SPRING 2015 SYLLABUS FOR WRTG 3020 093 & 096 — Amy Goodloe
This is a screenshot of the home page for my class web site. The remainder of the pages in this PDF are PDF exports of the pages under the Syllabus section.

Welcome!
This is the CLASS HUB for Amy Goodloe's WRTG 3020 class.
Check the TO DO list on the Home page regularly to find out what's due soon.

NOTE: Everything on the site is subject to ongoing revision!

Google Tools
- Our G+ Community - share links
- Google Drive Folder - share drafts and other files
- Google Calendar - check due dates/add reminders
- Google Group - class news archive

For details, see: Class Google Tools

Digital Tools
- Pixton.com - make comics
- GoAnimate.com - make animations
- DigitalWriting101.net - my help pages

Marehaven Critters
Our four-legged family members at Marehaven Farm. Their names in order of appearance: Ivy, Kelton, Belle, Ginger, and Amber.

UPDATES & FYI's
- Shortcut links: Google's URLs are hard to remember, so you might want to save these shortcut links:
  - Class HUB: bit.ly/gsclasshub
  - Our G+ Community: bit.ly/gscommunity
- Trouble accessing the HUB? Even if you had no trouble this time, chances are you will, so scan this help page for the solutions: *Accessing the HUB: Common Problems & Solutions*

YOUR TO DO LIST
Wondering what you're supposed to be doing for this class? Check this TO DO LIST section to find out. Anything you're supposed to read, write, post, or do will be featured on one of the assignment pages linked below.

Read and complete the assignments before these deadlines:
- FRIDAY and SUNDAY assignments: due by midnight (11:59pm MT), with a 24 hr grace period
- CLASS PREP activities: due before your class meets

To double-check the dates for each week, view our Google Calendar (see link on sidebar).
If you don't see most recent assignments on the TO DO list below, try refreshing this page in your browser.

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Showing 5 items from page Weekly Assignments sorted by Due Date. View more »

CLASS NOTES & TIPS
Below you'll find a feed of the most recent class notes and tips I've shared with the class. To view earlier items, follow the "view more" link.

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Showing 2 items from page Class Notes & Tips sorted by Posted On. View more »
Syllabus

The Syllabus applies to Amy Goodloe's Spring 2015 sections of WRTG 3020: 093 & 096.

Both sections meet on campus in HUMN 160 from 5:00-6:15. Section 093 meets on Tuesdays, and section 096 meets on Thursdays.

Use the menu below to navigate to each part of the Syllabus, and return to pages frequently to refresh your memory. Pay close attention to the policies you're expected to abide by and in particular to the Minimum Requirements for Passing the Class.

If you have any questions, please don't hesitate to ask me in class or by email! You'll find my office hours and contact info under the Contact Amy tab, above.

Syllabus Menu

*About this Course*
  - Course Topic Part 1: Rhetoric of Gender and Sexuality
  - Course Topic Part 2: "New Media"

Books, Materials, and Digital Tools

Grade Weights & Criteria

Learning Units & Goals
  - Goal: Composing Processes
  - Goal: Digital Literacies
  - Goal: Rhetorical Awareness

Policies
  - Minimum Requirements for Passing
  - Policies on Attendance and Behavior
  - Policy on Academic Honesty
  - University Policies

Typical Workload & Schedule
WRTG 3020 Topics

The Program for Writing and Rhetoric at CU offers almost all of the writing and rhetoric courses that satisfy the core curriculum requirements for Written Communication, including the course that serves that purpose for upper division Arts and Sciences majors: WRTG 3020.

To give each section of WRTG 3020 a common basis for reading, critical thinking, and writing activities, the PWR offers over fifty different topics, most of which were designed by the instructors who teach them. Some topics are based on issues of interest within particular disciplines, while others extend academic inquiry into the realm of civic engagement.

The first time you take it, WRTG 3020 satisfies the Upper Division Written Communication requirement for Arts & Sciences students, but you can take it a second time (on a different topic) for elective credit.

Our Topic: the Rhetoric of Gender & Sexuality in/through New Media

I designed this topic in 2005, as a way to combine my professional training in rhetoric, expertise in new media composition, and lifelong interest in the field of gender and sexuality studies.

I'll help you explore our topic in depth through weekly activities, lecture notes, and videos. But you should also read these two explanatory pages at the start of the semester and several more times throughout:

- [Course Topic Part 1: Rhetoric of Gender and Sexuality](#)
- [Course Topic Part 2: "New Media"](#)

Our Class Format

The reason the class meets only once per week is that these sections are **HYBRIDS of campus and online learning**. That means you'll do a fair amount of course work online, using new media tools appropriate to reading, writing, and discussion. We'll use class time for activities best suited to being together in person, which will help you compare the benefits and drawbacks of both contexts for communication.

If you're not comfortable spending a lot of time online, or if you're not looking forward to learning to use new media tools and platforms for writing, you might find that a traditional campus version of the course would suit you better.
FYI: My Sections Only

My sections of WRTG 3020 also count as electives for students in these programs: Gender Studies (WGST), LGBT Studies, and TAM (Technology, Arts, and Media).

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Course Topic Part 1: Rhetoric of Gender and Sexuality

What Do You Mean by “Gender and Sexuality”?

By “gender and sexuality” I’m referring to the subset of Women & Gender Studies that looks specifically at the relationship between gender norms and sexual orientation, which is often referred to as the “gender binary.”

For example, we might take a closer look at the popular belief that men with feminine characteristics must be gay, as that’s a good example of the kind of faulty assumptions that come from an uncritical acceptance of the gender binary. (For more on this concept, browse through the items available in the Resources section of the class blog.)

We will not explore other kinds of issues related mostly to gender or mostly to sexual orientation, simply because they fall outside the scope of this course. But those are excellent issues to explore further through your own reading and research or by taking a WGST or LGBT class. (FYI for those who are already working on majors or certificates in WGST or LGBT: this class counts as an elective.)

What Do You Mean by “Rhetoric”?

Language and Persuasion

If rhetoric is the study of language and persuasion, then the “rhetoric of gender and sexuality” is the study of how language persuades us to think and feel about issues like gender identity and sexual orientation. “Language” comes in many forms: print texts, web texts, speech, music, images, video, and even body language. Every day we encounter messages about gender and sexuality conveyed through these different forms of language, and we also use these languages to compose our own messages, including our own gender and sexual identities.

As students of the rhetoric of gender and sexuality, we will start to pay closer attention to how these languages work, including what kind of impact they have on us as well as how we can use them most effectively to convey our own messages. We’ll also explore what kinds of knowledge these languages produce as well as what kinds of knowledge they deny.

Constructing Realities

For example, consider the “knowledge” produced by the fact that English has only two pronouns to refer to a person in the singular: he or she. Whose realities and experiences are made visible by that particular use of language? Whose realities and experiences are rendered invisible, even “unknowable”? 
Then consider how that very problem is reproduced in a variety of “languages,” ranging from bathroom signs to sections in the clothing store to the images available to us in popular media. Even the forms we have to fill out on a regular basis give us only two options for identifying our gender: man or woman.

**Rhetorical Framing**

That way of framing reality is rhetorical, meaning that it puts forward a claim that’s meant to persuade audiences, even if that’s not the conscious intent of the author. It persuades us to see gender as a binary system comprised of only two polar opposites, as though this is the “natural” and “normal” way to see gender, as though no other options are even possible.

In other words, these uses of language produce a certain kind of knowledge. But it’s only one kind of knowledge, and our job as critical thinkers and as students of rhetoric to explore and compose other kinds of knowledge.

**Questions for Further Exploration**

Here are a few of the questions we’ll consider as we explore the rhetoric of gender and sexuality:

- what do we believe to be true about gender and sexual orientation?
- where did we get those ideas?
- what other ideas are out there (theories, articles, other stories)?
- how do we evaluate which ideas seem valid?
- how might we persuade others to reconsider their ideas about GS?

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Course Topic Part 2: "New Media"

Here's an overview I wrote to help students in all my classes get a feel for what "new media writing" is all about.

From Readers and Viewers...

Up until the late 1990’s, most of us were limited to using writing to communicate with audiences beyond our immediate circle, and then only if we made it past the “gatekeepers” of the publishing industry and into a newspaper, magazine, or book.

The chances of making it past the “gatekeepers” of the film and television industry were even harder, as the resources needed to communicate in multimedia were limited to professionals.

The web had emerged in the early 90’s as an alternative publishing platform, but the high level of technical skill needed and the cost of renting space from a domain host served as another kind of “gatekeeper.”

... to Producers

Between 2000 and 2005, a number of tools and resources emerged that made it possible for more and more people to bypass the “gatekeepers,” first by sharing their ideas in writing and then by adding multimedia as well.

Sharing & Finding Ideas: Blogs and wikis provided a way for anyone to share their ideas in writing, YouTube provided a place for anyone to share their ideas in video format, and Google developed a search engine that allowed users to discover those ideas simply by entering a few search terms.

Composing Tools: As more and more people became interested in sharing their ideas through the multiple mediums made possible on the web, developers responded by offering cheaper and easier to use versions of the multimedia tools previously limited only to professionals.

Social Media: By the time Facebook and Twitter emerged on the scene, the ability to share written and multimedia messages with broad audiences had passed out of the strict control of the gatekeepers of “old media” and into the hands of anyone with a computer or mobile device, internet access, and the digital literacy skills to use them.

In other words, the age of “new media” had begun.

Implications for Writing Instruction

It’s taking a while for writing instruction to catch up with these changes, but what seems clear by 2014 is that the nature of writing has changed, so that it's no longer limited to what we can share through
print. Now that everyone from fifth graders to grandparents can “write” to each other through new media tools, it’s time for writing instruction to help students develop proficiency with these tools, just as they once helped students communicate using typewriters and then printers.

Questions for Further Exploration

Here are a few of the questions we’ll consider as we experiment with writing through new media:

- how do the features of a new media writing environment dictate the kind of writing and conversations that happen there? (for example, what writing is best suited to a blog? or to a social network community?)
- how do we make effective use of new media writing environments and tools to reach specific audiences?
- what aspects of the messages we want to communicate are best conveyed through written prose? through images? through sound? through hyperlinks?
- which of our “print-centered” writing habits are still valuable in digital environments, and which do we need to let go of?
- which skills from “writing for the page” apply to “writing for the screen” — and which don’t?
- what new forms of communication are possible through the combination of words, images, sounds, and video?

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Typical Workload & Schedule
Books, Materials, and Digital Tools

**TIP:** Plan to spend around $100 on books, materials, web accounts, and web or mobile apps for this class.

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## Contents

1. Books
2. Private Journal & Sketchbook
3. Digital Devices
4. Web Accounts
5. Wordpress Blog
6. Software
7. Google Tools

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## Books

You should be able to find the following books in the CU Bookstore, but the prices are likely to be better online. The links to each title take you to the book’s page on [Goodreads.com](https://www.goodreads.com), which includes the info you’d need to shop for the books at an online bookstore.

### Required

These books are available in Kindle format, which you can read using the free Kindle app for iOS, Android, Mac, or Windows, or in Amazon’s web reader at [read.amazon.com](https://read.amazon.com). You can also rent Kindle books for less than the cost of purchasing them.

  - rent from $17.48 in [Kindle format on Amazon](https://www.amazon.com/dp/B00005S546)
- *Writing Tools: 50 Essential Strategies for Every Writer*, by Roy Peter Clark
  - purchase for $9 in [Kindle format on Amazon](https://www.amazon.com/dp/B001Q32KWS)
- *Gender and Sexuality For Beginners*, by Jaimee Garbacik
  - purchase for $10 in [Kindle format on Amazon](https://www.amazon.com/dp/B016H7P224)

### Optional
The book below is recommended but not required. If you have any interest in working with comics or graphic storytelling beyond this class, this is THE first book to add to your collection.

- *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*, by Scott McCloud
  - purchase for $13 [new on Amazon](https://www.amazon.com)

You'll also need to purchase a graphic memoir that addresses gender and sexuality issues, from a list I'll provide later on (which will include titles like *Fun Home*, *Calling Dr. Laura*, and *Tomboy*). I'll most likely put you in groups and assign each group to read one of the memoirs.

FYI: a "graphic memoir" is a personal story told through an extended series of comic panels.

### Private Journal & Sketchbook

A physical or digital journal you'll have access to in every class and elsewhere.

- You'll use the journal for a variety of private **writing** and **sketching** activities to help you explore course material and experiment with ways of expressing your ideas.
- I will occasionally "spot check" your journal to give you credit for completing entries, but what you write will remain private to you only.
- Your journal may be a physical notebook, a digital notebook, or a combination of both, depending on what you'd find most convenient.

### Physical Journal Options

If you prefer using a physical journal, I recommend that you purchase one designed for both sketching and writing, which means it will have heavier paper than a spiral notebook and no lines, such as one of these:

- a [Fabriano notebook](https://www.amazon.com) (like the one I showed in class), for $6.81 on Amazon
- [Pentalic Art Traveler Pocket Journal](https://www.amazon.com) for $9.95 on Amazon
- [Pencil Arts Sketchpad](https://www.amazon.com) for $5.95 on Amazon

### Digital Journal Options

If you prefer using a digital journal, I recommend that you try [evernote.com](https://www.evernote.com) (which is free). You can download the app for Mac, Windows, iOS, and/or Android, depending on what devices you have, and you can also use it on the web, when you're away from your own devices.

The content in your notebook syncs across all your devices, which makes Evernote a handy place to store all kinds of information beyond a journal. (I keep just about everything in Evernote, including journals, travel plans, research from the web, important documents and info, receipts, class notes, and more.)
If you have an **iPad**, you might want to try Evernote's companion app, Penultimate, which allows you to hand write and sketch into a digital notebook that syncs with your regular Evernote notebook. If you don't already have a stylus, I highly recommend this *six-pack of fiber tip styli* for $9.99 on Amazon.

**Sketching Pencil**

Even for doodling that no one else will see, you'll be happier with the results if you use tools designed for the job. Most pens and pencils you use for taking notes are not designed for sketching. Here are some options for drawing quality pencils:

- a **full set of 12 sketching pencils** (from soft to hard), for around $6 on Amazon
- a **beginner sketch set** (with pencils, sharpener, eraser, etc.) for around $6 on Amazon
- a **refillable mechanical sketching pencil** (with .7mm lead), of higher quality than the two above, for around $9 on Amazon

**Digital Devices**

You'll need regular access to a computer capable of running consumer-level multimedia editing software

- Any computer fewer than five years old and with at least 4GB of RAM should be fine
- If yours is slow, you can use campus computers for processor-intensive activities

You'll also need occasional access to devices for recording images, audio, and video

- Such as: a smart phone, iPad, webcam, or laptop

**Web Accounts**

You'll need to create accounts on the following free web platforms:

- **Google+** account (whether from CU or personal)
  - You'll use this account to access the Class HUB as well as our Google+ community
  - See the [About Our Google Tools](#) page for details.
- **Pixton.com** Comics Creator
  - You'll use this to create a comic-style avatar and several comics.
  - Sign up for "Fun" account for free, and consider upgrading to **Pixton Plus** (for $16 per quarter)
- **GoAnimate.com** Animation Creator
  - You'll use this to create an animated avatar and several animations.
  - Sign up for a Personal account for free, and consider upgrading to **GoAnimate GoPlus - Personal** (for $18 per quarter)
- **Wordpress.com** account
  - You'll use this to set up your own class blog and follow your classmates' blogs (see blow)
Wordpress Blog

You'll need to create your own blog to use for this class on the free blog hosting platform: Wordpress.com

You may not use a blog you've already created for another purpose, as your class blog has specific requirements. But if you already have a blog on Wordpress.com, you can easily create an additional one using the same account.

You'll use this blog to post your weekly assignments as well as other material, including your final projects. The blog must be viewable by your classmates and me and must be set up to allow comments from us as well.

Software

We'll use a variety of FREE desktop software, web apps, and mobile apps for working with text, images, audio, graphics, video, and animation, including those that came with your computer or are free to download.

We'll also experiment with new media tools for planning, mind-mapping, drafting, and storyboarding, as well as web platforms for publishing presentations, infographics, podcasts, digital stories, memes, blog articles, time lines, and more.

You can find a variety of recommended tools under this category on my help site: Apps for New Media Writing

Google Tools

This section describes the Google tools we'll use for this class. You'll need to request access to the Google+ community and the Google Group for Class News, but once you've done that, you'll automatically have access to all the other tools.

For HELP using these tools, look under the Help Pages tab in the top menu.

GOOGLE+ COMMUNITY

I created a private community for our class on Google+ for these reasons:

- To provide you with an easy way to share links to items relevant to our class, including examples you come across, articles or videos, and your own work in progress
- To give you a way to continue interesting conversations with classmates beyond the limits of our weekly meeting times
To give you the opportunity to practice communicating online with people you may not know well in person, in a context that focuses on a shared interest rather than a social group. (You’ll be surprised how often you'll need to do this in your future profession, and you’ll appreciate having had some practice at it!)

I used to use a Facebook group for this purpose, but I found that I’d prefer to keep Facebook separate from my classes, and I suspect many students feel the same way. Most students don’t use Google+ for social purposes, which makes it easier to use for a class.

By default you'll receive Community notifications by email, but I recommend turning these off to avoid being overwhelmed by them. See my Tips for Managing Google+

Participation in the G+ community is required, but only when an assignment page directs you to post something. (Any contributions beyond those required count as Grade Boosters.) To visit the community, follow the link on the sidebar. On your first visit, you'll need to request access, as I can’t automatically add you as a member.

**GOOGLE GROUP FOR “CLASS NEWS”**

I created our “class news” Google Group for these reasons:

- To provide me with an easy way to distribute news and info to the class that's more time-sensitive, such as updates on new assignments or changes in due dates
- To allow you to receive messages at the email address of your choice (since you can join using any Google account, not just the one from CU)
- To make it easy for me to grant you access to several other Google tools, by simply granting access to the group (instead of to each of you individually)

Regardless of what option you chose when you joined the Group, everyone will be set to "All Mail," which means that any message I post to the group will be distributed to everyone by email*. Typically I send out 2–3 messages per week.

The Group is one-way, meaning that only I can post messages to it. If you have a message for your classmates, you can share it on our G+ community.

*NOTE: If you add a second Google account to the Group, you may set that one to "no mail."

**GOOGLE DRIVE FOLDER**

As a member of our class Google Group, you have access to a shared folder on Google Drive. The folder contains a Signup Sheet for my office hours as well as a few other resources I can only supply in a password protected environment. We may also use the folder to share drafts of work in progress for peer review or final versions of projects in a file format you can't upload to a blog.
GOOGLE CALENDAR

Membership in our Google Group also gives you access to a Google Calendar I created for your class, which features the deadlines for your weekly assignments as well as a reminder of the week number associated with each week. When I set due dates for each portfolio, I'll also add these to the calendar.

The Calendar is useful for dates only, as the assignments themselves will always be under the TO DO list on the HUB home page. If you also use Google Calendar (or have it synced to your Apple Calendar), you can add the group's entries to your own so you can set reminder notifications.

GOOGLE SITES: THE CLASS HUB

After many years of hosting class web sites on my own domain names, using a custom version of Wordpress, I've decided to give Google Sites a try for two main reasons: students can use their pre–existing Google accounts to gain access and Sites integrates nicely with a variety of other Google tools.

The down side from my perspective is that it’s much harder to design an attractive site using the Google Sites interface, but I'm hoping that might turn into an upside as it means I won’t be tempted to waste time fiddling with PHP and CSS to customize the site, the way I always do with Wordpress.

Another downside is that the URL is hard to remember, and you won’t find the group listed on the main sites page at sites.google.com (as only the sites you own appear there). But I've put links to the HUB on D2L, our Google+ community, and our class news group, so you can always find the HUB through one of those links.

The HUB is the central location for everything related to the class, so check the home page on a daily basis to make sure you stay on topic of important info and assignments.

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Grade Weights & Criteria

Portfolio Grade Weights

NOTE: These grade weights are subject to revision to meet the needs of the class.

Portfolio #1 (due around Week 7) - 40%
- Learning Reflection #1
- Selected Revisions with Commentary
- Weekly Assignments

Portfolio #2 (due in Exam Week) - 60%
- Learning Reflection #2
- Selected Revisions with Commentary
- Weekly Assignments
- Final Project

Evaluation Criteria

I use the following five point system to record an evaluation (along with my notes) as I review student work:

5 = excellent
4 = strong
3 = good
2 = acceptable
1 = weak
0 = missing

For writing projects, I'll record these point values on a rubric we'll develop together as a class, based on the Learning Goals relevant to each project.

To determine letter grades, I'll average the point values and distribute grades along the GPA system:

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All grades will be posted on D2L only, in the form of letter grades with no numerical calculations. I do all my calculations in a custom spreadsheet, which I'm happy to go over with you in a private meeting.
Syllabus >
Learning Units & Goals

Learning Units

The first two units below will help you meet the course learning goals, which you'll then demonstrate through your final projects.

Building a Writing & Rhetoric Toolkit

- Readings in *Understanding Rhetoric* and *Writing Tools*
- Writing activities may include personal narratives, rhetorical analyses, short blog articles, comics, animations, and more

Building a Rhetoric of Gender & Sexuality Toolkit

- Readings in *Gender and Sexuality For Beginners*
- Readings from selected web articles, PDFs, comics, and graphic memoirs
- Writing activities may include rhetorical analyses, summaries, synopses, infographics, explainer videos, and more

Projects in New Media Composition

- Readings and writing activities will revolve around your choices for a final project

Learning Goals

Brief Version

Through your engagement in this class, you'll work towards the following learning goals:

- to deepen your understanding of your own gender identity, gender expression, and sexual orientation and to influence what others believe and think
- to develop and extend your ability to apply rhetorical analysis to situations before responding to them
- to use strategies now available to all writers to craft visually compelling messages designed to reach specific audiences
- to become familiar with the wide range of options for "writing" and publishing in new media environments
Learning Goals - Full Versions

For a deeper understanding of what this course is designed to teach, read each of these pages:

- **Goal: Composing Processes**
- **Goal: Digital Literacies**
- **Goal: Rhetorical Awareness**

Everything we do throughout the semester is designed to help you work towards meeting these goals.

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Goal: Composing Processes

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. This also true for all kinds of writing, including writing lyrics for music or screenplays for film.

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

Below is my paraphrased version of the steps that the Colorado Commission for Higher Education (CCHE) has defined as being important for all students to learn in order to “extend [their] experience in composing processes.” In this class, you will have the opportunity to practice these steps as you work on a variety of projects.

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,
doodling, and so on, within a private journal intended for your eyes only

- Develop projects using planning strategies appropriate to the new media format, such as sketch outlines, exploratory drafts, storyboards, pitches, and so on
- Articulate 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)
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 and Writing Instruction

Teachers of writing have always focused on helping students develop proficiency at composing messages using the writing tools available at the time.

When your grandparents were in school, those tools were handwriting and typewriters. When your parents were in school, those tools included word processors as well as word processing software on early computers. For both generations, writing was “published” in the form of a typed or printed page, and it was “distributed” in a single copy to the teacher.

But when most of you were in school and now in college, those tools have expanded to include a variety of composing tools available on computers as well as a wide range of publishing and distribution options.

So it makes sense that writing instruction would now focus on helping you compose messages using the digital tools available at the time, which include traditional alphabetic text as well as hypertext, audio, images, and video.

To view this topic from the perspective of writing instructors, check out some of the presentations I've given to faculty over the years. The presentation on the Role of Digital Literacy in Writing Instruction will give you a better understanding of how the nature of literacy has changed from your parents’ generation to yours.

Digital Literacy in Amy’s 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 was also the first Digital Composition 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**

- 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 a range of digital tools for writing, peer reviewing, researching, and collaboration, including WordPress blogs, Google Drive, a Google+ community, comics makers, infographic makers, audio and video editing, image editing, presentation apps, and so on
- Gain experience composing documents in a variety of digital modes, including hypertext articles, comic strips, 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

- 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
Goal: Rhetorical Awareness

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 children and 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 you’re in 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 published in new media formats, and understand the role those moves play in influencing audiences.
- Recognize the impact of design and layout on a writer’s message, and identify elements that make a message more reader-friendly.

**Become a Rhetorically Aware Writer**

- Choose the appropriate timing (the “kairotic moment”) for your message.
- Study the discourse community (or communities) that serve as your target audience to better understand their needs, expectations, and familiarity with your topic.
- Use what you know about your audience to select an appropriate genre and medium for your message and to format the message for maximum readability.
- Use appropriate rhetorical strategies to connect with your readers, accomplish a specific purpose, establish your credibility, and communicate meaningful messages that don’t waste the readers’ time.
- Select sources of evidence your target audience will deem trustworthy, and document them using the citation style appropriate for your audience and publishing venue.

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! 😊
Policies

Follow the links under Policies in the menu below to view specific policies you’re expected to abide by, and pay particular attention to the Minimum Requirements for Passing.

In addition to my policies, the Recommended Syllabus Statements for CU faculty also apply to our class, as do those items on the CU Policies page that pertain to students.

For info on typical policies for all Program for Writing and Rhetoric classes, see the PWR Course Policies page.

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- Course Topic Part 1: Rhetoric of Gender and Sexuality
- Course Topic Part 2: "New Media"

**Books, Materials, and Digital Tools**

**Grade Weights & Criteria**

**Learning Units & Goals**
- Goal: Composing Processes
- Goal: Digital Literacies
- Goal: Rhetorical Awareness

**Policies**
- Minimum Requirements for Passing
- Policies on Attendance and Behavior
- Policy on Academic Honesty
- University Policies

**Typical Workload & Schedule**
Minimum Requirements for Passing

**ATTENTION:** If something comes up that causes you to worry about being able to meet these requirements, please email me to arrange a meeting as we may be able to come up with a plan to help you through. The requirements are in place to discourage slackers from staying in the class, not students with legitimate issues.

You must **meet the following criteria in order to be eligible to pass the class, regardless of any grades you've already received:**

- Complete all required blog posts and other online activities when due or up to 48 hours late *
- Contribute the minimum number of comments and peer reviews for each week when due or up to 48 hours late
- Attend and participate in at least 70% of the total number of class meetings (for the full class period)
  - In other words, miss NO MORE than 30% of our class meetings. If we were to meet 14 times, that would be 4 classes.
- Submit all elements of each portfolio when due or up to 48 hours late, in a fully readable/viewable format
- Submit all learning reflections when due or up to 48 hours late

As you become involved in the class, you'll see why these are the minimum requirements for any successful workshop-based course. Over 14+ years and 2000+ students, I've only had about six or seven students who did not meet the minimum requirements for reasons other than documented major medical or family emergencies.

* **NOTE:** The "up to 48 hours later" period starts from the actual deadline for the assignment. Class prep activities have a deadline of 5:00pm on Tuesdays or Thursdays, depending on which section you're in. Friday and Sunday assignments have a 24 hour grace period, so the actual deadline for those assignments includes the 24 hours. In other words, a Friday assignment is eligible for partial credit as long as you post it within 48 hours of midnight on Saturday.

**MAJOR EMERGENCY OPTIONS**

If a major emergency situation prevents you from meeting the minimum requirements indicated above, here are your options:

**Withdraw**

Check with your adviser to see if you’re still eligible to withdraw at the time. The deadline for Arts & Sciences students to withdraw is usually a few weeks before the end of the semester.
Retake the Course

This option leaves you with an F on your transcript, but if you do well the next time around, the situation is fairly easy to explain to anyone who asks.

Request an Incomplete

The university puts strict guidelines about which students are eligible for this option. Instructors are advised to agree to an Incomplete request only if (a) the situation is due to a documented family or medical emergency; and (b) the student has already met more than 75% of the course’s minimum requirements with a passing grade.

If you meet those conditions, you must request an incomplete from me near the end of the semester and meet with me to fill out the paperwork, which you’ll then take over to the Dean’s Office. The Dean’s Office has the final say over whether your request for an incomplete will be granted.

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Policies on Attendance and Behavior

The attendance policy below is fairly standard for upper division classes. The behavior policy supplements the one featured on the University Policies page of the Syllabus.

ATTENDANCE

In order for this class to function as intended, everyone needs to be present at each class meeting. But I know that sometimes things come up that are outside your control, leading you to miss class.

- To avoid any negative impact on your grade, plan to attend at least 90% of our total number of class meetings. If we meet 14 times (which is likely, given our hybrid format), then you’d want to attend at least 12 of those meetings.

- To avoid failing the class, be sure not to miss more class meetings than the number specified on the Minimum Requirements for Passing page.

If you do miss a class, you may let me know as a courtesy, but the absence will still count as one of your three.

Also note that you’re still responsible for what you missed in class, including content I went over and any activities we engaged in. You may email me for details on what you missed, but please keep in mind that I won’t be able to tell you everything we discussed in class. Check the Student Notes archive to see what your classmates recorded.

EXPECTATIONS FOR CLASSROOM BEHAVIOR

Minimize Distractions

- If you arrive late, be as quiet as possible
- If you need to leave early, sit near the door so you can slip out quietly. Also let me know at the start of class. So that other students know you’re not just skipping out on the class, I’ll typically acknowledge you when you leave
- Take care of getting drinks, going to the bathroom, making phone calls, checking email, and so on BEFORE class starts, to avoid disrupting our activities
- Turn off your cell phone ringer (expecting urgent call, let me know and step outside to answer)

Stay Focused

- Keep laptops and other digital devices CLOSED unless we need to use them
- Resist the temptation to check your new messages in class (email, text, voice mail, FB, etc.)
- Only open applications and web sites relevant to our current class activities
- Listen actively and thoughtfully when others are speaking

**Be Prepared**

- Do all reading and writing activities by the deadline
- Prepare presentations, group discussion guides, and drafts for class workshops before class begins
- I may call on you at any time to share your work or ideas in progress, so be ready!

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| Typical Workload & Schedule |
Policy on Academic Honesty

Academic honesty is a broad area that covers research integrity, plagiarism, intellectual property rights, and copyright law. All college students are expected to demonstrate academic honesty throughout the period of their enrollment, which includes obeying the CU honor pledge and abiding by CU’s Standards of Academic Integrity.

Academic honesty is a complex topic, but you can use a fairly simple question as a test: would this action cause anyone in a position of authority over you and/or whose opinion you value to lose trust in you? In other words, if the action might damage your credibility as an honorable person, don’t do it!

Here are some guidelines for how to demonstrate academic honesty in our class, most of which we'll cover in more detail when applicable:

- Produce original work in response to each assignment
- Don’t re-purpose assignments from other classes
- Request feedback on content and delivery only from me, your classmates, or the Writing Center
- Provide full bibliographic citations for any words or ideas you borrow from others
- Limit your use of digital media to those items available under Fair Use guidelines
- Provide complete source information for any images, sounds, video, or other digital media you use

If you fail to meet a guideline by accident, we’ll discuss the situation without taking it to the Honor Council. But if I discover willful intent on your part, I’m obligated to report that to the Honor Council, which has the authority to enforce non-academic corrective action. I retain the authority to enforce academic sanctions, which will range from an F on the project to an F in the course, depending on the severity of the breach of trust.
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.

The policy statements below are taken directly from the text supplied by the office of Academic Affairs, with the exception of indented portions in italics.

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.

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. See policies at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

Discrimination and Harassment Policy

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/

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

Disability Accommodations

If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability
Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam)
so that your needs can 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 Medical Conditions: Injuries, Surgeries, and Illnesses
guidelines under Quick Links at Disability Services website and discuss your needs with your professor.

Religious Observations

Campus policy regarding religious observances 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. See full details at http://www.colorado.edu/policies/fac_relig.html

    Amy’s Note: In this class, you may request an extension on assignment if its due date conflicts with a day
    of religious observance, but absences are not excused as you should plan to use one of your “free”
    absences to cover these dates.

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; 303-735-2273). 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
Typical Weekly Workload

This course counts for three credit hours, which means you can expect to spend about six hours per week working on assignments in class, online, and on your own.

You have three weekly deadlines, as described below. I'll try to post each assignment at least four days in advance, and I'll alert you via group message when the assignment is ready.

Class Prep Assignments

DUE: before your class begins on Tuesday OR Thursday

LOCATION: varies (might be blog, G+, private journal, Google Drive, etc.)

TIME ESTIMATE: around 1 hour

TYPE: These assignments typically ask you to prepare for in-class discussions and activities as well as draft workshops. These assignments might include one or more of the following:

- reviewing material from the Sunday assignment
- experimenting with digital tools for writing
- gathering sample items to share in class
- reading short selections to prepare for class discussion
- responding to short journal prompts

Friday Assignments

DUE: by midnight (11:59pm MT)

LOCATION: typically on G+ community, blog, and/or Google Drive

TIME ESTIMATE: around 1–2 hours

TYPE: Friday assignments typically ask you to engage in online conversations with your classmates, often continuing conversations from the previous week. These assignments might include one or more of the following:

- new items shared on our G+ community
- comments on G+ posts
Sunday Assignments

DUE: by midnight (11:59pm MT)

LOCATION: typically on blog or Google Drive

TIME ESTIMATE: around 2+ hours

TYPE: Sunday assignments typically include the week's readings as well as other activities that are best done on your own. These might include one or more of the following:

- responses to readings about writing & rhetoric and/or gender & sexuality
- responses to sample articles, comics, videos, etc.
- reflections on what you've learned
- drafts of projects in progress

Tentative Weekly Schedule

Below you'll find a tentative outline of our weekly assignment schedule. The schedule is subject to perpetual revision in order to meet the needs of the class.

EVERY WEEK

Every week will include these activities, so I didn't repeat them below beyond the first few weeks:

- Journal: Respond to prompts, whether through writing or drawing
- Writing Tools: Writing Tools activities (Weeks 4–12)
- Social Network: Contribute posts and comments to our G+ community
- Comments: Comments on classmates' blogs
- Peer Reviews: Comments on drafts and revisions as applicable

WEEKLY OVERVIEW

WEEK 1

- Topic: Understanding the rhetoric of gender & sexuality through new media
- Social Network: Explore G+ community for examples of rhetoric of gender and sexuality in new media

WEEK 2
Topic: Personal experience as the basis for G&S knowledge
Readings: Exploring blogs; exploring personal experience with G&S
Class Activities: Start making personal experience timeline
Journal: Exploring your personal experience with G&S
Posts: Your new Wordpress blog URL; reader's guide to intros

WEEK 3

Topic: Reader friendly blog design; exploring blogs and blogging
Class Activities: Set up your blog
Posts: Intro for classmates (based on a classmate's guide)
Comments: Comments on classmates' intros

WEEK 4

Topic: Personal narratives as persuasive writing; Value of rhetorical analysis
Writing Tools: Start working on WT activities
Readings: Selections from Genderqueer and other sources
Posts: Reading responses

WEEK 5

Readings: On strategies for writing narratives; Intro to workshopping
Posts: Draft of personal narrative for a new media platform
Peer Reviews: Feedback on group members' narratives

WEEK 6

Topic: Writing through images
Readings: Selections in Understanding Rhetoric & from Making Comics
Posts: Gender as performance (avatar activity)

WEEK 7

Topic: Conducting a rhetorical analysis
Readings: Selections in Understanding Rhetoric; selections from Making Comics
Posts: Rhetorical analyses of comics and animations

-- LEARNING REFLECTION & PORTFOLIO #1 DUE --

WEEK 8

Readings: Selections from Gender and Sexuality for Beginners
Posts: Rhetorical analysis of chapter

WEEK 9

Readings: Selections from Gender and Sexuality for Beginners
Posts: Rhetorical analysis of previous student projects
**WEEK 10**

- **Readings:** Selections from *Gender and Sexuality for Beginners*
- **Posts:** Proposals for final project

**WEEK 11**

- **Readings:** On relevant options for new media writing
- **Posts:** Preliminary research

**WEEK 12**

- **Readings:** On relevant options for new media writing
- **Posts:** Planning materials such as outlines, drafts, storyboards, scripts, etc.

**WEEK 13**

- **Readings:** From planning to drafting
- **Posts:** Rough drafts of final projects

**WEEK 14**

- **Readings:** From drafting to revising
- **Posts:** Revisions of final projects

**WEEK 15**

- **Readings:** From revising to editing
- **Posts:** Edited revisions of final projects

--- LEARNING REFLECTION & PORTFOLIO #1 DUE ---

**EXAM WEEK**

- Tentatively schedule for our exam day: showing of final projects in video format

--- Syllabus Menu ---

*About this Course*

  - Course Topic Part 1: Rhetoric of Gender and Sexuality
  - Course Topic Part 2: "New Media"

**Books, Materials, and Digital Tools**

**Grade Weights & Criteria**

**Learning Units & Goals**

  - Goal: Composing Processes
  - Goal: Digital Literacies