SYLLABUS

Follow the links in the sidebar to access the pages of the Fall 2012 syllabus for Amy Goodloe’s section of WRTG 3020.

NOTE: It’s your responsibility to carefully read each section of the syllabus and abide by all relevant class policies. In particular, make sure you’ve viewed the Minimum Requirements for Passing the Class on the Policies page!

Last updated: September 13, 2012
The Rhetoric of Gender, Sexuality & New Media

Class Blog for WRTG 3020 (098-099-587) ~ Fall 2012

SYLLABUS

Course Info

For general information about the course, follow the links under Course Info in the Syllabus menu in the sidebar.

CAMPUS SECTIONS

For Fall 2012, the campus sections of my WRTG 3020 will function as hybrid courses, meaning that they will combine campus-based instruction with online instruction.

You will meet once a week with your classmates and you will have assignments due online two other days per week. Online assignments might include blog entries, comments on classmates' blog entries, drafts, or peer reviews.

Both classes meet from 5:00-6:30pm in HUMN 160, but they meet on different days:

- **WRTG 3020-098**: meets in person on Tuesdays
- **WRTG 3020-099**: meets in person on Thursdays

CONTED SECTION

WRTG 3020-587 is offered entirely online through Continuing Ed. The course runs the full 15 weeks of the semester, with assignments due online three times per week. Online assignments might include blog entries, comments on classmates' blog entries, drafts, or peer reviews.

Last updated: May 28, 2012

Theme: Coraline by Automattic

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The theme of the course is: "How do we know what we know about gender identity and sexual orientation?," which asks students to explore how we as individuals and as a culture have come to hold certain beliefs about gender and sexuality, through the messages we're exposed to across a range of discourses and communication mediums. We will examine these messages as readers, through the lens of rhetorical theory as well as postmodern theorists such as Michel Foucault, Gayle Rubin, Judith Butler, and Riki Wilchins. And we will engage with them as writers, through the practice of rhetorical analysis, writing for the web, and digital storytelling.

Students will participate in a class blog, engage in interdisciplinary and primary research, and work on projects that allow them to compose messages for a variety of audiences using contemporary new media genres, which draw from multiple modalities such as alphabetic text, hypertext, audio, images, presentations, and video. Students will publish their best work on the Rhetoric of Gender and Sexuality web site and will also use social media to distribute their projects to the appropriate audiences. Students interested in service learning and civic engagement have the opportunity to develop a project for a campus or community partner.

As a result of participating in the course, students will expand their experience with the process of composing in contemporary genres, deepen their understanding of the conventions of each genre, broaden their rhetorical awareness as both readers and writers, and develop proficiency in using new media composition tools appropriate to specific rhetorical situations.

The course fulfills the upper-division writing requirement for Arts and Sciences majors and also counts towards the certificate in LGBT Studies as well as the minor or certificate in Technology, Arts, and Media through ATLAS.

NOTE: WRTG 3020 includes many topics. The course described above is listed in the catalog as WRTG 3020: Gender and Sexuality and is taught by Amy Goodloe. The course is offered in both campus and Continuing Ed versions.

Last updated: August 23, 2012
The Rhetoric of Gender, Sexuality & New Media
Class Blog for WRTG 3020 (098-099-587) ~ Fall 2012

Course Info
About Our Course Topic

RHETORIC OF GENDER AND SEXUALITY

As I explained on the About WRTG 3020 page, each section of WRTG 3020 focuses on a specific topic, selected by the instructor. Given my background and expertise in Gender and Sexuality Studies combined with my training in the field of Composition and Rhetoric, I’ve designed my section to explore the Rhetoric of Gender and Sexuality.

"Rhetoric" is the study of how people communicate and in particular how they persuade and are persuaded, so in this course we will study how concepts like gender identity and sexual orientation are talked about across a wide range of discourses, including friends, family, relationships, pop culture, and academia.

Our central theme is: what do we know about gender and sexuality and how do we know it? These are big questions that ask us to take a step back and consider what we believe and why we believe it, which can be both challenging and enlightening.

QUESTIONS TO EXPLORE FURTHER

- what kinds of claims and evidence have we been persuaded to accept as valid regarding issues such as gender identity, gender norms, and sexual orientation?
- why do we accept some claims and evidence and not others?
- what are some competing viewpoints and how do we critically evaluate them?
- what counts as “knowledge” about gender and sexual orientation, who creates knowledge, and what methods do they use to test its accuracy?
- how does the genre or modality used to convey knowledge impact the nature of the knowledge as well as our responses to it?
- what kinds of knowledge are we in a position to produce, given the context of an undergraduate writing class?
- which genres and digital modalities are best suited to conveying our knowledge to specific audiences and for specific purposes?

GENRES AND MODES

We will engage with these questions through reading and writing activities that span a variety of genres and modalities.

Academic genres will include summary, analysis, synthesis, evaluation, and report, and non-academic genres will include personal narratives and persuasion.

Digital modalities will include text, hypertext, images, sound, slide presentation, animation, and video.

You will share your contributions to the conversation on a class blog, and you will develop course projects that ask you to convey knowledge to specific audiences and purposes, using appropriate genres and modalities. Your course projects will be published on the class web site.

ELECTIVE CREDIT
This section of WRTG 3020 counts as an elective for the LGBT Studies Certificate as well as for the Technology, Arts, and Media (TAM) certificate. (ATLAS staff will add the Fall 2011 sections to their course inventory soon.)

INTERESTED IN GENDER and/or LGBT STUDIES?

If you are interested in gender and sexuality studies, you might consider taking courses such as SOCY 1006: Social Construction of Sexuality, LGBT 2000: Introduction to LGBT Studies, or any course cross-listed with WMST (Women’s Studies) or LGBT Studies.

Last updated: May 28, 2012

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The Rhetoric of Gender, Sexuality & New Media

Class Blog for WRTG 3020 (098-099-587) ~ Fall 2012

Course Info

About WRTG 3020

OVERVIEW

This page provides a general description of WRTG 3020 that applies to all sections. For the current description of our topic of our section, the Rhetoric of Gender and Sexuality, see the Topic Description page under the Course Info tab.

GENERAL INFO

WRTG 3020, subtitled “Topics in Writing,” is offered through the Program for Writing and Rhetoric (PWR), which is the program on campus that offers the majority of courses that fulfill writing requirements.

The course fulfills CU Boulder’s upper-division writing requirement for Arts and Sciences students and also meets the criteria for transfer credit for similar requirements at other colleges and universities in the state, as set by the Colorado Commission for Higher Education (CCHE).

CATALOG DESCRIPTION

This is the current description in the course catalog (which is undergoing revision to put more emphasis on digital composition):

Through sustained inquiry into a selected topic or issue, students will practice advanced forms of academic writing. The course emphasizes analysis, criticism, and argument. Taught as a writing workshop, the course places a premium on substantive, thoughtful revision. May be repeated up to 6 total credit hours. Prerequisite: junior standing. Restricted to arts and sciences juniors and seniors. Approved for arts and sciences core curriculum: written communication. Enrollment strictly limited to 18 students per section.

PWR DESCRIPTION AND GOALS

Below is the PWR’s description of the course in general, which applies to all sections. Visit the WRTG 3020 Topic Descriptions page for more details on each topic.

For my adaptation of WRTG 3020 learning goals, see the Learning Goals tab. For information on how these learning goals are measured, download: WRTG-Assessment Criteria Rubric (PDF file)

Open to Juniors and Seniors in the College of Arts and Sciences, WRTG 3020 (Topics in Writing) and WRTG 3007 (Writing in the Visual Arts) sharpen critical thinking and critical writing skills. The courses focus upon rhetorical forms students will use in academia, in the workplace, and in the civic domain, across a full spectrum of persuasive strategies, including analysis and argument. These courses reinforce skills taught in first-year writing classes and build upon them, with a greater emphasis upon the situational quality of writing or upon rhetorical context: the relationship between writer, reader, subject, and purpose in the formation of a text.

Topics in Writing and Writing in the Visual Arts courses focus upon specific subjects, but these courses are not intended to supplement one’s knowledge in a major. Rather, the topic serves as a means to an end—to create a knowledgeable
audience and a context for discussion and writing: a discourse community. In a workshop setting, students engage in a dialogue with their audience, working out meaningful theses, testing rhetorical strategies, responding to objections and potential objections, and revising (and revising, and revising!) to meet the needs of their readers. Instructors of 3020 and 3007 courses demand a high level of student participation and emphasize each student’s role as both writer and as audience: observant, inquisitive readers of the writings of others. Students should leave a 3020 or 3007 class as more sophisticated writers who understand that the rhetorical situation—rather than a rule book—will invite unique responses based upon their particular goals.

To that end, WRTG 3020 and WRTG 3007 have established goals within four key areas: Critical Thinking and its Written Application; The Writing Process; Rhetorical Situation; and Mechanics and Style.

**CRITICAL THINKING AND ITS WRITTEN APPLICATION**

As writers and as readers, students should leave 3020 able to:

- See writing as a form of personal engagement, demanding an awareness of the inherent power of language and its ability to bring about change.
- Pose and shape a question at issue.
- Locate and use resources when necessary to exploring a line of inquiry.
- Critically evaluate information sources for credibility, validity, timeliness, and relevance.
- Draw inferences from a body of evidence.
- Distinguish description from analysis and argument.
- Distinguish flawed from sound reasoning, and be able to respond to and challenge claims.
- Recognize a thesis, and understand the organic relationship between thesis and support in an essay.
- As writers, structure and develop points of argument in a coherent order to build a case; as readers, recognize this structure and development within texts.
- Critique one’s own works in progress and those of others.
- Recognize that academic and public writing is dialogic, addresses an audience, and anticipates the thinking, the questions, and the possible objections of readers.

**THE WRITING PROCESS**

As writers, students should be able to:

- Understand writing as an ongoing process that requires multiple drafts and various strategies for developing, revising and editing texts.
- Understand that revision is informed by critical dialogue.
- See the critical analysis of others’ work as relevant to one’s own writing.

**RHETORICAL SITUATION**

Students should learn to:

- Exercise rhetorical skills: frame issues, define and defend theses, invent and arrange appeals, answer counterarguments, and contextualize conclusions.
- Value writing as a collaborative dialogue between authors and audiences, critics, and colleagues.
- Make decisions about form, argumentation, and style from the expectations of different audiences.
- Recognize that a voice or style appropriate to one discipline or rhetorical context might be less appropriate for another.
- Develop “topic”-specific language that is appropriate for the defined audience while also intelligible to a non-expert audience.

**MECHANICS AND STYLE**

Students in WRTG 3020 should learn to:

- Convey meaning through concise, precise, highly readable language.
- Apply the basics of grammar, sentence-structure, and other mechanics integral to analytical and persuasive writing.
- Develop skills in proofreading.
- Use voice, style and diction appropriate to the discipline or rhetorical context.
- Use paragraph structure and transitional devices to aid the reader in following even a complex train of thought.


2. With inquiry-based instruction as the pedagogical foundation of WRTG 1150 (see Knowing Words, Pearson Custom Publishing 2004, p. 9), it follows that WRTG 3020 should build upon that foundation.

3. Resources might include, but are not limited to, primary textual evidence and a wide range of secondary or extrinsic sources, such as: interviews, fieldwork data, gallery collections, archives, internet sites, popular magazines, and peer-reviewed articles and books.

Last updated: May 28, 2012
Course Info
About the Instructor

The instructor for the WRTG 3020 course on the topic of "Rhetoric of Gender and Sexuality" at CU boulder is: Amy Goodloe.

I designed this topic in 2006 and have been teaching it ever since, Spring, Summer, and Fall, in both campus and Continuing Ed sections. The class is constantly evolving, in response to changing trends in writing as well as new ways to approach age-old debates about the rhetoric of gender identity and sexual orientation.

For more information about me, see my “home page” at: AmyGoodloe.com

For my office hours and contact info, click on the HELP tab, above.

Last updated: May 28, 2012
ABOUT THIS PAGE

Below are a variety of ways for my students to get help on their writing projects. Please make sure you view the handouts and screencasts before you come to office hours in case they answer your question for you.

OFFICE HOURS

Fall 2012: Tuesdays from 1:00–3:15pm (and by appointment on other days — see below)

NOTE: Office hours begin on Tuesday 9/11.

Students from both the campus and Continuing Ed sections of the any of the classes I teach are welcome to stop by during my office hours. While you don’t need an appointment, I recommend that you make one so that I can be prepared.

To sign up for an appointment during office hours or for another day/time that I’ve made available, see the Sign-Up Sheet in our class collection on Google Docs.

OFFICE LOCATION

Grandview, Room C153

Grandview is a small house on the corner of Grandview Ave. and 15th Street, which is near the intersection of Broadway and University Ave. Below is the northwest portion of a CU campus map, with the location of the Grandview building marked in red.
**SYLLABUS**

**Materials**

*Info on Materials is divided into multiple pages. To view each page, follow the links in the sidebar menu.*

**Required Texts**

You are not required to purchase any texts for this class. All readings will be provided to you in the form of downloadable PDF files or articles you can access on the web or through the library databases. You will, however, need to establish a few free web accounts and make use of a variety of software applications and equipment for digital composition, as described on the Class Blog Account and Digital Tools pages.

_Last updated: May 28, 2012_

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The Rhetoric of Gender, Sexuality & New Media
Class Blog for WRTG 3020 (098-099-587) ~ Fall 2012

Materials
Readings & Documentaries

READINGS OVERVIEW

On this page you’ll find a list of potential readings we may draw from over the semester, just to give you an idea of the range of possible readings.

In some cases you’ll be assigned a specific reading and in others you’ll have the opportunity to choose from among a collection of readings. See the CALENDAR for your section for details on daily assignments.

READINGS ON COMPOSITION MAY INCLUDE:

- "Reading Multimodal Texts,” by Rich Rice and Cheryl Ball
- Short Handbook on Rhetorical Analysis
- *Silvae Rhetorica*
- Selections from Steven Krause’s web text, *The Process of Research Writing*
- Other selections on new media literacy, narrative genre, digital rhetoric, and multimodal composition

THEORY READINGS MAY INCLUDE:

Selections from *Queer Theory, Gender Theory*, by Riki Wilchins:

- “Derrida and the Politics of Meaning”
- “Homosexuality: Foucault and the Politics of Self”
- “Foucault and the Disciplinary Society”
- “[Judith] Butler and the Problem of Identity”

"Subjects of Sex/Gender/Desire,” by Judith Butler (Chapter 1 of *Gender Trouble*)

Selections from *A Critical Introduction to Queer Theory*, by Nikki Sullivan

"Essentialism vs. Social Constructionism in the Study of Human Sexuality,” by John Delamater and Janet Shibley Hyde

"Doing Gender,” by Candace West and Don Zimmerman

PERSONAL NARRATIVE READINGS MAY INCLUDE:

Selections from *Genderqueer: Voices from Beyond the Sexual Binary*, edited by Joan Nestle, Clare Howell, and Riki Wilchins

- "It’s Your Gender, Stupid,” by Riki Wilchins
- "Queerer Bodies,” by Riki Wilchins
- "Story of a Preadolescent Drag King,” by L. Maurer
- "Gender Cops Work Overtime,” by Gina Reiss
Readings & Documentaries | The Rhetoric of Gender, Sex...

- "Passing Realities," by Allie Lie
- "Courage from Necessity," by Mr. Barb Greve
- "World’s Youngest," by Mollie Biewald
- "Transie," by Ethan Zimmerman
- "Do It On the Dotted Line," by Raven Kaldera
- "Affronting Reason," by Cheryl Chase
- "Loving Outside Simple lines," by Sonya Bolus
- "Wanting Men," by Lionhart
- "Fading to Pink," by Robin Maltz

Additional personal stories:

- "My Life as an Intersexual," by Max Beck
- "Shapes of Desire," by Arlene Stein (from Shameless: Sexual Dissonance in American Culture)
- Albrecht-Samarasinha, Leah Lilith. "On Being a Bisexual Femme." (from Femme: Feminists, Lesbians, and Bad Girls)
- Austin, Paula. "Femme-inism." (from The Persistent Desire: A Femme-Butch Reader)

**READINGS ON POP CULTURE MAY INCLUDE:**

- Selections from Gender Advertising, by Erving Goffman
- "Advertising, Gender and Sex: What’s Wrong with a Little Objectification?," by Sut Jhally
- "How to Read Ads," by Scott Lukas (on the GenderAds.com site)
- "Buy This 24-Year-Old and Get All His Friends Absolutely Free," by Jean Kilbourne (Chapter 1 in Can’t Buy My Love: How Advertising Changes the Way We Think and Feel.

**SCHOLARLY READINGS MAY INCLUDE:**

- "The Seductive Power of Science in the Making of Deviant Subjectivity," by Jennifer Terry (from Science and Homosexualities)
- "Beyond Difference: a Biologist’s Perspective" and "The Five Sexes Revisited," by Anne Fausto-Sterling
- "Of catamites and kings: Reflections on butch, gender, and boundaries," by Gayle Rubin
- "The Invention of Sexuality," by Jeffrey Weeks
- "The Construction of Homosexuality," by Jeffrey Weeks (from Queer Theory/Sociology)
- "Identity Crises: Who is a Lesbian, Anyway?," by Vera Whisman (from Sisters, Sexperts, and Queers)
- "Do Women Choose Their Sexual Identity?," by Carla Golden
- Selections from Evolution’s Rainbow by Joan Roughgarden

You can find PDF versions of many of these sources under the Readings Library categories on the main Rhetoric of G&S site. To download these readings, you’ll need to use a special class username and password, which I will send to current students via email).

Below are a few of the documentaries we may watch, either as a whole class or by individual choice.

- Sex Unknown
- Gender Puzzle
- Transgender Revolution
- Killing Us Softly
- Codes of Gender
- Middle Sexes: Redefining He and She
- My Secret Self (transgender identities on 20/20)
- Lesbian Herstory Documentary
- The Celluloid Closet
- Forbidden Love

Last updated: May 28, 2012
Materials
Class Blog Account

You will also need to set up an account on gendersex.net For instructions, see this handout: Sign up for an account

ABOUT THE CLASS BLOG

Powered by WordPress

I own and manage this domain name and use it for all sections of my WRTG 3020 on the Rhetoric of Gender and Sexuality. The web site is run by a content management system called WordPress, so when you set up your account, it will be through the custom version of WordPress that powers my site.

In other words, this is not the same version of WordPress that powers the free blogging site, WordPress.com, so if you have an account there, it won’t work here.

Main Blog vs. Class Blog

The blog available at http://gendersex.net is the one I will refer to as the “main Rhetoric of G&S” blog.

The site also has several several sub-sites, including the WRTG 3020 syllabus, which you’re viewing now, as well as the class blogs for each semester and the study guide blogs.

Members-Only Privileges

When you’re logged into your gendersex.net account, you will have access to post new entries to your class blog and to modify the design of the study guide blog you’re assigned to.

To access readings in the Readings Library on the main site, however, you will need to use a separate login and password that I’ll send out by email, as these readings are subject to special copyright protections.

All Visitors

Anyone visiting any of the blogs across the gendersex.net network may post comments on a blog entry without being logged in, as long as they enter their name and email address, but the first time a visitor comments on a particular blog, I’ll need to approve the comment as a way of cutting down on comment spam.

If you’re logged in, you’ll be able to post comments without needing to fill out any additional information.

Last updated: May 28, 2012
Materials
Digital Tools

Because this section of WRTG 3020 makes extensive use of online writing and digital media composition, you will need to make sure you have access to some of the apps, accounts, and/or equipment described in the “recommended” categories on DigitalWriting101.net.

In particular, you will need to set up a Google Account so that you can access our class collection on Google Docs. You may use an existing account, if you’d like, but please email me your Google Account email address and I’ll use that to give you access to our collection (which also includes a Sign-Up Sheet you can use to sign up for meetings with me outside of normal office hours.)

TIP

When you set up a new web account, I recommend that you use the same usernames and passwords for each account in order to make them easy to remember. These sites are not high security risks, so there’s no need to come up with cryptic passwords you can neither remember nor easily type!

Also note that you can use your Google Account and/or Facebook account to set up new accounts on a variety of sites, which eliminates the need to remember more usernames and passwords. In most cases, linking a new account to Facebook does not result in having anything new posted on your wall or public news feed, unless you specifically choose to post something.

Last updated: May 28, 2012
SYLLABUS
Learning Goals

To learn about the learning goals for this class, follow the links under Learning Goals on the sidebar.

Last updated: May 28, 2012
Learning Goals
Composing Processes

NOTE: This page is under revision for Fall 2012.

WRITING AS A PROCESS

The third major area of learning goals for our class falls under the header of “Composing Processes.” The main idea here is to deepen your understanding of the way that all acts of communication — or rather, successful communication — are the result of an ongoing process, not a “one time” event.

Consider these famous sayings:

~ Good writing isn’t born that way; it’s made that way
~ Writing that’s easy to read probably wasn’t that easy to write
~ All good writing is rewriting

The common thread is that writing effectively — in other words, crafting a message that has a particular impact on a particular audience — is the result of an ongoing process that requires multiple steps. No one, not even the most skilled and experienced of writers, is able to produce a rhetorically effective message of any complexity without going through multiple revisions.

In fact, many of the writers we think of as being highly skilled tended to write terrible first drafts, because what makes a writer skilled isn’t what the writer produces in a first draft, but what the writer produces in a final draft, after many revisions.

If you’ve felt discouraged about your writing skills in the past, it’s entirely possible you simply haven’t yet spent enough time on revision. You can do amazing things with a little rewriting! If you tend to receive favorable comments on your writing even without doing any revision, there’s no telling how powerful your writing could potentially be if you put more effort into revising and polishing it.

PRACTICING THE PROCESS

In this class, you will have the opportunity to practice those steps as you work on a variety of projects. Below are the steps that the CCHE has defined as being important for all students to learn in order to “extend [their] experience in composing processes.” (See the About WRTG 3020 page for info on the CCHE goals for the class.)

You will often be directed to try different strategies as you work on each project, which gives you some choice over the composing processes you work on developing, but you’ll also be asked to describe those strategies in your self-evaluations for each project, and it’s in that description that I’ll be able to tell how seriously you engaged with each process.

- Generate ideas for projects using exploratory strategies such as freewriting, brainstorming, cluster mapping, sketch outlining, and storyboarding
- Shape ideas using preliminary drafting methods such as discovery or exploratory drafts
Develop and support a clear thesis or controlling idea appropriate to the rhetorical situation

Revise and restructure early drafts in response to your emerging understanding of the issue as well as peer feedback

Revise and restructure later drafts using strategies appropriate to your purpose, audience, and genre

Offer thoughtful and substantial comments on peer drafts

Adapt relevant aspects of the print-based writing process to the process of composing digital and multimodal texts for online audiences (for example, using storyboards rather than outlines for visual messages and producing “treatments” or “rough cuts” as drafts of multimedia projects)

ADDITIONAL RESOURCES

- General Writing and Revising category on DigitalWriting101.net

Last updated: May 28, 2012
A KEY GOAL

Developing rhetorical awareness is a learning goal for this class both because it relates to our class theme, of exploring the rhetoric of gender and sexuality and because the class is offered by the Program for Writing and Rhetoric.

BUT WHAT IS IT?

“Rhetorical awareness” is, in some ways, a fairly simple concept, and in other ways, a really difficult one. On a simple level, being “rhetorically aware” means being aware that any act of communication you engage in has an audience and a purpose, and that the success or failure of your communication is based almost entirely on how well it meets the needs of that audience and fulfills that purpose.

Sounds easy enough, right? Some people have naturally good rhetorical awareness, or what is often called “good people skills,” meaning that they know how to read people and deliver messages to them in the format best suited to that particular group of people. They may not even be conscious of it, but they know which strategies to use to appeal to which audiences, and they’re keenly aware of how their message is impacting their audience.

For example, a rhetorically aware teenager knows better than to beg her parents to pay for a trip to Cancun for Spring Break by pointing out that “all my friends are doing it.” As a persuasive strategy directed at parents, that one is a miserable failure. The rhetorically aware teenager would take a different approach, like pointing out that this is an opportunity to learn responsibility or to explore other cultures. But that would only work if the teenager was genuine in her reasoning. If she’s not genuine, then those are just manipulative tactics that aren’t very rhetorically savvy.

WHY NOW?

It’s actually somewhat rare for teenagers to be rhetorically aware, as such awareness requires a focus on the “others” of one’s audience, rather than on one’s self. So that’s why you don’t start learning about rhetorical awareness until college, when you’ve matured to the point that you’re able to see things from other people’s perspectives more easily. And when you can see things from your audience’s perspective, you can make much better decisions as a writer than if you only focus on your perspective.

RHETORICAL AWARENESS GOALS

In order to help you develop rhetorical awareness, this class will ask you to engage in the following activities, with the hope that you’ll be able to apply what you learn to new rhetorical situations you encounter elsewhere. In other words, you might think of these as learning outcomes.
BECOME A RHETORICALLY AWARE READER

- Accurately identify the rhetorical situation (audience, author, purpose, genre, occasion, conversation) for messages you encounter as a reader, listener, or viewer and analyze how each element contributes to your understanding of the message.
- Accurately identify the rhetorical strategies (appeals to ethos, logos, and pathos) used to support the claims made in the message and critically evaluate the strengths and weaknesses of each strategy.
- Analyze the factors that impact the extent to which you allow a message to influence your own beliefs and compare those to established measures of credibility.
- Identify the rhetorical moves common to different types of messages, particularly those that focus on technical communication and/or design, and understand the role those moves play in influencing audiences.
- Understand the relationship between content, design, and usability, particularly in light of the changing nature of literacy.

BECOME A RHETORICALLY AWARE WRITER

- Make decisions about how to compose messages, including what genre and medium to use, what content to cover, and how to format the content for readability, based on the demands of the rhetorical situation for each message.
- Employ appropriate rhetorical strategies to connect with real audiences, accomplish a specific purpose, establish credibility, and communicate meaningful messages.
- Approach writing as a design art that requires careful attention to the relationship between content, design, and usability, as well as insights gained from research into how readers process messages in the genre and medium you’re using.
- Identify and follow the communication customs of the discourse community or communities that serve as your target audience.
- Select sources of evidence your target audience will deem trustworthy.
- Document your sources using the citation style customary to your discipline (or the equivalent for digital compositions).

Nearly all of your class activities ask you to address a particular audience, for a particular purpose, using genres and rhetorical appeals appropriate to that rhetorical situation. You’ll practice writing different kinds of messages to your classmates, your instructor, other CU students, other college students in general, university administrators, and other audiences you select for your projects.

To help you better understand what you’re learning in the process, and to help me evaluate what you’re learning, you’ll also write reflections or “rhetorical rationales” that explain the choices you made based on the particular characteristics of your audience and purpose.

ADDITIONAL RESOURCES

Read this handout to learn more about rhetorical appeals and rhetorical situation: What is Rhetoric?

I will also discuss rhetorical awareness throughout course materials, in paper assignments, calendar entries, and class discussions, as a way of helping you better understand the concepts. But it’s worth keeping in mind that rhetorical awareness is the sort of skill that takes many years as well as a certain degree of emotional maturity to learn, given that it requires that you think empathetically about the need and expectations of your audience, rather than about your own needs and wants. In other words, it requires that you step outside of your own perspective and see your messages from the perspectives of people who may be very different from you.

In fact, the concept of rhetorical awareness — and why it’s so important — may not really start to sink in until you’ve graduated from college and find yourself having to produce writing on the job whose worth will be determined entirely by whether it meets the needs and expectations of your target audience — i.e., your rhetorical situation. Then you’ll be glad you learned about these concepts in this class! 😊

Last updated: May 30, 2012
Learning Goals

Digital Literacies

A GOAL FOR ALL STUDENTS

One of CU Boulder’s goals, as outlined in the Flagship 2030 initiative, is to help students develop the digital literacy skills they need to improve the quality of their learning, to prepare them for the jobs of the future, and to prepare them to participate fully in the digital age.

Digital literacy refers to the ability to read and write digital texts as well as the ability to research, collaborate, and interact with others in digital environments. A text is considered “digital,” as opposed to print-based, when it makes use of the features and customs of communication in digital environments. This includes traditional alphabetic text presented in hypertext format, such as on web pages, blogs, and wikis, as well as texts that make use of digital modes of delivery, drawing on images, photos, sound, animation, video, and so on.

DIGITAL LITERACY IN WRTG 3020

You may find that some of your other college classes develop aspects of these skills, but an obvious place to focus on them is in a class taught by a Rhetoric and Composition instructor, given that field’s longstanding emphasis on developing literacy skills in general.

Indeed, the field of Rhetoric and Composition, which is the academic discipline that provides the theory and research to support the teaching of writing, has been on the forefront of efforts to expand the curriculum to enable students to learn how to communicate more effectively in the modes of the future, which are primarily digital, rather than in the solely print-based modes of the past.

In my section of WRTG 3020, we will use a variety of digital tools to help you engage with the material and with your classmates and to help you learn how to compose messages that draw on a variety of digital modes beyond linear paragraph-based text.

Although the university would like to see all classes help students develop greater proficiency in digital literacy, you should know that my class will likely make much more extensive use of digital tools than most sections do. The main reason for this is that I have a long history of expertise in communicating via digital media, and I’m also the Technology Coordinator for the PWR, which means that I’m among a small group of instructors who are leading the way towards helping to integrate digital literacy into the curriculum.

I mention that because my section of the class will ask you to use more digital composition tools than you might’ve been anticipating, particularly if you’ve taken other WRTG classes at CU. That means you should give some careful consideration to whether or not you will be comfortable learning to use new digital tools, such as blogs, wikis, audio recording, and image and video editing applications, which may require you to spend more time on a computer than you’d prefer.

I will provide you with as much assistance as I can, including screencast tutorials, written tutorials with screen shots, and links to help resources (see below), and of course you can always meet with me in person for additional help. But to succeed in this particular class, you should be willing to devote some time and energy into improving your ability to make effective use of today’s technologies for communication.
DIGITAL LITERACY GOALS

- Make effective use of a range of digital tools for writing, peer reviewing, researching, and collaboration, including WordPress blogs, Google Docs, wikis, social bookmarking, PDF annotations, audio and video editing, image editing, screen recording, presentation apps, and so on
- Gain experience composing documents in a variety of digital modes, including blogs entries, wiki pages, slide presentations, audio and audiovisual essays, videos, and other multimedia modalities, with particular attention to understanding which mode best suits your rhetorical situation
- Design digital documents that reflect an awareness of the needs and expectations of digital audiences and an understanding of the relationship between design and content
- Become more comfortable navigating and participating in new digital environments, including following the customs for posting in different digital spaces, such as using short paragraphs and section headings, assigning posts to appropriate categories and tags, creating functioning hyperlinks, and embedding a variety of media
- Make effective use of online research tools and library resources to locate a wide variety of academic and non-academic sources relevant to your projects
- Extend information literacy skills to include researching and evaluating sources as appropriate for your disciplines and professional goals

RESOURCES: TOOLS

Because many of today’s students grew up before the world was as fully digital as it is today and were therefore never given adequate instruction in functional digital literacy skills, I’ve developed a large collection of resources to help you attain the skills you need, both to succeed in this class and to succeed in life beyond college.

For detailed instructions on how to do a variety of digital literacy tasks, see the handouts on my DigitalWriting101.net site, most of which have screenshots and sometimes screencasts to make the instructions as easy as possible to follow.

RESOURCES: UNDERSTANDING DIGITAL LITERACIES

Becoming digitally literate requires more than just functional literacy, meaning the ability to use digital composition tools. It also requires critical literacy, which is the ability to critically evaluate the social impact of technology, and rhetorical literacy, which is the ability to make appropriate use of digital composition tools based on the demands of your rhetorical situation.

I’ve gathered quite a few resources over the years to help explain digital literacies to my colleagues, and I’ve posted a few resources for students on my DigitalStudents.net site, but I’m working on compiling them somewhere more useful, perhaps under a Understanding Digital Literacies category on DigitalWriting101.net

These three videos are worth watching for an overview of some of the digital literacy skills today’s college students will be expected to have by the employers and organizations of today and tomorrow.
SYLLABUS
Projects

For information about the major projects you’ll work on this semester, follow the links under Projects in the right sidebar. We will work on these projects in stages, through both class activities and homework activities. The Calendar for your class will include specific instructions on which stage to complete each day.

Last updated: September 14, 2012

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The Rhetoric of Gender, Sexuality & New Media

Class Blog for WRTG 3020 (098-099-587) ~ Fall 2012

Projects
Project 1: New Media Genres Portfolio

NOTE: This section of the Syllabus is under revision for Fall 2012.

BRIEF OVERVIEW

Time span: Weeks 2-7

For the first half of the semester, you will practice composing in a variety of new media genres, all of which will be suitable for posting on the class blog. You will select your own audiences and purposes for each genre as well as your own topics, although the topics should emerge from our discussions of the rhetoric of gender and sexuality across new media.

You will have the opportunity to practice at least three or four different genres, getting feedback on each from your classmates and the instructor, and then you will select your two or three strongest pieces to include in a portfolio that will be due shortly after mid-term.

NOTES

Below are our notes from class discussion of the portfolio project. I’ll add more details to this assignment page by mid-September.

NEW MEDIA GENRES

Definition: types of writing/communication that are presented in formats that can be easily distributed on the web (and are typically web-only, not printable)

Audio
- podcast
- radio essay
- interview
- song (with some kind of story or message)

Video
- mini-documentary
- PSA
- presentation with recorded voiceover

Presentation
- stand-alone PPT on Slideshare or other site
- Prezi

Comic strip
web based apps: ToonDo, Pixton
desktop apps: Comic Life

Animation
- web based apps: Xtranormal, GoAnimate

Image
- PSA
- explanatory "poster"
- creative response to an internet meme

Remix or Mashup
- Definition: strategic combinations of existing digital media to make a new point

Web Pages
- wiki site (Wikispaces)
- self contained web site (Weebly)

TOPICS
Anything related to the rhetoric of gender and sexuality, including both topics you’re already familiar with and those you may need to research.

AUDIENCES
Definition: groups of people you can target by publishing on specific sites or using social media

Sample Audiences:
- college or high school students
- high school students
- parents
- teachers or professors
- professionals in any particular profession
- members of a political party
- readers of a particular web site
- heterosexual married couples or LGBT couples

PURPOSES
Definition: the reason why you want to communicate with the target audience, or the goal you want to accomplish

- inform
- demonstrate
- educate
- analyze
- argue
- persuade
- critique
- advocate or protest
- entertainment with a message

PORTFOLIO OPTIONS
- 2 medium sized projects, one of which may be done with a partner or group of three
- 3 small projects, all solo
- 1 medium with a group and 1 small solo
LEARNING GOALS

How will your choices for projects to work on help you achieve the course learning goals? What are your own personal/professional learning goals for this class?

- Rhetorical awareness
- Composing processes
- Digital Literacy

(See the Learning Goals section of the Syllabus for details on each area)

Last updated: September 14, 2012

Theme: Coraline by Automattic   Proudly powered by WordPress.
**Projects**

**Project 2: Digital Storytelling**

*NOTE:* This section of the Syllabus is under revision for Fall 2012. More details on this project will be added in October.

**BRIEF OVERVIEW**

**Time span:** Weeks 8-15

For the second half of the semester, you will work either on your own or with a small group to produce a digital storytelling project that takes the form of a video you can share on the class blog (and elsewhere).

You will determine the audience and purpose for your story, and you will use a variety of digital composition strategies to ensure that the final project satisfies that audience and purpose.

The most common topic for digital storytelling projects is to explore how you came to develop a sense of your own gender expression and/or sexual orientation, but if you’d like to work on a project for a community partner, you may take a somewhat less personal approach.

You can see projects by previous students by browsing the Digital Storytelling category on the Rhetoric of G&S main blog.

Last updated: September 14, 2012
NOTE: This page is under revision for Fall 2012.

If you meet the minimum requirements for class engagement (as explained on the Grading page on the Syllabus), you’ll most likely earn a grade of B for this portion of the class (includes both class blog and in-class participation).

You can boost your grade by going beyond the minimum requirements. Anything beyond the minimum counts as extra credit, including posting additional comments on classmates’ posts, sharing relevant resources on the blog, doing optional reading responses, and so on.

Also see the list of options below. If you have an idea for something else you might like to contribute, please feel free to run it by me!

Make additional blog headers

Everyone made one header as a required class activity, but you may make up to two additional LGBT-themed headers for extra credit. See the Headers page for more info.

Attend and event and write about it

I occasionally post announcements about campus events relating LGBT issues, but you are probably aware of many more events.

If you happen to attend an event that is relevant to our class theme, you can earn some extra credit towards your Class Engagement grade by posting an entry to the blog that describes the event and analyzes how it relates to our ongoing conversation about what we know about LGBT issues and how we know it. Put the post in an appropriate category and also give it the tag: Extra Credit

Please also feel free to post announcements about events to the class blog.

Watch a movie and write about it

See this list of Movies with Gender and Sexuality Themes for more info and a list of movies. Also see the lists of movies we collected on Google Docs.

For extra credit, post an entry to the blog that briefly describes the movie and analyzes how it relates to our discussions of LGBT issues.

You might enjoy watching some of these movies even if you don’t plan to do any extra credit.

Share your observations of pop culture and everyday life
Start paying closer attention to the way various aspects of LGBTQ* issues are discussed in the contexts you encounter on a daily basis, and share your observations on the Class Blog whenever the mood strikes you. You may post as many of these as you’d like, for Extra Credit towards your Class Engagement grade.

While you’re certainly welcome to post observations on the form of text only — as in, a paragraph or two of description and analysis — I also encourage you to take advantage of the expanded range of options you have available when posting to a blog. For example, if you find an image, video, or presentation that seems relevant, embed it in your blog post. Also create hyperlinks to relevant sites.

Even better, use your own multimedia equipment to capture your observations. If you have a smart phone or portable digital camera, use it to grab photos, audio recordings, and video recordings. (You can do that with a laptop as well, but it’s a bit more cumbersome and you might not have it handy like you would your phone.)

Be creative. If you find a print source you’d like to share but don’t have access to a scanner, try taking digital photos of it. But pay attention to issues like file quality and file size, as a photo snapshot of a magazine page doesn’t need to have the kind of high resolution a photo of your friends does. You can also record print sources with a video camera. Just go slowly enough that viewers can see each page or section. Also think about other things you can capture with video, like the toy aisle at Target (which has some very interesting gender messages!)

For some specific ideas, see the lists below. Each list indicates the appropriate category for those kinds of posts. If you want to post something that’s private or copyright restricted, you can use the “Just Between Us” category instead, but be sure that’s the only category you select for that post. Posts in that category are visible only to logged-in members of the gendersex.net community.

For help with various aspects of recording and editing audio, photos, and video, see the relevant handouts on my DigitalWriting101.net support site.

**POP CULTURE OBSERVATIONS**

Post to the blog under the Pop Culture category:

- Have you noticed any advertising displays at a mall or store that send a particularly strong message about sexual orientation or gender identity? If so, capture a photo of the display with your smartphone or digital camera, embed the photo in your post, and explain why it caught your interest.
- If you’re hanging out with friends and they start telling jokes about what LGBT* people are “really” like, ask if you can audio record or video record what they’re saying and post that. (You can record audio and video with a smartphone or laptop and post the resulting file as an attachment to a blog entry.) Or just write down the jokes so you can describe them in a post.
- Look through the greeting cards on sale at the grocery store (or wherever) and take note of ones that convey particularly strong messages about sexual orientation or gender identity. If you can manage it without getting into trouble, snap photos of the notable cards.
- Have you noticed any music lyrics that seem to convey a particularly strong message about sexual orientation or gender identity? If so, find the lyrics online and copy and paste them into a new blog entry, along with your analysis of them. (If possible, record a piece of the song and post it.)

**EVERYDAY LIFE**

Post to the blog under the Everyday Life category:

- Have you discussed gender and/or sexual orientation issues in other classes this semester? If so, describe what kind of issues came up and what you found most interesting or surprising about the discussion.
- Ask a few friends for their thoughts on a particular issue and audio or video record their responses. Questions might be: what makes people gay? does bisexuality exist? how do you know you’re a man (or a woman), aside from your anatomy? how would you react if you found out tomorrow that your chromosomes are of the sex opposite to what you thought you were? what causes transsexuality? should public places have gender neutral bathrooms? can people change their sexual orientation? and so on.
- Ask your friends if you can take some “before” and “after” photos that show them in “everyday drag” and “girl drag” (i.e., dressed up to go out on a Friday night).
- Post the photos with a few comments about sexual orientation and appearance.
Try to pass as the other gender or do something contrary to your usual gender presentation for at least half a day and write about how people respond to you.

**SHARING RESOURCES**

Post to the blog under the Sharing Resources category:

- Grab digital copies of relevant print materials and share them. For example, scan in or take digital photos of magazine pages, ads, selections from books, children's toys, products targeted to men or women (the product itself or its packaging or advertising), the back of a cereal box, a billboard you drive by, and so on. Photos snapped with your smartphone are fine! Just crop and resize the image (if needed) and post it to the blog. You can also post short video files in .mov (QuickTime) or .wmv (Windows Media Video) format.

- Share links to online resources, especially videos and presentations you can embed into blog posts. (For other kinds of links, consider using the class Diigo group, as mentioned above.)

Participate in these groups:

- Join the class Diigo group and contribute some links.
- Join the class Flickr group and contribute some images.
- Join the class Vimeo group and contribute some videos.

Last updated: May 28, 2012
NOTE: This page is under revision for Fall 2012. The percentages below are tentative and subject to change!

NEW MEDIA GENRES PORTFOLIO: 30%
- Includes final selection of 3 best pieces, plus rhetorical analyses and self-evaluations of each

DIGITAL STORYTELLING: 30%
- Includes final project, plus rhetorical analysis and self-evaluation

WORKSHOP PARTICIPATION: 15%
- posting drafts and peer reviews on time (required to pass the class)
- quality of peer reviews

CLASS ENGAGEMENT/BLOG: 25%
- Participation on the class blog (posts and comments) — carries the most weight
- Completion of all other activities
- Participation in class discussion (campus sections) and forum discussions (ContEd section)

CALCULATING GRADES

I will assign your work a letter grade, but D2L will translate that grade into a number on the 100 point system. So, for example, a B+ will be translated to an 88.

D2L will keep a running grade average for you, based on the work you've completed thus far and its proportional grade weight, but keep in mind that you must meet the Minimum Requirements for Passing the Class in order to receive a passing final grade, regardless of your average over the semester. See the Class Policies page for more info on the minimum requirements.

Last updated: September 14, 2012
SYLLABUS
Policies

The Policies are divided across multiple pages. You can access each page by following the links under Policies in the sidebar menu.

Please note that the university holds you responsible for abiding by the class policies as well as university policies described on these pages, and not having read them doesn’t count as an excuse! Plan to return to some pages later in the semester, as some details become more relevant to you.

**IMPORTANT! Be sure to view the Minimum Requirements to Pass the Class on the Class Policies page.** If you fail to meet these minimum requirements for any reason, you will not be able to pass the class, even if you otherwise have a passing grade average.

Last updated: May 28, 2012

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The Rhetoric of Gender, Sexuality & New Media

Class Blog for WRTG 3020 (098-099-587) ~ Fall 2012

Policies

Grading Criteria for Engagement

**NOTE:** The criteria below are under revision for Fall 2012.

For more information on what counts as class engagement, view the info on Class Engagement on the Projects page of the Syllabus.

**OVERVIEW**

Your “Engagement” grade includes your participation in all the activities leading up to each project. These activities include posts to the class blog, comments on your classmates’ blog posts, posts to study guide blogs, digital literacy activities, and drafts and peer reviews posted on the class blog and/or Google Docs. Your grade will be based on the factors below, but keep in mind that these factors carry varying degrees of weight:

- the extent to which your drafts, blog posts, comments, peer reviews, and other activities are posted in full and on time
- the level of engagement and insight demonstrated by your blog posts, comments, class discussions, and other learning- or discussion-related activities
- the extent to which your peer reviews follow the instructions and provide substantial, helpful comments

**QUALITY AND TIMELINESS**

Your Class Engagement grade covers both quality and timeliness. That means that simply posting all material on time is not sufficient to earn an A for Class Engagement. But it also means that an A grade is possible even for students whose work is occasionally late.

The quality of the work also matters (except in the case of drafts). In other words, one student might post all materials on time and in full, with a quality that counts as “meeting expectations” for a typical CU student, and that student would earn a final Class Engagement grade of B or B+. Another student might post a few items late, with a quality that counts as “exceeding expectations,” and receive a Class Engagement grade of A- or A.

Your drafts will impact your grade only if you post them late, as by definition they’re meant to be somewhat “rough” in quality.

However, also keep in mind that “lateness” is a relative term. It’s more important for some types of work to be posted before class than other types.

For example, it’s vital that drafts are posted before class so that your classmates can workshop them in class, so late drafts will definitely reduce your Class Engagement grade. It’s also important to post reading responses before class, so that you have the chance to engage with the material on your own, without being influenced by others, and also so that you’re prepared for class discussion. It’s not quite as important that blog comments or reflective writing be posted before class, so lateness in those types of posts will not have quite the same impact.

You may ask for an extension on any work other than a draft (given that a draft submitted after the peer review workshop
A word of warning about computers in the classroom: if you frequently use your computer for activities that are not related to what we’re working on in class, your class engagement grade will be reduced given that your behavior will have a negative impact on those around you.

**EXTRA CREDIT & SELF EVALUATIONS**

You will have the opportunity throughout the semester to do extra credit in order to boost your Class Engagement grade, whether that means making up for a few late posts or simply going beyond the minimum. See the Extra Credit page under Projects for more info.

At mid-term and again at the end of the semester, you will evaluate your own Class Engagement, which will give you the chance to tell me about any extra credit you’ve done or any other relevant factors. I will take your evaluation into serious consideration when I determine your grade, but the final decision rests with me.

**ATTENDANCE**

Attendance will impact your Class Engagement grade only if you **miss more than four but fewer than eight** classes (within the “Minimum Requirements” limits described on the Campus Section Policies page — missing more than eight classes is grounds for course failure). Keep in mind that if you’re absent and miss an in-class activity, such as a collaborative writing assignment or a peer review workshop, you must make it up on your own as soon as possible. It’s your responsibility to contact me for the instructions.

**ENGAGEMENT GRADE CHART**

The following chart gives you a rough overview of how the grading criteria might work, but a variety of factors might lead to higher or lower grades than what are indicated below.

**A:**

This grade is reserved for those students whose class engagement is among the highest in the class. Achieving this grade requires that students go above and beyond the minimum requirements for engagement.

Nearly all reading responses and discussion posts are substantial and thoughtful and show a quality of insight and level of engagement with the material well beyond what is typical for a CU junior or senior (based on my experience of teaching over 1000 CU students)

Peer reviews follow my instructions and may also go beyond them, demonstrating good critical thinking skills and an awareness of the hierarchy of writing concerns that matter (such as providing insightful feedback about improving structure or support, instead of focusing mainly on editing issues)

General tendency for posts to be on time or late by only a few hours, with no missing entries.

Makes excellent use of the available technologies for internal and external communication, including those that are optional.

Pays close attention in class, contributes regularly to small group and whole class discussions, and does not use a computer or mobile device inappropriately in class.

**A-:**

Same as above but to a slightly lesser degree; may have a few notably late posts, but no missing entries. Quality of contributions and peer reviews is higher than the class average.

**B+:**
Most reading responses and discussion posts are fairly substantial and thoughtful and show good insight and engagement, as typical of a CU student with good communication skills.

Peer reviews follow instructions and offer specific and helpful comments rather than vague generalizations.

May have a few notably late posts, but probably no more than one missing entry.

**B:**

Same as above but to a slightly lesser degree (perhaps the quality of posts and peer reviews is inconsistent and/or more than a few are notably late).

Meets expectations of a typical CU junior or senior, which means that this is the most common grade.

**B-:**

Reading responses, discussion posts, and peer reviews vary in quality, to the extent that they fall somewhat below expectations for the class.

May have a few missing entries or notable problems with lateness.

May occasionally use computers or mobile devices for activities not related to class, thus causing distractions for others.

**C+:**

Same as above but to a slightly lesser degree (or with more lateness and/or missing entries).

**C:**

Fairly weak level of engagement, demonstrated by work that is missing and/or has notable problems with being below the level of quality typical of the class.

May frequently use computers or mobile devices for activities not related to class.

**C- or lower:**

Greater degrees of weakness in quality and/or timeliness.

Last updated: May 28, 2012
NOTE: The criteria below are under revision for Fall 2012.

For more information about Projects, including the grade distribution, see the Projects page on the Syllabus.

OVERVIEW

Your final projects will be evaluated on these factors:

- the extent to which the project itself demonstrates your level of proficiency at the skills the assignment was designed to teach
- the extent to which your rhetorical rationale for the project demonstrates your level of rhetorical awareness

In other words, unlike a paper you write for a class in almost any other department, projects you write for a Writing and Rhetoric class are evaluated both on how well they fulfill the purpose of the assignment AND on your ability to articulate the reasons why you chose to compose your project in a particular way, based on the demands of your rhetorical situation. Once you leave college, meeting the demands of your rhetorical situation — i.e., meeting the expectations of your target audience and accomplishing your purpose — will be the only standard by which your writing will be evaluated, which is why Rhetorical Awareness is the one of the main learning goals for the class.

SKILLS

Each project is designed to teach skills that fall into the categories described in the Learning Goals section: Rhetorical Awareness, Digital Literacies, and Content Knowledge.

The projects will be graded based on what they demonstrate within each category, with about half of the weight going to Rhetorical Awareness and a quarter of the weight each to the other two categories. I will grade your projects using holistic methods that attempt to take a wide variety of factors into account, in order to give the best grade possible without conveying an inaccurate impression of your skill level.

For an overview of what levels of proficiency look like within each category, take a look at the WRTG-Assessment Criteria Rubric, but please note that this rubric is somewhat outdated, as we’re working on developing a new one that accounts for recent changes in goals for upper-division writing classes.

GRADES

I’m aware that students have a wide range of different experiences with what grades mean, particularly across different departments and schools. You might find it interesting to take a look at the university’s grading scale, which may or may not reflect the kind of grading criteria you’re accustomed to. As you’ll see, the university doesn’t even include A+ on its own grading scale, but as you’ll see below, I sometimes use the grade solely as a way to call attention to particularly strong student work.
The chart below will help you get a feel for what grades mean in our class. As you'll see, some of the grade descriptions are based on comparisons, but I want to clarify that your work is NOT compared to that of your current classmates, nor is it graded on a curve or along any kind of quota system.

Instead, your work is graded in comparison to the larger body of work produced by upper-division CU students over the past ten years. Not only have I received training in how to assess student writing at this level, I've also taught over 1000 upper-division CU students since 1999, which gives me a strong basis for comparison.

A+: Project shows high proficiency across all categories.
   - Grades of A+ are notable by being rare among comparable students, meaning that only about 3% of all upper-division CU students are likely to produce work at this level.

A: Project shows high proficiency across most or all categories.
   - Note that an "A" grade does not mean the project has no room for improvement, only that it represents high proficiency in comparison to other students of a similar level of education at a similar institution.

A-: Project shows fairly high proficiency across most or all categories.
   - Projects that are otherwise in the B+ range might earn this grade for exceptionally strong rhetorical rationales and/or notable effort.

B+: Project shows good proficiency across all or most categories.
   - For a project to earn a grade of B+ or higher, it must go beyond the minimum expectations spelled out in the assignment.

B: Project shows proficiency across all categories.
   - In my classes, this tends to be the average grade, although that’s high in comparison to overall university grades. In addition to demonstrating proficiency, a project must meet the minimum expectations of the assignment to earn this grade (see the “minimum expectations” section below for details).

B-: Project falls slightly below the level of proficiency in one category.
   - Other elements may justify a grade of B- or lower, such as a project that is submitted late (but still within the Late Papers deadlines) or a project that fails to meet some aspect of the minimum expectations.

C+: Project falls slightly below the level of proficiency in two categories.
   - This grade might also apply to a project that falls notably below the level of proficiency in one category.

C or lower: Project falls below the level of proficiency in two or more categories.
   - Grades of C or lower are rare for students who’ve come to see me during office hours, as I can almost always help you boost the skills you’re weak in — or I can direct you to someone in the PWR Writing Center who can help.

F: Not eligible for credit.
   - Project, rhetorical rationale, and/or self-evaluation never turned in or submitted too far beyond the due date to receive credit. Students who earn a failing grade on a project will not be eligible to pass the class.
ASSUMPTIONS

The grades above are based on the assumption that all parts of the project are available to me in the appropriate location on time and in full, following the appropriate instructions.

“On Time” – All parts of the project must be available to me in the appropriate location as of the due date and time specified on the class calendar (or in an email from me granting you an extension). Project must also show no signs of editing after the due date, as determined by the project’s “last edited by” time stamp (which may or may not be visible to you on the project itself but which is available to site administrators).

“Available” – All components of the project must be in a format that I’m able to view on my Mac without needing to convert anything.

“Appropriate Location” – Most likely a section of our class web site.

“All Parts” – Every component of the project described on the project assignment page, including the rhetorical rationale and self-evaluation.

Projects with problems in any of the areas noted above will be considered late until these problems are addressed, within the limits of the Late Papers policy spelled out on the Policies page for your section of the class. If the problems are not addressed by the end of the Late Papers grace period, the project will earn an F.

Also note that projects that show evidence of editing beyond the due date (through the “last edited by” date stamp that may or may not be visible on the page where the project was published but which is visible to me) will be considered late.

MINIMUM EXPECTATIONS

The minimum expectations for each project are spelled out on the assignment pages and include elements like number of items, required content, required format, and so on.

A project that meets “minimum expectations” will also contain correctly formatted citations, in the form of both in-text parenthetical references and bibliographic entries. By “correctly formatted” I mean that the citations will follow the rules from the most recent edition of the MLA or APA handbook for citations. (Be prepared to offer the URL for the handbook you used in order to figure out the correct format for your citations.)

Meeting minimum expectations also includes turning in a project that is mostly free of distracting grammar and punctuation errors, as befits a college junior or senior.

DRAFTS

Throughout the semester, you will be asked to submit partial and full drafts of work in progress in order to indicate your progress and to receive feedback. These drafts will not be graded based on proficiency, but turning them in late or not at all will have a significant negative impact your Class Engagement grade.

CALCULATING FINAL GRADES

To calculate your final grades, I translate the letter grade for each project into the corresponding GPA number (such as 3.7 for B+) and then multiply that number by the percentage that the project is worth. When I add up the results, I get a GPA-like number (between .7 and 4.0), which I then translate back into a letter grade.

Last updated: May 28, 2012
Policies
Class Policies – Campus

NOTE: This page is under revision for Fall 2012.

PAGE MENU
- Administrative Policies
- Classroom Policies
- Due Date Policies
- Academic Honesty Policies

ADMINISTRATIVE
MINIMUM REQUIREMENTS:

Below are the minimum requirements for passing this class, regardless of your grade average on projects.

The purpose of these requirements is to help ensure that the class functions as intended.

- you must submit all partial drafts, full drafts, and revisions when due
- you must contribute to peer workshops by submitting written peer reviews when due (or no more than 24 hours late) and by participating in small group workshops in class (or through a make-up activity if you miss class, no more than 24 hours late)
- you must turn in the final version of each project (including its self-evaluation) as well as the Final Course Self-Evaluation no more than 72 hours (three days) after the due date on the calendar
- you must not miss more than eight homework assignments (not counting peer reviews, all of which are required). A "homework assignment" is defined as the activities outlined on a particular calendar entry.
- you must not miss more than eight classes for any reason

Failure to meet these criteria will likely result in a final grade of F.

If the reasons for absences or missing assignments are due to family or medical emergencies, you may be eligible to withdraw from the course. Consult your adviser in your home department to discuss your options.

Grades of “Incomplete” are available only if you’ve completed a substantial portion of the course work (typically at least 75%) with a passing grade and are unable to continue due to family or medical emergency. You must request an incomplete from me near the end of the semester and provide necessary documentation.

DROP/ADD:

You must attend class during the first two weeks of the semester in order to guarantee your place in the course. If you miss two of the first four classes, you may be administratively dropped to make room for students on the waiting list, if applicable. It is your responsibility to know whether or not you are still registered in each of your classes at the end
of the drop/add period.

**ATTENDANCE:**

Attendance for the full 75 minutes of class is mandatory. If you frequently arrive late, leave early, or otherwise miss portions of the class, you will accumulate enough missing class time to count as an absence.

*You are granted four “sick leave/vacation” days over the course of the semester, so use them wisely.* Save these days for when you have a cold, a doctor’s appointment, a flat tire, etc.

**Missing more than four classes** will impact your final grade, and missing more than eight classes may result in course failure, regardless of the reasons for the absences (see “Minimum Requirements” above).

If you must miss more than four but fewer than eight classes due to a documented medical or family emergency, those absences may be excused provided you show me the necessary documentation. Other absences will not be excused.

You do not need to notify me if you will be absent from class, unless we were specifically expecting you to contribute during that class, such as by giving a presentation or leading a workshop. Please contact a classmate to find out what we covered in class and if you missed any important announcements.

It’s your responsibility to keep track of the number of your absences. You can always ask me in class or by email to let you know how many classes you’ve missed.

Keep in mind that missing a class is not the same thing as missing a draft, peer review, or homework assignment. Even if you are absent from class due to a non-emergency situation, you should still do the assignment for that day on time or within 24 hours. It’s particularly important that you submit drafts and peer reviews on time (see “Minimum Requirements” above). If you run into an emergency situation and need an extension on an assignment, email me as soon as possible to request one.

**EMAIL:**

I will occasionally send course-related information by email, particularly time-sensitive information such as changes in the schedule, announcements about optional conferences, and so on. I may also contact you privately with questions or information you might find useful. I will use the email address the university has on file for you, but if you’d prefer that I use a different address, please email me with both the old and new addresses so that I can update my address book.

I don’t publish my email address on this web site because I don’t want it to be picked up by spammers, but once you have my email address (either at Gmail or colorado.edu), you may use it to contact me. You may also use the **contact form** on my main web site to send me a message.

**NOTE:** Please do not send me attachments larger than 5mb, as I have a bandwidth limit on my home internet connection. A better way to send large files is to upload them to Google Docs and share them with me, using my Gmail address.

**CLASSROOM**

**PARTICIPATION:**

Writing courses have a strict attendance policy because they function as workshops that require the full participation of every student in order to be successful. You will discuss your daily reading and writing assignments with other classmates, both in groups and as a whole class, and you will work together on planning and drafting activities. You will also engage in peer and self-evaluations in class. If you come to class unprepared for the day’s activities, you will lose the benefits of class discussions and workshops, and your Class Engagement grade may suffer.

**CLASSROOM BEHAVIOR**
While in class, please show respect to your classmates and to me by using language that would be appropriate in a professional setting and by refraining from using personal attacks or a hostile tone. Be particularly considerate when commenting on other students’ writing or personal experiences. Please also respect other students’ wishes regarding gender pronouns, names, gender identity, and sexual orientation.

Students whose language or behavior is disruptive to the class may be asked to leave the room and may be reported to the Dean. See “Classroom Behavior” under the University Policies section for more details on the university's policy, which all students are expected to abide by.

**COMPUTER CLASSROOM:**

Our class meets in a classroom equipped with laptops for student use. You will be assigned a specific laptop to use, and you will sign a release form acknowledging that you will use the laptops appropriately. You may also bring your own laptop to class, if you prefer, but you still have to sign the release form for one of ours.

Please DO NOT put food or drinks on the table when laptops are present. Instead, keep them on the floor or a chair next to you, or on the counter by the sink.

**COMPUTER USE IN CLASS:**

We will make **extensive use of laptops in class** for a variety of activities, including in-class writing, working on group projects, reviewing peer drafts, composing with audio, image, and video tools, and researching online. Many of these activities will be collaborative, to take advantage of the presence of your classmates. If you strongly dislike the idea of using laptops in class, you should consider signing up for a different section of the course.

Although the laptops allow us to engage in many helpful activities that wouldn't otherwise be possible in class, they also present a temptation to some students to go off task and use the laptops for activities not related to class, such as reading or writing email, checking Facebook, browsing the web, and so on. This behavior is not only distracting to anyone sitting near the person who has gone off task, it is also disrespectful to me and to everyone else in the class.

**No one should be looking at the laptop screen or typing unless the whole class is engaged in an activity that requires it.** If we're not engaged in such an activity, you should close the laptop lid.

**IMPORTANT:** A student who uses a laptop in class for off-topic activities may be asked to leave the room and given an absence for the day. If the student persists in making off-topic use of a laptop in class, he or she may lose the privilege of using laptops in class at all and may also receive a reduced Class Engagement grade. Students are responsible for governing their own behavior, so I may take note of off-topic computer use without necessarily warning the student publicly.

If you would like to use a laptop to take notes on what we're discussing in class, please let us know that's what you're doing so that we're not distracted by your typing.

**CELL PHONES AND TEXT MESSAGING:**

Please turn off your cell phone ringer before class starts. At no time during class should you make or receive a phone call or write or receive text messages. If you have an emergency situation and need to receive an important call or message, let me know before class starts and leave the room before you answer the call or respond to the message.

**A student who reads or writes text messages in class may be asked to leave the room and given an absence for the day.** Texting in class more than once will reduce your Class Engagement grade, even if I don't specifically warn you publicly.

**DUE DATES AND REVISIONS**

**HOMEWORK ASSIGNMENTS:**

Reading responses, class blog posts, and other activities are **due before class begins on the date indicated in the**
Because these assignments are often designed to prepare you for class, you will not receive credit for posting work late (unless you run into special circumstances that you discuss with me in private or by email).

Even if you are not going to attend class, you are still responsible for posting your homework assignments on time. Late or missing assignments will negatively impact your Class Engagement grade as well as your learning. Missing more than eight homework assignment is grounds for course failure, as described under “Minimum Requirements,” above.

DRAFTS AND PEER REVIEWS:

It’s particularly important to post partial and full drafts on time, so that they’re available for in-class draft workshops. Missing drafts throw off the whole workshop system. For that reason, failure to post drafts on time may result in course failure, as described under “Minimum Requirements,” above. It’s always better to post a really rough draft than nothing at all!

Peer reviews due outside of class should be completed on time or within 24 hours. Peer reviews assigned in class must be completed within class or by the extended due date I give in class. If you miss an in-class peer review, you must contact me as soon as possible to arrange a make-up activity.

PROJECTS:

Due dates for final projects will be determined as we draw near to the end of the workshop period for each project. Once a due date has been set, typically at least a week in advance, it will become firm. Because you will submit your final projects online via our D2L site, due dates are often set for Sundays at midnight, which is defined as 11:59 Mountain Time.

We will work on each project in stages, following the steps of the writing process: planning, drafting, peer reviewing, revising, and editing, so you will be well-prepared when the time comes to submit a final version.

For a project to count as “turned in,” you must submit the project itself as well as the accompanying materials, such as a rhetorical rationale and self-evaluation, by following all of the instructions on the calendar entry for the final project due date.

Projects turned in up to 72 hours (three days) late will be accepted for grading, but the final grade will be reduced in proportion to the lateness. Projects turned in more than 72 hours after the due date will not be accepted, which will lead to course failure (see "Minimum Requirements").

REVISIONS:

Because you will work on your projects in stages, you’ll have the opportunity to revise frequently, in response to feedback from your classmates and from me as well as to your own emerging understanding of what the project entails. You may also take drafts to a PWR Writing Center tutor for help identifying what to revise.

Projects submitted for a grade during the semester may be eligible for further revision, with permission and under special circumstances, but projects submitted at the end of the semester are not eligible for revision. Make an appointment to meet with me for more information.

ACADEMIC HONESTY

PLAGIARISM:

Part of the purpose of academic writing is to show that you’ve read and engaged with the ideas of experts in various fields and to contribute your own insights and analysis. You build your credibility by indicating your sources for expert viewpoints and data, so failing to acknowledge these sources undermines your trustworthiness to readers. It also counts as plagiarism.

Plagiarism includes borrowing another person’s ideas or using portions of another person’s written or multimedia text in your own papers and project without citing the source (even if the material is in quotation marks). This form of
plagiarism may be accidental, so it’s your responsibility to make use of available resources to learn how to properly cite sources in papers and multimedia projects.

Plagiarism also includes intentional acts of academic dishonesty, such as purchasing papers or projects online, paying others to write or develop parts or all of a paper or project for you, and receiving substantial assistance from someone other than a classmate, a Writing Center tutor, or the instructor.

If I suspect plagiarism, I will discuss the case with you in person, but cases of blatant and willful plagiarism will be submitted to the Honor Code Council. The course-related consequences of plagiarism range from an F on the paper to an F in the course. The Honor Code Council determines other consequences, such as attaching a letter regarding the incident to your transcript, requiring that you take a remedial course in academic honesty, or suspending you from the university.

NOTE: Writing for web audiences and composing with digital media introduce new challenges to the practice of citing sources, which we will discuss in class. You might also find it useful to review some of the material on this NCTE Statement: Code of Best Practices in Fair Use.

See “Academic Honesty” under the University Policies page for more details on the university’s policy.

Last updated: May 28, 2012
The Rhetoric of Gender, Sexuality & New Media

Class Blog for WRTG 3020 (098-099-587) ~ Fall 2012

Policies
Class Policies – ContEd

NOTE: This page is under revision for Fall 2012.

**Minimum Requirements to Pass the Course**

To meet the minimum requirements for passing this class, you must:

- **PARTICIPATE IN THE DRAFT WORKSHOPS for each project** by submitting partial drafts, full drafts, revisions, and peer reviews when due
- **NOT MISS MORE THAN FIVE** informal writing and class discussion assignments for any reason (which includes blog posts, comments on classmates’ blog posts, peer reviews, and so on)
- **TURN IN A FINAL VERSION** of each project no more than 48 hours (two days) after the due date

Failure to meet these criteria will likely result in a final grade of F, regardless of your grade average.

If the reasons for missing assignments are due to serious and documented family or medical emergencies, you should consult an advisor in your home department to determine what your options are.

Incompletes are available only if you’ve completed a substantial portion of the course work (over 75%) with a passing grade, if you’re are unable to continue due to documented family or medical emergency, and if you submit a formal Incomplete Request Application before the end of the semester.

Attendance and Participation

Because this is a term-based rather than self-paced course, you will be required to “attend” class by participating in online discussions on a regular schedule: **four times per week for ten weeks.** The class functions as a workshop for exchanging ideas with other students and giving each other feedback on projects, so ** postings are time-sensitive.**

You will not be able to complete most of your course work early or late given the interactive nature of your assignments. So it’s important that you post assignments when they’re due and participate frequently in class discussions.

Late Discussion Assignments

Posts to the student conversations blog are due by midnight on the date indicated on the calendar. Because these assignments include activities that are ongoing, the due dates are not quite as strict as they are for papers.

In other words, if you occasionally post blog entries or comments a few hours late, that will not likely have much of an impact on your Student Conversations grade, provided the entries and comments are substantive and thoughtful. If you frequently post material late, however, your Student Conversations grade will be reduced accordingly. You may request an extension on a blog post when circumstances arise that are out of your control.
Blog Behavior

Because you may never meet your classmates in person, it’s especially important to take care in how you communicate with them online, particularly given the sensitive nature of our course material. Please be respectful of different views and opinions and be especially considerate when commenting on other students’ writing or personal experiences.

Students who frequently make inappropriate comments, despite requests to make changes in content or tone, will be reported to the Dean. See the Syllabus pages on Online Behavior as well as CU Policies for more information. On the CU Policies page you’ll find the university’s official “Classroom Behavior“ policy.

Revisions

You will work on your drafts in stages, with feedback along the way. You will conduct self-evaluations of your own drafts and peer reviews of your classmates’ drafts using guidelines that will help you identify specific areas in need of improvement.

You may also meet with me privately and/or with a Writing Center tutor to discuss ways to further revise your draft. Therefore, final versions of each project should represent your best work.

Under certain circumstances, I may allow you to revise a final project for a new grade, but you’ll need to meet with me to discuss this option. Email me to set up a meeting.

Late Projects

Some projects may be due around the middle of the term, while others will be due near or after the end of the term. Once a due date is set and published on the class calendar, it becomes firm.

Projects submitted between the due date and 48 hours later will be accepted for grading, but the grade will be reduced in proportion to lateness.

Projects submitted more than 48 hours late will not be accepted for grading, which will lead to course failure (regardless of your grade average thus far). Please note that you must turn in all final projects before the grace period ends in order to pass the class. See the “Minimum Requirements“ section above.

Plagiarism

Part of the purpose of academic writing is to show that you’ve read and engaged with the ideas of experts in various fields and to contribute your own insights and analysis. You build your credibility by indicating your sources for expert viewpoints and data, so failing to acknowledge these sources undermines your trustworthiness to readers. It also counts as plagiarism.

Plagiarism includes borrowing another person’s ideas or using portions of another person’s written text in your own paper without citing the source (even if the material is in quotation marks). This form of plagiarism may be accidental, so it’s your responsibility to make use of available resources to learn how to properly cite sources.

Plagiarism also includes intentional acts of academic dishonesty, such as purchasing papers online, paying others to write parts or all of a paper for you, and receiving substantial assistance from someone other than a classmate, a Writing Center tutor, or the instructor.

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Class Blog for WRTG 3020 (098-099-587) ~ Fall 2012

Policies

University Policies

As a student of the University of Colorado, you are responsible for understanding and following all university policies, including but not limited to the ones described on this page. For information on policies not listed here, please see the official University of Colorado Policies main page.

Classroom Behavior

Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to such behavioral standards may be subject to discipline. Faculty have the professional responsibility to treat all students with understanding, dignity and respect, to guide classroom discussion and to set reasonable limits on the manner in which they and their students express opinions. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender variance, and nationalities. See the Class Behavior policy on the University of Colorado Policies web site.

Note: In addition to the university policy above, you must also follow the Classroom Behavior policies listed on the Class Policies page of your class syllabus.

Names and Gender Pronouns:

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.

Disability Statement:

If you qualify for accommodations because of a disability, please submit a letter to me 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, or online.

Academic Honesty:

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). Additional information on the Honor Code can be found on the on the Honor Code Policy page as well as on the Student Life: Honor Code site.

Sexual Harassment:

The University of Colorado Policy on Sexual Harassment applies to all students, staff and faculty. Sexual harassment is
unwelcome sexual attention. It can involve intimidation, threats, coercion, or promises or create an environment that is hostile or offensive. Harassment may occur between members of the same or opposite gender and between any combination of members in the campus community: students, faculty, staff, and administrators. Harassment can occur anywhere on campus, including the classroom, the workplace, or a residence hall. Any student, staff or faculty member who believes s/he has been sexually harassed should contact the Office of Sexual Harassment (OSH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the OSH and the campus resources available to assist individuals who believe they have been sexually harassed can be found on the OSH web site.

**Academic Advising:**

For questions regarding late drops and other course-related matters, visit the Academic Advising Center in Woodbury 109 or call: 303-492-7885

Last updated: May 28, 2012

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# The Rhetoric of Gender, Sexuality & New Media

*Class Blog for WRTG 3020 (098-099-587) ~ Fall 2012*

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**CALENDAR**

**NOTE: UNDER DEVELOPMENT FOR FALL 2012**

**FINDING ASSIGNMENTS:** To find out what reading and writing activities are due on each date, locate the date below and then locate your section. Follow the link next to your section to read the full calendar entry.

If you don’t see a link next to your section, that means the entry is not yet ready. But be sure to refresh your browser page in case the link has been added since the last time you looked at the page.

**DUE TIMES:** All activities are **due by 5pm** Mountain Time on the dates indicated below.

**ENTRY AVAILABILITY:** Entries will typically be ready around four or five days in advance. The course is a work in progress that’s designed to respond to your needs as students, so that’s why there are so few hard and fast deadlines.

**COURSE OVERVIEW:** We will spend roughly the first half of the semester working on the New Media Genres Portfolio and the second half on the Digital Storytelling project. For more details, see the Projects section of the Syllabus.

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<thead>
<tr>
<th>Tuesday 8/28</th>
<th>Thursday 8/30</th>
<th>Sunday 9/2</th>
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<tbody>
<tr>
<td><strong>Section</strong></td>
<td>First Day of Class</td>
<td>No Assignment</td>
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<tr>
<td><strong>Thursday</strong></td>
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<td>First Day of Class</td>
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<td><strong>ContEd</strong></td>
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<tr>
<th>Tuesday 9/4</th>
<th>Thursday 9/6</th>
<th>Sunday 9/9</th>
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<tr>
<td><strong>Section</strong></td>
<td>1.1: Getting Started</td>
<td>1.2: Exploring G&amp;S</td>
</tr>
<tr>
<td><strong>Thursday</strong></td>
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<tr>
<th>Tuesday 9/11</th>
<th>Thursday 9/13</th>
<th>Sunday 9/16</th>
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<tr>
<td><strong>Section</strong></td>
<td>1.3: Exploring G&amp;S</td>
<td>1.4: Exploring G&amp;S</td>
</tr>
<tr>
<td><strong>Thursday</strong></td>
<td>1.3: Exploring G&amp;S</td>
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http://gendersex.net/fall2012/calendar/
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<td>1.4: Exploring G&amp;S</td>
<td>1.5: Exploring G&amp;S</td>
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<td>THURSDAY 9/20</td>
<td>SUNDAY 9/23</td>
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<tr>
<td>1.6: Exploring New Media Genres</td>
<td>1.7: Exploring New Media Genres</td>
<td>1.8: Exploring New Media Genres</td>
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<td>ContEd Section</td>
<td>ContEd Section</td>
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<td>TUESDAY 9/25</td>
<td>THURSDAY 9/27</td>
<td>SUNDAY 9/30</td>
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<td>1.9 New Media Genres Workshop</td>
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<td>New Media Genres Portfolio DUE (tentative)</td>
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<td>TUESDAY 10/23</td>
<td>THURSDAY 10/25</td>
<td>SUNDAY 10/28</td>
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<tr>
<td>2.1 Start Working on Digital Storytelling Project</td>
<td>2.2 Exploring Digital Storytelling</td>
<td>2.3 Exploring Digital Storytelling</td>
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<tr>
<td>Thursday Section</td>
<td>2.1 Start Working on Digital Storytelling Project</td>
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**TUESDAY 10/30**  
**THURSDAY 11/1**  
**SUNDAY 11/4**

<table>
<thead>
<tr>
<th>Tuesday Section</th>
<th>2.4 Digital Storytelling: Planning &amp; Drafting</th>
<th>2.5 Digital Storytelling: Planning &amp; Drafting</th>
<th>2.6 Digital Storytelling: Planning &amp; Drafting</th>
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**TUESDAY 11/6**  
**THURSDAY 11/8**  
**SUNDAY 11/11**

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<td>2.8 Digital Storytelling Workshop</td>
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**TUESDAY 11/13**  
**THURSDAY 11/15**  
**SUNDAY 11/18**

<table>
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<tr>
<th>Tuesday Section</th>
<th>2.10 Digital Storytelling Workshop</th>
<th>2.11 Digital Storytelling Workshop</th>
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<tbody>
<tr>
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<td>2.11 Digital Storytelling Workshop</td>
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<td>2.11 Digital Storytelling Workshop</td>
<td>No Assignment</td>
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**~ ~ THANKSGIVING BREAK ~ ~**

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<th>TUESDAY 11/27</th>
<th>THURSDAY 11/29</th>
<th>SUNDAY 12/2</th>
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<tr>
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<tr>
<td>Thursday Section</td>
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<td>2.13 Digital Storytelling Workshop</td>
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**TUESDAY 12/4**  
**THURSDAY 12/6**  
**SUNDAY 12/9**

<table>
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<td>2.16 Digital Storytelling Workshop</td>
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<td>TUESDAY 12/11</td>
<td>THURSDAY 12/13</td>
<td>SUNDAY 12/16</td>
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<tr>
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<td>2.19 Digital Storytelling Workshop</td>
<td>Final Digital Storytelling Project DUE (tentative)</td>
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<td>2.19 Digital Storytelling Workshop</td>
<td>Final Digital Storytelling Project DUE (tentative)</td>
</tr>
<tr>
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<td>2.18 Digital Storytelling Workshop</td>
<td>2.19 Digital Storytelling Workshop</td>
<td>Final Digital Storytelling Project DUE (tentative)</td>
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Last updated: September 14, 2012