp. 51-103 from *Inventing the Medium*

Wed Apr 1

Janet Murray “Designing Expressive Procedures/Computational Strategies of Representation” pp. 104-136 from *Inventing the Medium*   
Robert E. Cummings “Coding with power: Toward a rhetoric of computer coding and composition” pp. 430-443 (PDF)

Week 11: Intercultural Rhetorics; Cross-Cultural Design

Mon Apr 6  
*In-class exercise*: Consider how intercultural values might impact your usage of computers. Consider how intercultural variables, such as differing ideas of hierarchy, gender, uncertainty tolerance, space and time (Eastern polychronic/cyclical conceptions of non-linear time versus Western monochronic linear time)   
\*Barry L. Thatcher “Situating L2 Writing in Global Communication Technologies (PDF)

<http://www.sciencedirect.com/science/article/pii/S8755461505000344>

\*Kirk St.Amant “When Cultures and Computers Collide : Rethinking Computer-Mediated Communication according to International and Intercultural Communication Expectations” (PDF) pp. 196-214

\*Michael Madson “Digital Ethnography for Intercultural Professional Communication: Some Best Practice Principles” (PDF) pp 67-89  
  
Wed Apr 8

Patricia Russo and Stephen Boor “How Fluent is Your Interface: Designing for International Users” pp. 342-347  
Huatong Sun “Integrating Action and Meaning into Cross-Cultural Design” pp. 55-110 from *Cross-Cultural Technology Design*

Week 12 Protocols, Networks, Software and Rhetoric

Mon Apr 13   
Alexander Galloway “How Control Exists After Decentralization” + “Conclusion” pp. 3-36, pp. 241-246 selections from *Protocol*  
Alexander Galloway “The Reticular Fallacy” pp. 1-4 (PDF)  
Manuel Castells “Informationalism, Networks, and the Network Society: A Theoretical Blueprint” pp. 3-43 from *The Network Society* (Skim this reading to get idea of networks as consisting of nodes, edges and their impact as constantly reconfigurable center less shapes etc.)

Wed Apr 15  
Anne Burdik, Johanna Drucker, Peter Lunenfeld, Todd Presner, Jeffrey Schapp “Humanities to Digital Humanities” selection from *Digital\_Humanities* (PDF) 3-26  
Wendy Hui Kyong Chun “On Software, or the Persistence of Visual Knowledge” pp. 26-51  
Matthew Kirschenbaum “Software, It’s A Thing” pp. 1-14   
Alexander Galloway “Software and Ideology” pp. 54-77 from *The Interface Effect*

Week 13 Digital Rhetoric, Attention, Style/Substance, Form/Content, Text/Embodiment, Data/Information

Mon Apr 20  
\*Richard Lanham “Style/Substance Matrix” From *The Economics of Attention NOTE: Ch 5* pp. 157-190  
\*Elizabeth Losh selection from *Virtual Politik* (TBD)  
\*Jim Porter “Recovering Delivery for Digital Rhetoric” (PDF)  
<http://www.sciencedirect.com/science/article/pii/S8755461509000632>

Wed Apr 22   
\*Kristie Fleckenstein “The Shape and the Dynamic of a Poetics of Teaching” from *Embodied Literacies* pp. 75-103.  
\*Nick Yee and Jeremy Bailenson “The Proteus Effect” (PDF)  
  
Week 14 The Rhetoric of Video Games: Literacy, Metaphoric, Dramaturgical, Cinematic Perspectives and Aristotle’s Poetics as a model of Interactivity\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Mon Apr 27   
\*Ian Bogost “The Rhetoric of Video Games” (PDF)  
<http://www.arts.rpi.edu/~ruiz/EGDFall10/readings/RhetoricVideoGames_Bogost.pdf>  
\*Doris C. Rusch and Matthew J. Weise “Games About LOVE and TRUST?: Harnessing the Power of Metaphors for Experience Design (PDF)  
<http://dl.acm.org/citation.cfm?doid=1401843.1401861>  
\*Tim Marsh, Michael Nitsche, Wei Lu, Peichi Chung, Jay D. Bolter, Adrian D. Cheok “Film Informing Design for Contemplative Gameplay” (PDF)  
<http://dl.acm.org/citation.cfm?doid=1401843.1401862>  
*In-class exercise*: Bring your favorite game to class. Explain why you like the game and how you think it relates to writing and literacy. If possible, bring your laptop or console to class and we’ll have a group game-play session, projected.  
  
Wed Apr 29  
Michael Mateas “A Preliminary Poetics for Interactive Drama and Games” pp. 19-33 from Wardrip-Fruin & Harrigan *First Person*   
James Paul Gee “Introduction: 36 Ways to Learn a Video Game/ Semiotic Domains: Is Playing Video Games A Waste of Time?” pp 1-50 from Gee *What Video Games Have To Teach Us About Learning and Literacy*

Week 15: Final Presentations

Mon May 4  
Present Final Papers in conference-style presentations – 10 minutes.

Wed May 6  
End-of-semester potluck ☺  
Last Day of Classes; Course Evaluation

Week 16 Finals week

Tu Dec 3 Final Exams   
**Final Assignment 3 Due**