WRTG 3020 — Word and Image — Spring 2013
Section 027 – MWF 1:00-1:50PM – ECCR 137

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Materials
* Seeing & Writing 4 (course text)
# handouts, electronic messages
+ notebook for in-class writing
& pencil, pen, stylus or the like
$$ desire to improve as a writer

Course Description
Students will explore the extraordinary 20th- and 21st-century convergence of word and image through a host of artistic and social media, with the goal of honing their discursive ability and versatility. Readings and viewings will include a cinematic novel, poetry, fiction, non-fiction, and theory, as well as photography, painting, sculpture, film, and all that falls in between. In a variety of approaches, students will analyze, critique, and create visual texts, select and pursue lines of inquiry related to their areas of interest, and apply their informed knowledge of word, image, form, and perspective to refine their communicative skills and style. Engaged class and workshop participation a must.
University of Colorado at Boulder Core Requirement

WRTG 3020 fulfills the core upper-division writing requirement for students with majors in Arts and Sciences. The course is approved for the Arts and Sciences core curriculum, written communication, and builds on skills practiced through the first-year writing core requirement by applying an advanced understanding of rhetorical concepts to communication within specialized fields.

Course Objectives

Rhetorical Knowledge

• To use texts from rhetoric, discourse studies, communication, or related fields to extend understanding of rhetorical concepts related to the discipline that is the focus of our course, i.e. word and image
• To develop sophisticated strategies for critical analysis of disciplinary or specialized discourse—i.e. discourse related to word and image studies
• To learn more sophisticated ways to communicate knowledge to appropriate audiences
• To apply reflective strategies to the synthesis and communication of knowledge

Experience in Writing Processes

• To generate multiple drafts to arrive at a successful text
• To hone strategies for generating ideas, revising, editing and proofreading for disciplinary or specialized discourse, i.e. that related to word and image
• To effectively critique our own writing and that of our peers
• To use a variety of technologies for writing and research
• To learn to evaluate sources for accuracy, relevance, credibility, reliability, and bias

Mastery of Conventions

• To select and adapt genre conventions for disciplinary or specialized discourse, i.e. those conventions related to a particular contextual use of word and image
• To use the specialized vocabulary, format, and documentation suitable for each task
• To control features such as style, syntax, grammar, punctuation and spelling

Effective Communication Strategies

• To enhance our ability to compose messages for specific audiences and purposes
• To enhance our ability to communicate to a variety of audiences through the use of word and image
• To enhance our ability to adapt content and style to respond to the needs of different audiences through the use of word and image

Competence in Writing and Rhetoric

• To sharpen our skills in critical thinking, written communication, and reading through the use of word and image
Course Evaluation
20% Visual Analysis Assignment*
20% Group Project and Presentation*
10% Research Proposal
35% Multimedia Project*/ Presentation
15% Participation in class (attendance, punctuality, preparation, discussion, in-class writing, involvement in workshops and group exercises)

* In order to receive credit and a letter grade for the major essay assignments, you must first complete all drafts (and, in the case of the research essay, a research proposal) by the dates due. Be sure to save extra copies of your work to safeguard against the unlikely event of it being misplaced, stolen, destroyed, plagiarized, hijacked by aliens, etc.

Attendance and Participation
It is the quality of your participation that counts, not its quantity. Good participation is dependent upon regular, punctual attendance of each class. It involves having something valuable to contribute, listening to everyone else, performing well and inspiring others, minimizing whatever happens to distract others from the task at hand: in general, doing one’s utmost to foster a productive learning environment in the classroom. For this reason, the use of cell phones, laptops or other electronic devices in class is not permitted and may significantly affect your final grade. You are allowed to miss class three times without providing a documented excuse in writing. (Per department policy, absences are excused only in the case of documented emergencies, and three late arrivals and/or early departures shall be deemed an absence.) Remember it is not necessary to call or email to explain the nature of an absence; just be aware of the attendance policy and see me ahead of time if a special circumstance will cause you to miss a number of classes. You are responsible for all assignments, including peer review work, as well as any material discussed in class during the period you are away.

Keep in mind that your diligence and degree of involvement in group work, as well as your commitment to providing high-quality, constructive feedback in workshops are of paramount importance. You will be evaluated on your ability to recognize strengths and weaknesses in your peers’ writing and to suggest effective strategies for revision. As we shall see, these skills will help you become both a better writer and a more critical judge of your work.

Office Hours and Conferences
Before each of the major writing assignments, we will have the opportunity for a one-on-one conference. In addition, please feel totally welcome to take advantage of office hours (M 12-1 PM and W 11-12 PM in ENVD 1B50H and by appointment) throughout the semester to discuss any questions, problems or concerns you may have regarding the course, grades, to evaluate paper topics, or to receive feedback on your writing etc. If you have questions resulting from your own non-attendance, please check with your peers regarding the material you have missed, or come to see me in person at one of these times. If the hours scheduled for consultation are not convenient, feel free to talk to me after class or email to set up an appointment. Email is by far the easiest way to contact me (alexfobes@hotmail.com); if you do call, the best time to reach me is during office hours. Note that you may also occasionally be receiving formal communication regarding the
course via email; be sure to check your university email account at least once every 48 hours.

Useful Links
Writing Center (info, appointments): www.colorado.edu/pwr/writingcenter.html
MLA Citation: http://www.library.cornell.edu/newhelp/res_strategy/citing/mla.html
Purdue Owl: http://owl.english.purdue.edu/owl/
Oregon State Writing Tips and Handouts:
http://grammar.ccc.commnet.edu/grammar/index2.htm
International Association of Word and Image Studies: http://www.iawis.org/

Notes
Due dates
Extensions will not be granted unless you contact me before the due date with a compelling reason, and late papers will be subject to a penalty.

University of Colorado at Boulder Honor Code
All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor.html and at http://honorcode.colorado.edu

Plagiarism
This is an extremely serious offense at CU that can result in failure in the course or even expulsion from the university. You can expect me to follow the guidelines suggested by the University Honor Code. Plagiarism not only includes copying from a published source, but also presenting another student’s work as your own. If you have any questions about how to properly acknowledge a source, please consult me. Information on the University of Colorado’s honor code can be found here: http://www.colorado.edu/academics/honorcode/

Campus Policy on Classroom Behavior
Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran’s status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. Class rosters are provided to the instructor with the student’s legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at <http://www.colorado.edu/policies/classbehavior.html>
<http://www.alumniconnections.com/links/link.cgi?l=3958271&h=12345&e=UCBI-
Discrimination and Harassment

The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. The University of Colorado does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status in admission and access to, and treatment and employment in, its educational programs and activities. (Regent Law, Article 10, amended 11/8/2001). CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://hr.colorado.edu/dh/

Special Accommodations

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 Disability Services at 303-492-8671 or by e-mail at <dsinfo@colorado.edu>. If you have a temporary medical condition or injury, see “Temporary Injuries” under “Quick Links” at the Disability Services website: <http://www.alumniconnections.com/links/link.cgi?l=3958265&h=12345&e=UCBI-20130104183129> and also be sure to discuss your needs with me.

Religious Observances

Campus policy requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. Please let me know in advance if you have any such conflict with the schedule.

WRTG 3020-027 Abbreviated Course Schedule with Due Dates (subject to change):

Week #1

Week #2
Week #3
1/28 - 2/1
Perloff, “From Avant-Garde to Digital: The Legacy of Brazilian Concrete Poetry” (1/30); Joyce, Finnegans Wake (excerpt); Kostelnick, “Visual Rhetoric”; First (3-6 page) Draft of Visual Rhetorical Analysis Due (1/30)

Week #4
2/4 - 2/8
Writing Workshop #1 (2/4); Allison, “This Is Our World”; Personal Photo Analysis

Week #5
2/11 - 2/15
Final (4-6 page) Draft of Visual Rhetorical Analysis Due (2/11); Gilles, “News Photography”; Bourke-White, “The Louisville Flood”

Week #6
2/18 - 2/22
W. Welty, “Teaching Ad Copy”; (8-16 page) Group Project Proposal Due (2/22); Olsen, “I Stand Here Ironing”; E. Welty, “The Little Store”

Week #7
2/25 - 3/1

Week #8
3/4 - 3/8
(10-20 page) Group Project Assignment Due (3/4); Group Presentations; Visual Metaphor; Tremonte, “Film, Classical Rhetoric, and Visual Literacy”

Week #9
3/11 - 3/15
Hallström, My Life as a Dog; (5 page) Research Proposal Due (3/15)

Week #10
3/18 - 3/22
Conferences; S. Johnson, “Watching TV Makes You Smarter”

Week #11
4/1 - 4/5
Sinatra, Beaudry, Stahl-Gemake, and Guastello, “Combining Visual Literacy, Text Understanding, and Writing for Culturally Diverse Students”

Week #12
4/8 - 4/12
First (6-8 page) Draft of Multimedia Project Due (4/10); Berger, “Ways of Seeing”

Week #13
4/15 - 4/19
Writing Workshop #2 (4/17); Cyphert, “Presentation Technology in the Age of Electronic Eloquence; Multimedia Presentations

Week #14
4/22 - 4/26
Multimedia Presentations; Cortázar, “Blow-Up”
Visual Analysis Assignment (first draft due by 11 AM, Wednesday, January 30th;

Email to alexfobes@hotmail.com, pasting the essay into the text of your message)

For this assignment you will select an image and write an analysis. Select an image that you find interesting and provocative of multiple types of interpretations. You must turn in a copy of the image with your essay. The final version of the essay should be 4-6 pages. Your essay should also include some introductory context for the image, including the original source and your motivation for selecting the particular image for your analysis.

Analyze some or all of the following points in your essay, using examples to provide specific support for your ideas:

1. What are the key ideas and/or purpose behind this piece? Is the piece designed to be primarily informative, celebratory or persuasive? How can you tell?

2. For what specific audience(s) was this piece designed? What clues does the image provide regarding intended audience (language of any text, assumptions about shared knowledge, design elements, cultural references, color choices, etc.)? What assumptions do you think the designer is making about his or her audience?

3. Identify evidence of the rhetorical appeals used by the author (most images use more than one appeal), and specify the dominant appeal. Is the image highly situated in one culture, or do you see a more universal appeal?

4. What parts of the image situate it in a particular time and/or context? Use examples and explain your perception of the context.

5. Does the image suggest a call to action? What actions, changes in thinking, and/or new ideas does the piece suggest for the audience?

**Purpose:** To demonstrate your ability to analyze an image rhetorically, using specific support and examples.

**Audience:** A visual rhetorical analysis is an academic genre used to determine particular rhetorical devices selected by authors/designers. An academic audience is implied, and your real audience for this particular exercise is your classmates and myself.