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Phone: 303.492.5286 E-mail: dalyn@colorado.edu
Office Hours: Mondays 8:30-10, Thursdays 12-1:45 (and by appointment)

If my scheduled office hours do not work with your schedule, I’m happy to set up an alternative time to meet with you to discuss coursework. I am also available via email and I am notoriously fast at answering emails. It is definitely the most effective and efficient way to contact me.

COURSE DESCRIPTION: Recently, traditional news sources have struggled to find a place within the new media landscape. In 2009, Colorado’s oldest business, The Rocky Mountain News, closed its doors for good. And they weren’t alone. That year, over 100 newspapers were shuttered, thousands of jobs were lost, and both print ad sales and circulation declined. Many people assumed that, just as video killed the radio star, the Internet was killing the newspaper. Indeed, in this class, we will consider how the landscape of traditional journalism has changed in the age of new media. What is/has been the role of newspapers in the US? What are the strengths and limitations of traditional news reporting? How exactly has new media affected journalism? How have newspapers attempted to integrate new media into their reporting? What is the role of social media and bloggers on news reporting? How are different interactive media being used to enhance news reporting?

We will begin to answer all of these questions and more through careful, critical inquiry into The New York Times. Many NYTimes reporters have taken journalism to the next level, making sophisticated use of multimedia, multi-platformed reporting—proof that the war between old and new media is both unproductive and untrue. By the end of this course, we should not only have a engaged thoroughly with The New York Times, but we should have a good sense of the way new media is both challenging traditional journalism and providing opportunities for better, more engaged news reporting and storytelling. Students will be required to subscribe to The NYTimes and read it regularly, follow one story through a variety of news outlets throughout the semester, and use a variety of multimedia tools to craft texts with visual, written, and oral components.

COURSE GOALS: Meant for juniors and seniors in the College of Arts and Sciences, this course will help you:

• gain familiarity with academic and popular writing genres and with methods of presenting information to a general audience;
• recognize the rhetorical difference between public and private discourses;
• navigate the ethical dimensions of writing for the public;
• apply your disciplinary expertise to issues in journalism and news reporting;
• hone your writing and critical thinking skills;
• assess and develop strategies for specific rhetorical situations;
• engage in thoughtful dialogue about contemporary journalism;
• use new media rhetorically to engage the reader in a variety of ways;
• expand storytelling through the use digital technologies;
• gain experience with video and audio composing and editing techniques;
• target specific audiences, create communities, and engage in respectful dialogue;
• and, develop further understanding of conventions of standard linguistic usage and their application, including proper grammar, syntax, and punctuation, as you compose, revise, and edit your writing across a range of rhetorical tasks and genres.

**ATTENDANCE:** This course will be taught as a workshop; your participation is essential to the success of the course. Therefore, you are expected to attend class regularly and to be on time. Each absence in excess of four will diminish your final grade by one full grade. If you miss more than eight classes, you will automatically fail the class. I do not differentiate between excused and unexcused absences. If you missed class for any reason*, it is an absence. So, DO NOT schedule doctors’ appointments, appointments with other faculty members, or job interviews during class time. I suggest you save your absences for any emergencies—a death in the family, illness, and so forth—that may arise during the course of the session. I also expect you to be on time. Excessive tardiness is disruptive to the class and will not be tolerated. In the event that you do miss part or all of class, you are responsible for getting any missed material. I suggest you exchange contact information with a classmate:

* Campus policy regarding religious observances requires that faculty make every effort to reasonably and fairly deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments, or required attendance. In this class, please consult the class schedule and let me know one week ahead of time if you will be missing class for religious reasons. You are still responsible for any work missed. See full details at [http://www.colorado.edu/policies/fac_relig.html](http://www.colorado.edu/policies/fac_relig.html)

**WORKSHOP ATTENDANCE:** Writing classes are, by necessity, small. As a result, everyone needs to participate for the class to be successful. Writing is also inherently collaborative and we will work in groups as much as possible (both online and in my office outside of class) at every step of the writing process. Perhaps the most important group work we do, however, is workshopping—an integral part of any writing class.

The goal of workshopping each assignment is to make revision easier. You will get feedback from me and from several of your colleagues for each of the major assignments. Each workshop is composed of two parts. The first phase of the workshopping process will take place in Googledocs, where each group member will annotate and comment upon each draft. Next we will meet in my office at the appointed time to discuss the drafts in person. The first phase should prepare you to talk about the draft; therefore all drafts are due before our scheduled review dates. If you do not post your draft in Googledocs by the designated time, your draft will not be workshopped, resulting in an automatic 10% deduction in the grade for that assignment.
Each major assignment will be formally workshopped once, and I will be checking Googledocs to make sure you have annotated and commented. Take the workshop seriously by engaging with the drafts, asking content-related questions, providing constructive feedback and concrete suggestions for improvement, and present your responses in a respectful manner. Again, workshops are integral to the course. If you miss a workshop completely, your own assignment will be deducted 10%. And, since I often cancel class for workshops, you will also be counted absent if you fail to participate. So, please just don’t miss a workshop.

**REQUIRED MATERIALS:**

- *The New York Times* subscription (M-F)

You may also need to create an account with and use several sites: Google, NYTimes, Storify, Twitter, Facebook, Vimeo, and YouTube—to name just a few.

**GRADING:** Your final grade is broken down into the following proportions:

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<th>Assignment</th>
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<td>Participation</td>
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<td>The Opinion Page</td>
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<td>Lens Submission</td>
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<td>Feature Article</td>
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**ASSIGNMENTS:** In this class, you will be asked to switch between very different genres of composition and do so in a way that is explicitly rhetorical. You must turn in all the major assignments—the Opinion Page, Review, Critics’ Picks, Lens Submission, and Feature Article—in order to pass the class. Please keep all the work related to the major assignments, such as drafts or any pre-composing activities, as I may ask you to turn them in with the assignment. For the purposes of this class, we are not writing for an academic audience. Instead, we are often writing for *The NYTimes* and we will adhere as closely as possible to their style, usage, and citation practices.

All assignments must be posted on the class blog with the appropriate tags by the designated time. Computer problems, Internet disruption, and other tech problems are not legitimate reasons for failing to post your assignments on time. Please plan ahead. I will not accept any papers or homework assignments via email, so do not ask.

**PARTICIPATION:** Your participation grade is made up of two components: doing the reading and participating in the blog via commenting.

In the midst of a busy fall semester, it is all too easy to get behind on reading the paper. That said, it is also imperative that you keep up on the reading and increase your familiarity with *The NYTimes*. Reading it on a regular basis will help you recognize the
rhetorical choices journalists make in order to connect with their audiences, give you insight into the kinds of stories that the paper focuses on, and, quite simply, keep you update on the events happening in local, national, and international communities. Therefore, I may give quizzes on assigned readings or the previous days paper. The quizzes will be random and cannot be made up. If you aren’t in class, or if you are late, you will miss the quiz.

Last, in order to facilitate community, I will ask you to comment on blog posts from time to time. It may be about a particular story in the paper, the way an event is unfolding in the news, or some other news-related tidbit. For the most part, they will be used to finish or extend a discussion we had in class. Comments should be substantive and should either attempt to instigate or continue the dialogue started by the post.

**ALL THE NEWS THAT’S FIT TO PRINT:** Because the goal of this course is to rhetorically analyze and construct compositions using traditional journalistic strategies and new media, we will be composing a variety of texts that appear in *The NYTimes*.

- **THE OPINION PAGE:** For this assignment, you will write a piece for “The Opinion Pages” of *The NYTimes*. You may write for any subsection of “The Opinion Pages,” but the piece must be a total 1000-1250 words. Your editorial should adhere to the purpose of a *NYTimes* opinion piece and the style or appearance of one as well. Most importantly, the topic should be timely, well argued, and clearly written. You will also use Storify to track your issue, which will be turned in along with your opinion piece.

- **REVIEW:** For this assignment, you will write a review for *The NYTimes*. You may choose to write the review for any section of the paper that regularly features them: Movies, Television, Books, Theatre, and so forth. You must choose a text that has premiered within the last two months. You, as the reviewer, need to introduce the text and argue whether or not the audience should spend their money on that performance. The review must give an overview of the text, a clear opinion, and reasonable evidence to support such claims. You must also avoid spoiling the text for those who have not yet seen it.

- **CRITICS’ PICKS:** Unlike the review, the “Critics’ Picks” makes a reasoned argument in favor of revisiting a classic movie that the audience may or may not have seen in the past. It also takes the form of a video with clips from the chosen movie, interspersed with talking head commentary that offers some background on the movie, analysis of a particularly compelling aspect of the film, and a clear argument for why the audience should either make the time to watch it for the first time or watch it again. The video should be 3-5 minutes long.

- **LENS BLOG:** The “Lens Blog” features “photography, video, and visual journalism.” These visual essays focus on a variety of topics ranging from the intimate to the truly spectacular. Each story is told predominantly through a visual lens with a title, introduction, and captions that guide the audience through the storytelling process—while still letting the pictures speak for themselves. For this assignment, you will pick a local event to cover and tell the story from a photojournalist’s perspective. The essay must consist of 12-20 photographs.
• **FEATURE ARTICLE**: A feature article is the centerpiece of a publication, whose main purpose is to both inform and entertain. For this assignment, you will be writing a feature article for the *The New York Times Magazine*. Because the article is informative, it should be descriptive as opposed to argumentative. You’ll need to consider the role you, as the author, want to take in the piece, the overall impression of the subject you’d like to convey, the tension that will drive the article, how its relevant today, and so forth. The article should be engaging, interesting, well written and enjoyable. It should also be about 2500-3000 words. You will also use Storify to track your issue, which will be turned in along with your opinion piece.

**REFLECTION**: At the very end of the semester you will write a short blog post reflecting on the composing you’ve done throughout this class. What was difficult for you? What did you enjoy? What kind of revisions did you make? How has the writing for this class been different than the type of writing you usually do? How has it affected your engagement with the news? How has your thinking about writing changed throughout the course of the semester? What lessons did you learn from composing visually that you can apply to your writing or vice versa? Take your time and reflect thoughtfully on your progress as a writer and thinker. The reflection should be engaging and detailed—and about 750-1000 words.

Before we begin working on each of these assignments, you will get a more detailed prompt from me with guidelines for composing and the rubric I’ll be using to assess the assignment. In an effort to be as paperless as possible, and publish in an online environment, you will turn in all major assignments by posting them to the blog with the appropriate tags. Posting assignments to the blog will also allow you to use multimedia when appropriate.

**Late assignments will be docked 10%** for every day they are late unless you make arrangements with me ahead of time. If you know you will be unable to turn in your final draft on time because of unforeseen circumstances, please let me know at least 24 hours in advance. Extensions will not be given if requested within 24 hours of the due date. We are producing a lot of texts, using a lot of different mediums, so the class will move quickly. Any extensions you may get will inevitably cut into the time you have for the next project. Manage your time wisely.

I will do my best to grade the assignments and give you considerable feedback in a timely manner, but please be aware that the grading process may take as long as two weeks.

**NOTICES:**

• If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, and [http://www.Colorado.EDU/disabilityservices](http://www.Colorado.EDU/disabilityservices)
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, culture, religion, politics, sexual orientation, gender, gender variance, 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 polices at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://www.colorado.edu/odh

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-725-2273). 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 and http://www.colorado.edu/academics/honorcode/

**PLAGIARISM:** Plagiarism, the act of passing off someone else’s work as your own, is both dishonest and illegal. Stealing, buying, or using someone else’s work without proper documentation and permission constitutes plagiarism and violates university policy. Such behavior is taken seriously by the University and the Honors Council, to whom such incidents will be referred. If you get caught plagiarizing, you will receive an automatic “0” for the paper, an “F” in the course, and a report will be filed with the Honors Council. It simply is not worth it.
ORIENTATION AND CONTEXT

Week 1: Media Usage
Discuss the Kaiser Family Foundation "Generation M2" media report, which is a comprehensive study of the way 8-18 year olds are both exposed to and use media. As a class we considered the following questions, in an attempt to define the current media landscape:
1. What types of media are being used by kids? How much?
2. What are the repercussions of such media usage?
3. How does media usage change between age groups?
4. How are we using media? For what purposes?
5. What type of media do we use the most?
6. Given this landscape, what are the challenges for newspapers? What are the opportunities?

Over the weekend, I'd like you to read the following texts: "Newspapers and Thinking the Unthinkable", "10 Obvious Things About the Future of Newspapers...", "10 Obvious Things, One Year Later", and "Chapter 2" from Journalism 2.0. Next, please complete homework assignment #4 at the end of "Chapter 2" and post a blog on our class website. I want you to tag the post with the label "usage." I've changed the formatting of the page, so the post will automatically be labeled with the author's name. I have added everyone to the class blog. For help with logging in, please watch these helpful videos. Next, I'd like you to post a blog, reflecting on your media usage. Please post the log of your media usage, then consider some of the following questions: 1) How much of the your media usage was devoted to recreation? Work? School?, 2) How much of your media usage was devoted to consuming traditional media on new media devices?, 3) Were you surprised by the amount of your media usage? Why or why not?, 4) Do you think your usage is representative of your age group, education level, etc? Why or why not?, 5) How might traditional news sources garner some of your attention?, and 6) What differences did you see between the news stories on Digg, Slashdot, and Reddit compared to those at traditional news outlets like the NYTimes or Denver Post? You may also discuss any other relevant thoughts related to these topics. This is a blog post, so please don't just list the answers to these questions. Approach it more like a short essay. It should be engaging and informative, well-written, and thoughtful. Make sure you have subscribed to The NYTimes (M-F only, unless you'd like the weekend for fun). If you get the paper Monday morning, bring it to class with you. After this coming week, I will just assume everyone's subscription has begun and there may be quizzes.

Week 2: Old and New Media, Print Versus Digital
Today in groups we looked at the Sunday paper, paying special attention to how it's organized, what sections are included, any supplementals and their focus, and so forth. We considered the following questions as we did:

- What kinds of news get priority in the main section? What specific news stories are emphasized this Sunday?
in the paper?
▪ What about the "Sunday Review"? What is its purpose?
▪ Follow the same formula for each of the sections. Why do you think The New York Times give so much space to style, sports, or opinion pieces?
▪ What is the function of opinion pieces in a newspaper? Why include them?
▪ Who do you think reads the paper? Why do you think so?
▪ Given the content of the paper, how do we define "news"?

Next, I'd like you to visit www.nytimes.com. I realize you probably don't have access yet, but you can still look at the main pages and click on a few articles. Then, consider the following questions:

▪ How are the paper and digital versions similar? Do they cover the same stories or topics?
▪ How does navigating the experience of navigating the website differ from flipping through the paper?
▪ Could you easily find stories from the previous day?
▪ How are the two mediums different? What does the paper have that the website doesn't? And vice-versa?
▪ How does the use of multimedia affect your experience of the paper?
▪ Which experience do you prefer? Why?

For the moment, I really want you to focus on two particular issues: 1) How is "news" being defined by The NYTimes? and 2) What are the advantages and disadvantages of the two different mediums?

Homework: In addition to the reading you did over the weekend, I'd like you to read "How Digital Natives Experience News". On Wednesday we will talk about the differences between the two mediums and how the paper is attending to new readings practices and new audiences. Last, please leave two comments on your classmate's blog posts, responding to their media usage and their sense of how much media people are using and for what.

Week 3: State of Journalism
09 Sept. 2011: The state of journalism, the effect of new media, what news actually is, and the cultural/social/political function of journalism (HW: the video). While some of these elements seem fairly straightforward or obvious, it is vitally important to keep them in mind as you begin the process of writing for this class. Everything you write needs to be newsworthy in terms of timeliness, significance, and pathos. You need to remember your responsibility as a novice journalist and the role you play in educating and persuading those around you (even if it’s just a class full of peers). You need to be aware that your audience’s attention is divided and valuable and think critically about how you’ll manage their expectations and wanderlust. All the readings and discussion to this point should begin to give you the tools you need to do so effectively.

12 Sept. 2011. Discuss the role of editorials and their rhetorical features. Though we just started to scratch the surface of the genre and its function as a whole, I do want you to
pay close attention to the tone, organization, ethos, and relevance of the editorials as you read them. On Wednesday, we'll continue discussing the an Dijk lecture, which I think is important because it does a good job of explaining the ideological and social importance of editorials—something to keep in mind as you write your own. And, while your editorials aren't necessarily going to be published, our classroom is a community of readers who will be affected by the pieces we write.

So, come prepared to discuss the "Opinions and Ideologies" reading from this weekend and pay attention to how the editorials are actually put together. To get a better idea of how rhetoric works in a general sense, please look at Silva Rhetoricae. Between now and Wednesday, I'd just like you to poke around on the site and get a feel for what rhetoric is. We'll discuss rhetoric and how to build an argument more over the next week.

**Week 4: Facts versus Opinions**

**Writing for the Opinion Pages**

The New York Times publishes a selection of opinions—in the form of editorials, Op-eds, and letters—in its main section on a daily basis. And they are not alone in this. Every paper has an opinion section where writers take a stand on various current events in the realm of politics, health, economics, international affairs, and other significant social and cultural arenas. The Opinion Pages go beyond news reporting by helping its readers decide how to interpret the news. It's a unique opportunity for journalists to engage in dialogue with their readers and establish a conversation that ideally promotes a critical and knowledgeable electorate—a function of news and opinion writing that is vital to a functional democracy.

We’ve been studying The New York Times “Opinion Pages” so far this semester, and I’d argue that you’re most prepared to write for that paper despite the high standards set by the writers there. However, I’d like you to pursue a topic that you’re passionate about, whether it is of international, national, or local interest, especially since local news impacts our lives and families in different yet still profound, ways. Therefore, I’d like you to write an opinion piece for any paper that you’re interested in. It could be The New York Times, Denver Post, or your hometown paper. Our class discussions have revolved around the role of news and editorials in general and those remain pretty consistent across the board. If you do choose to write for a different paper, you’ll need to make sure that you do some research to determine who the audience is, what issues are important to them, what conversations have been prominent in their opinion section, and how you can enter the conversation. Either way, you need to be aware of the standards set forth by The NYTimes—both the purpose of a NYTimes opinion piece and the style or appearance of one as well. You can also see if your target publication has published guidelines like these. No matter what, the topic should be timely, well argued, and clearly written.

So, the first two things you need to do are choose a target publication and decide what topic you’d like to address. Next you need to decide how you’re going to approach that topic. As we’ve seen in the “Opinion Pages,” the purpose of an editorial is fairly diverse:
To Inform: Should your readers be aware of some event, person, law, or subject that has gotten little attention from the news? If so, why should they be paying attention and how does it relate to the current sociopolitical context?

To Explore: What issue in the news needs to be explored further? Is there a trend or seemingly common sense idea that should be questioned? Why? What is the specific problem? What is your proposed solution? Why is it important to explore this topic more in depth than we have been?

To Make Decisions: Should your readers take a specific action or make a decision about a topic that’s been in the news? While this is often the outcome of an exploratory argument, it can also be a response to the other conversations happening about a particular topic. What should your reader’s do? Why? What might be the outcome of that action?

For further help with choosing a topic, study the editorial section of any paper. Focus on something you feel strongly about. Think about what news stories have a direct impact on your life and consider why other people should care and what they might do.

The Editorial

Now that you know what the purpose of the piece is and how to go about starting it, what exactly am I looking for?

A catchy, accurate title.
A relevant, engaging introduction or lead.
A strong thesis that clearly articulates your argument.
An acknowledgment of opposing opinions.
Enough background or summary to acquaint the reader to the topic and ground the analysis, but no more than that.
Effective transitions that connect the ideas from one to paragraph to those in the next.
Topic sentences that make arguable claims and relate back to your thesis.
Concrete examples that support your claims.
Critical analysis that explains how your evidence supports the claims.
Evidence that you have researched your topic, understand the various sides to the issue, and have based your argument on knowledge of your audience.
A balance of reporting and opinion.
The rhetorical use of experts to strengthen your own “expert opinion.”
Adherence to the style and citation practices of your target publication.
The rhetorical use of sentence variety.
1000-1250 words in length.
A 300-500 word analysis/justification that explains the rhetorical choices you made in the editorial and how they relate to your purpose and audience.

The rhetorical justification need not be super-formal, but you do need to explain in detail what rhetorical choices you made and how they are based upon your purpose and audience. I’m looking for you to show that you consciously used certain examples,
Unit 2: The Review

In this age of plenty, entertainment is one of many things we have in abundance. Several mainstream movies premiere every week; books and cookbooks still hit the shelves in
droves; fall promises the premieres of new sitcoms and dramas; every carrier seems to have a new iPhone or Android device on a weekly basis; and, new restaurants, travel hot spots, and various kinds of performances are available for our pleasure all the time. With so many choices, however, how do we go about picking which of these options are worth our time and money? Certainly recommendations from friends and family inform our decisions, but we also tend to rely on experts who devote their lives to reviewing products and assessing them based on their own knowledge of that field and the vast experience they have with similar artifacts. Their opinions are well informed, going beyond aesthetics, and rhetorically savvy. As a result, finding a critic you agree with can both broaden your experiences and save you a lot of time.

Guidelines

For this assignment, you will write a review for The NYTimes. You may choose to write the review for any section of the paper that regularly features them: Movies, Television, Books, Theatre, Technology, Dining, and so forth. You must choose an artifact that has premiered within the last two months. You, as the reviewer, need to introduce the artifact and argue whether or not the audience should invest in it. The review must give an overview of the artifact, a clear opinion, and reasonable evidence to support such claims. Please avoid spoilers.

While these are the basic requirements, this class is based on the convergence of old and new media. So, I’d like you to explore all the options available to you. Please consider whether you’d like to include visuals as part of your review or whether you’d like to approach this as an audio and/or visual assignment. If you do decide to integrate new media, it must supplement or reinforce the content of your review. You do not have to use new media, but you’ll see as you look at reviews on the website that they really can make the review more engaging and effective—which should be one of your goals.

Goals:

Assess an artifact to show the audience whether it’s worth investing in.
Develop an intelligent view of the artifact to defend your assessment.
Make it clear that you either recommend it or don’t without unnecessarily bashing the artifact.
Ground your assessment in your knowledge of that area—film, TV, tech, etc—not simply your enjoyment.
Focus on the quality of the delivery, content, and how well it works rhetorically.
Write the review as if your artifact has just premiered.
If you choose to use new media, use it in a way that enhances the review.
As you can see from your model and as we’ve discussed in class, the review is a genre unto itself. Consequently, your review should have certain components:
An engaging lead or hook.
An overview or summary of the relevant information: title, those involved in the production and/or performance, their background, and any other information that will help support your review and the reader’s decision.
A thesis or clear statement that makes your position clear.  
An exploration of the main conflict (in storytelling mediums) or the main claims. It is important to note that this goes beyond summary. 
A connection to ideological and/or cultural context.  
Identification of the artifact’s purpose, how it attempts to achieve that purpose, and how effectively it does so.  
Analyses of how well the key players perform their roles.  
A description and analysis of specific techniques or characteristics that define the artifact.  
An acknowledgement of other opinions of your artifact and how they relate to yours.  
Overall impression of the artifact and its promise.  
Formatted appropriately for target publication and medium.  
750-1000 words in length.  

Helpful Hints:  
You should absolutely read or watch as many reviews as you can. While there are general generic characteristics and approaches that define the review, different authors compose reviews that differ greatly. Reading many of them will give you some ideas regarding the rhetorical choices you make in terms of tone, organization, analysis, lead, and so forth.  

I also want you to have a model to work with. We dissected the components of a movie review in class, but you may choose to review a different artifact. Regardless, I want you to begin this writing process by choosing a model of the type of you review you’d like to write. It should not be about your artifact; rather, the model should be one that you find particularly useful, entertaining, and/or well written. Once you have a model, I want you to analyze it and map out the rhetorical moves that the writer makes paragraph by paragraph. If you need help figuring out what to look for, you can listen to me walk through this process here. Your rhetorical analysis should be comprised of 1-2 paragraphs explaining the moves you find most effective and an outline of the whole review. You will use this to guide your own writing and turn it in at the end of this unit.  

**CALENDAR:**  
**Week 8**  
12 October 2011 (W): In Class: Compare styles/formats/approaches of various types of reviews. Who is the audience? What do you prefer?  
14 October 2011 (F): Go over prompt. Research different artifacts and types of reviews. Decide which area/artifact you’d like to work with and find a sample model. HW: Read, “Being a Critic of the Arts.”  

**Week 9**  
17 October 2011 (M): Go over other types of reviews. Do 1-2 rhetorical analyses in class. How is it organized? How much background is covered. How is the opinion communicated? Any other types of media, visuals, or infographics used? HW: Finish Rhetorical Analysis. Start drafting review.  
19 October 2011 (W): Using pictures, videos, and more. Short intro to visual rhetoric and the review. Audio options. HW: Draft review. Group #1 needs to be ready to submit.
October 2011 (F): Whole Class Workshop #1. (Submit draft to googledocs by 5:00pm the previous day.)

**Week 10**
24 October 2011 (M): Whole Class Workshop #1. (Submit draft to googledocs by 5:00pm the previous day.) HW: Read "How to Give and Receive Criticism."
26 October 2011 (W): Whole Class Workshop#2. (Submit draft to googledocs by 5:00pm the previous day.) Watch "Rotten Tomatoes and the New Online Film Criticism."
28 October 2011 (F): Whole Class Workshop #3 (No Week in Review this week.) Complete revisions.

**Week 11**

Unit 3: Critics’ Picks

Unlike the review, the “Critics’ Picks” makes a reasoned argument in favor of revisiting a classic movie that the audience may or may not have seen in the past. It also takes the form of a video with clips from the chosen movie, interspersed with talking head commentary that offers some background on the movie, analysis of a particularly compelling aspect of the film, and a clear argument for why the audience should either make the time to watch it for the first time or watch it again.

You can see many examples on the New York Times website. After watching a few, you’ll notice that they all have some features in common: (1) the movies they pick tend to be relatively obscure and a bit older (with 1-2 exceptions); (2) they incorporate stock footage from the movie and interview footage; (3) the introduction talks over a pivotal scene, but they often pick clips that illustrate what they are talking about so there’s a connection between the film clips and the narration; (4) there is a balance of background footage and analysis; (5) the language they use to describe the film is evocative and highly descriptive; (6) the delivery is clear and concise; and, (7) they offer us some insight into the movie—something we probably hadn’t seen in the film before.

In small groups of 3-4 people, you will produce your own “Critics’ Picks” video that analyzes a film of your choosing. That analysis should provide a compelling reason to revisit the movie. The video should be 7-9 minutes long and each person in the group must appear at least once. The speaking should also be divided as evenly as possible.

Technology

This project requires the use of some digital technology, but I have no doubt that you will pick it up quickly. The key to successfully completing this assignment with a minimal amount of stress is to plan it out, have a script (or at least talking points), give yourself plenty of time to procure the clips, edit the footage, and submit the video. Deadlines will be somewhat flexible to account for technology issues that invariably arise.
I highly recommend the use of iMovie, but Moviemaker will work as well. ATLAS has all the technology you’ll need to work on this, and we’ll also have limited in time in class on the computers. You may also choose to record your sound separately. If so, you’ll need access to a sound recording application like Audacity or Quicktime. ATLAS also has recording booths that you can reserve and use. Please plan ahead and do so.

As with any digital project, I suggest that you back up frequently. Be prepared to export and save your project each time you work with it (especially if you are not working on a personal computer). You can use Dropbox (let me know if you’d like an invite), CU’s file transfer system, or a flash drive. Ideally, you’ll work with these in .mp4 format, which means the file will be manageable but still somewhat large. Be prepared for technical difficulties. Always.

I believe the videos are short enough to upload to Vimeo and embed in the blog, which I will restrict access to. In reality, only one of your group mates needs a Vimeo account, but make sure you plan ahead. Sometimes Vimeo can take a while to upload your videos.

Goals:
Create a title card that introduces each person in the group and conveys the title of the project.
An establishing scene that give the viewer a good sense of the film overall.
Background information on the film: storyline, release date, place of origin, etc.
Review of the key players—specifically the writer, director, and lead actors. You must decide what information is important to get across in a relatively short time.
Analysis of the film: What makes it important or distinct? How does it comment on a significant cultural/political/social event? What does it have to say?
What are the themes of the film? Why are they important?
How do the technical aspect of the film affect the bigger issues such as theme and cultural importance. Discuss at least one technical aspect such as the editing, cinematography, music, and so forth.
Each person should speak and contribute to the analysis.
Delivery should be clear. Each person needs to enunciate and speak clearly.
Tone should be informative and thoughtful.
Video should generally be used to illustrate your talking points.
Language should be descriptive.
Video should end with credits. In your group, who was responsible for what?

**CALENDAR**

**Week 11:...Continued**
11.02 (W): Introduction to the “Critics’ Picks.” Watch several examples. Discuss what the purpose is, audience, editing, generic characteristics, etc. Form groups and start discussing possible movies. HW: Pick a movie. Each person should watch it between now and Friday. Create a Vimeo account.
11.03 (F): Tim Riggs from ATLAS. Discuss formats, technology, things to watch out for, and how to go about making this video. Groups: Divide up work and formulate a composition plan/schedule. HW: Procure a copy of the video for class on Monday.

Week 12:
11.06 (M): Tim Riggs from ATLAS. How to use iMovie.
11.08 (W): Work on the script.
11.10 (F): ATLAS lab hour. Please use this time to record. The ATLAS lab is reserved for you. HW: Finish recording and editing. Schedule a meeting with me for Monday. Figure out a 20-minute period that works for all of you. I can meet with you any time between 9-5:00.

Week 13:
11.13 (M): Each group needs to meet with me individually for 20 minutes to talk about editing and submission. HW: Finish, Upload, Embed.
11.15 (W): DUE: Critics’ Picks. Please embed the video from Vimeo. Video must be posted today. Introduction to “Feature Article.” HW: Please watch all the “Critics’ Picks” and leave a comment on each one offering feedback on some aspect of the video.
11.17 (F): Visual Rhetoric. How pictures tell a story. HW: Divide up work fro break. Create Googledocs collection. Post work there for others in your group to see and work with.

HAPPY HOLIDAYS. ENJOY THE BREAK!

Week 15:
11.28 (M): Telling Stories.
11.30 (W): Including detail.
12.02 (F): The relationship between words and pictures.

Week 16:
12.07 (M): Group Conferences with Dalyn. (Post complete draft to Googledocs by 5:00pm the previous day).
12.09 (W): Group Conferences with Dalyn. (Post complete draft to Googledocs by 5:00pm the previous day).
12.11 (F): Grammar, Style, Etc. More close work with paragraphs.

Finals Week:
Feature Article +Photo Essay Due.