

This is a live document and will be updated / amended / amplified during the semester to support teaching and learning

RISD DIGITAL POETICS

LAS-E241-01/02

Spring 2021

8-11am/1:10-4:10pm EST

Professor Mairéad Byrne, PhD

Office Hours: 30 mins after class ends, plus [M 2-3:30pm](#)
mbyrne@risd.edu

[Zoom](#)

[Canvas](#)

[Google Drive](#)

[Google Site](#)

[Are.na](#)

Course Schedule

Introductions

Weeks 1-5:

In the first five weeks of class, we will work with examples of 21st century digital poetry as represented by the *Electronic Literature Organization Collections One* (2006), *Two* (2011), and *Three* (2016). You will write Introductions to a work you select from each of the three collections, and a fourth introduction to a digital poem of your choice from any source. We will read and discuss *Asemic*, making notes and generating discussion questions; and you will develop a suite of brief poetic works.

Week 1

Wed 2/24

Introductions to each other + to the syllabus
Preface + Introduction to *ELO Collection One* (2006)
Tim Brookes, [Adobe Flash Is Dead: Here's What That Means](#)
Writing Introductions
5-7 Minute Platform;

homework

Introduction 1: *ELO Collection One* (2006) Due Tues 3/2 noon
as [Canvas Discussion](#)

[Read Asemic Chapter 1](#), make notes + generate 1-2 written
discussion questions Due in class Wednesday

Please bring *Asemic* and poetry/poetics notebook to class

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Week 2

Wed 3/3

adjust participant names? [Lecture] *Asemic* Chapter 1 (1-17)

+ discussion questions

Introductions: *ELO Collection One* (2006)

[Brian Kim Stefans, 'The Dreamlife of Letters' \(2000\)](#)

[ELO Collection Two \(2011\)](#) [exploration + [silent discussion](#)]

http://www.glia.ca/2005_Sooth/

Observations [breakout groups]

[How to use a whiteboard in a breakout room](#)

5-7 Minute Platforms

Morning: Sophie, Dante, Frederick

Afternoon: Vedika, Sebastian, Ethan

<https://www.dictionary.com/e/typoglycemia/>

<https://publicdelivery.org/xu-bing-book-from-the-sky/>

http://www.finnegansweb.com/wiki/index.php/Page_119

The present strangeness of writing, like the Flash graveyard of *ELOC One* (which seems cartoonish by comparison)

Poets understand that forms are *a form of thought*.

Compare: "For Flusser, the shift away from writing has, most importantly, consequences for *thought*, for the ways in which we are programmed to think and what counts as thought" (*Asemic* 6).

Read "What Asemic Writing Is, and Why" (14-17)

Asemic Pen Pals [\[Zoom whiteboard\]](#)

[google site](#)

3 students (Sophie, Dante, Frederick in the morning, Vedika, Sebastian, Ethan in the afternoon) introduce a digital resource they use for making and sharing poetry (5-7 mins each)

Introduction 2: *ELO Collection One* (2011: [This time include an image too.](#))

Due Tues 3/16 noon Canvas Discussion

Read *Asemic* Chapter 2: "Three Asemic Ancestors" (19-60) + make notes in your notebook; bring notebook + book to class

In class on Wednesday, I will call on 8 students to read/refer to/ display notes (ideas/graphics/questions/phrases/sentences)

3-4 students introduce a digital resource they use for making and sharing poetry (5-7 mins each)

Week 3

Wed 3/10

site: **Got poems?** [Stéphane Mallarmé, "Un coup de dés" \(1897\)](#)

Asemic Chapter 2 (19-60) + call on 8 students

Introductions: *ELO Collection Two* (2011) +

ELO Collection Three [exploration + silent discussion]

5-7 Minute Platform (3-4 students); are.na

Camille, Tao, Mindy, Pablo (morning)

Cole, Amy, Irving (afternoon)

Morning Section: 10-11am Teaching demonstration by

Jamal Batts, PhD candidate in African American and African Diaspora Studies, University of California, Berkeley and finalist for LAS African American/African Diaspora Studies position

Afternoon Section 3-4pm: Class Visit by Digital Artist/Poet

Zhanyi Chen (RISD MFA '21, D+M)

Introduction 3: *ELO Collection Three* (2016)

(due Tues 3/16 noon Canvas Discussion)

Read *Asemic* Chapter 3: "Traces" (61-100) + make notes

(ideas/graphics/questions/phrases/sentences)

In class on Wednesday, I will call on 8 students to share notes

3-4 students introduce a digital resource they use for making and sharing poetry (5-7 mins each)

Got poems? (What is a poem? A work of literary art that identifies as poetry, or that can be identified as poetry by virtue of association with a poet or poetic tradition).

Week 4

Wed 3/17

Got poems? *Asemic* Chapter 3 (61-100) + call on 8 students

Introductions: *ELO Collection Three* (2016)

Poetry Exercise (sound)

5-7 Minute Platforms

Mindy, Pablo (morning)

Cole, Irving, Ashley (afternoon)

Introduction 4: Digital Poem from any source

Due Tues 3/23 noon Canvas Discussion

Read *Asemic* Chapter 4: "Three for Today" (101-136) + make notes

In class on Wednesday, I will call on 8 students to share notes

3-4 students introduce a digital resource they use for making and sharing poetry (5-7 mins each)

Got poems?

Ideas/Models/Poetry-making Resources

Xu Bing <http://www.xubing.com>

John Cayley <http://programmatology.shadoof.net/>

Taeyoon Choi <http://taeyoonchoi.com/writing/>

Brian Kim Stefans, arras.net

David Jhave Johnston <http://glia.ca/>

Bonnie-Jones <https://bonnie-jones.com/>

Maria Mencia <http://www.mariamencia.com/>

Aya Karpinska <http://www.techneka.com/>

Triton Mobley <https://www.tritonmobley.com/>

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Sondra Perry <https://sondraperry.com/3043339>
Legacy Russell <https://www.legacyrussell.com/>
Kathy Wu <https://kaaathy.com/>

Goldsmiths
<http://doc.gold.ac.uk/compartsblog/index.php/final-projects-wall-of-fame/>

Are.na
<https://www.are.na/mairead-byrne/digital-poetry-hegyptmxhw>

Corpus of Contemporary American English
<https://www.english-corpora.org/coca/>

Week 5

Wed 3/24

Got poems? Asemic Chapter 4 (101-136) + call on 8 students
Introductions: Digital poem from any source
Poetry prompt; Poetry project + suite of poems
David Jhave Johnston [Artist Talk](#)
Aesthetic Animism, *ReRites*, current work
5-7 Minute Platform (3-4 students)

Suite of poems + select one poem to share 3/31

Due Tues 3/31 noon Canvas Discussion

Read *Asemic* Ch. 5: "Reading Asemic" (137-151) + make notes
3-4 students introduce a digital resource they use for making
and sharing poetry (5-7 mins each)

Got poems?

Creative Development Weeks 6-8

\ We will come into the second module with a suite of poems, and will continue development in Weeks 6-8. We will learn about the work of two digital poets, Kathy Wu and David Jhave Johnston, and will have the opportunity for exchange and to present work when they visit class on 4/7 and 4/14. Each section will have a visit from either Kathy or Jhave (all students are welcome to attend both visits, if your schedule permits). During this module, you will also develop semester projects, which will be introduced and presented to the whole class Weeks 9-12.

Week 6

Wed 3/31

Got poems? Asemic Chapter 5 (137-151)

Suite of Poems

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Sharing poems (breakout groups)
Poetry prompt
Kathy Wu <https://kaaathy.com/>
5-7 Minute Platform (3 students)

Due Tues 4/6 noon Google Drive folder
Read *Glitch Feminism* + make notes
Wednesday 4/7 I will call on 8 students
Students present poems to Kathy Wu

Week 7

Wed 4/7
Glitch Feminism: 8 students
Kathy Wu Visit
Conversation / Exchange / Suite of Poems

Suite of Poems (final)
Due Tues 4/13 noon Google Drive folder
Read *Glitch Feminism* + make notes
Wednesday 4/14 I will call on 8 students
Browse <http://glia.ca/> + prepare a question for Jhave

Week 8

Wed 4/14
Glitch Feminism: 8 students
David Jhave Johnston Visit
Conversation / Exchange / Suite of Poems

Read *Glitch Feminism* + make notes
Wednesday 4/14 I will call on 8 students
Semester Project Introduction
Due Tues 4/20 noon Canvas Discussion
3-4 students introduce a digital resource they use
for making and sharing poetry (5-7 mins each)

Projects Weeks 9-12

The last four weeks of the course will be devoted to the introduction and presentation of semester projects; course evaluation; and revision and preparation of your portfolio for final grading.

Week 9

Wed 4/21 Take 3 Minutes Work-in-Progress Presentations next week (Group 1)

Glitch Feminism (117-end) + Google Doc
<https://docs.google.com/document/d/1YtdMlV/DkBEvnYpiWkEib7EGkFiQqKiCozoSZZdFKotl/edit?usp=sharing>

Homework in [Canvas Discussions](#), due Tues 4/27 at noon

Creative/Critical Projects + Statements (1)

5-7 Minute Digital Writing Resource (5 points)
Mary, Wendy, Henry, Charlotte, Matthew (morning)

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Nailah, Rachel, Broadus, Asher (afternoon)

Next week is the final date for this assignment. If you want the 5 points, please submit a one-paragraph introduction to your resource and a link here https://risdedu.instructure.com/courses/2844/discussion_topics/10665

Week 10

Wed 4/28

Project Presentations Group 1

Edith, Dylan, Wendy, Frederick, Mary, Wenbo, Jimmy, Joel (morning)
Betsey, Susan, Irving, Ashley, Edrea (afternoon), Asher, Sebastian

Work-in-Progress (Discussion Post)

Week 11

Wed 5/5

Project Presentations Group 2

Joel, Wendy; Tao, Charlotte, Mindy, Steve; Taylor, Camille, Grace, Emily, Sophie, (morning)
Cole, Broadus, Tomo, Vedika, Shu, Amy, Rachel, Dan, Audrey (afternoon)

Work-in-Progress Presentations (Discussion Post)

Week 12

Wed 5/12

Project Presentations Group 3

Camille, Joel, Sophie, Henry (plus poems), Matthew, Pablo, India (morning, 15-20 minutes maximum each)
Broadus, Audrey, Nailah, Jacob, Mallika (plus poem) (afternoon, 15-20 minutes maximum each); Betsey Lee 5-7 minute resource.

Checklist for Liberal Arts Exam Day Thursday 5/20 5pm + Final Portfolio guidelines

<https://risdedu.instructure.com/courses/2844/pages/checklist>

Course Evaluations

- Timeframe of the evaluation period (May 13 – May 27)
- You have received an email that links to the course evaluations
- I intensely value your feedback, which I will have access to after grading
- Go to the [Smartevals](#) site and sign on with your RISD username (everything in front of the [@risd.edu](#))

Grading

- I have responded to all Creative/Critical Project Statements posted this week, and will continue to grade over the next two weeks: You can ask me questions any time
- I've graded some late work but left very late work until after classes end. You will get credit for late work, with a small penalty
- Missing work will damage your course grade

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Liberal Arts Exam Day

Thurs 5/20

Final Portfolios (revised, organized, ordered, + labeled) <https://risdedu.instructure.com/courses/2844/pages/checklist>

Due 5pm Google Drive

Things to think about (short talks / breakout rooms, please add to this list)

The couch *versus* the pop up / Romantic imagination *versus* interruption, "[Recollection in tranquillity](#)" (1800) *versus* ad mentality

Poets as "[Unacknowledged legislators of the world](#)" (1821/1840) *versus* How poets define themselves today (if they do)

Digital nomad *versus* court poet: How individual? How collective?

Fear (of opening books *versus* files): Libraries *versus* sharing

What about tradition?

Language/languages

Materiality/body

Fractured continuum: Disgust with the past, discomfort with the present, disbelief in the future

Ads

UX

Fluidity *versus* incremental tiny movements

Intense irritation

How to lean in, sit sideways, get in a circle on Zoom

What are the right questions?

Required Texts + Sites

Please purchase books in printed published editions:

Peter Schwenger, *Asemic The Art of Writing* (University of Minnesota Press, 2019) \$25 ISBN 978-1-5179-0697-9

Legacy Russell, *Glitch Feminism* (Verso 2020) \$15 ISBN 978-1-78663-266-1

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Sturdy notebook (for collecting notes on our readings, sketches, outlines, and ideas for poems and projects)

Electronic Literature Organization Collections, Vol 1 (2006), Vol 2 (2011), and Vol 3 (2016) <https://collection.eliterature.org/>

David Jhave Johnston <http://glia.ca/>

Kathy Wu <https://kaaathy.com/>

Sites

Brian Kim Stefans, arras.net

John Cayley, <http://programmatology.shadoof.net/>

Taeyoon Choi <http://taeyoonchoi.com/writing/>

Bonnie-Jones <https://bonnie-jones.com/>

Maria Mencia <http://www.mariamencia.com/>

Aya Karpinska <http://www.technekai.com/>

Triton Mobley <https://www.tritonmobley.com/about-tritonmobley>

Katharine Norman <http://www.novamara.com>

Legacy Russell <https://www.legacyrussell.com/>

Brian Kim Stefans, arras.net

Magazines

The New River <http://thenewriver.us/>

Archives

electronic literature organization <https://eliterature.org/>

<http://www.logolalia.com/minimalistconcretepoetry/>

monoskop <https://monoskop.org/Monoskop>

ouliipo <https://monoskop.org/Oulipo>

ubu.com <https://ubu.com/>

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Great Sites for Sheer Listening Pleasure

<http://radio.garden>

<http://thenostalgiamachine.com>

Platforms / Resources / Workspaces (please add)

github, google sheets, google sites, google slides, instagram, issuu, observablehq.com, wix

Assignments

Reading (25%)

Asemic + notes + discussion leads

Glitch Feminism + notes + discussion leads

5 to 7 Minute Platforms (5%)

3 students per week introduce a digital resource they use for making and sharing their poetry

Editorial Writing (20%)

Introductions to 4 digital poems, 3 from Electronic Poetry Collections, and one other

Poems (25%)

suite of creative works

Critical/Creative Project (25%)

+ statement: What can and does the digital environment do for poetry, and what can and does poetry do for the digital environment?

Evaluation + Grading

Your final grade will be determined by three factors: quality of work, participation, and attendance. All work must be excellent in some way.

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I will grade as generously as I can. I will also read your own written evaluation of your work before I assign a final grade.

adjustments and bonuses

I will assign a plus or minus to more, or less, exemplary work within a grade category. If you don't have sufficient excellent work to earn your category-of-choice grade, your grade will be dropped to the next category (including D). Students can use [this form](#) for recommending an award of 1-5 points to students who have helped or supported their learning.

Working Toward Diversity and Inclusion

I would like to include all voices in the class, the quiet and the loud, the hesitant and the confident; and all languages. Our common language is English and there's no doubt it's privileged. I hope you will use the opportunity of your book-of-choice to give language(s) and content of particular interest to you space and time in this course. My own voice is loud, maybe uncomfortably so. I am aware of the power dynamics and privilege of teaching, also how particularly overbearing these may be on Zoom. I don't want to silence you and I welcome all suggestions which will support your learning in this course. This is your class as much as mine. I am committed to constructing my courses as equitable and explicitly anti-racist spaces for teaching and learning. I will take the RISD Decolonial Teaching in Action course in Fall 2021 to further that objective.

Course Description

Digital Poetics is a 25-student lecture/discussion course introducing students to 21st century digital poetry and poetics; the course includes survey, research, creative and critical components/assignments. Governing questions include: How have poets pre-empted, seized, developed, and experimented with digital opportunity? How does digital opportunity, in composition, conceptualization, communication, publication, and distribution, reshape poetry? What part does writing (so long associated with the hand) play in all this? Do orality and performance, in which poetry has deep roots, still have a role? Where is the body in digital poetics today? A tenet of 20th century poetry was to "make it new?" Today the media are new but what about the message? How can or does poetry disrupt the hierarchies inherent in the tools? How does the close partnership between form and content behave in digital media? Does the digital environment change the economy of poetry, traditionally a matter of patronage, in modern times more a matter of gift? What is the political economy of poetry in digital media? We will engage with these questions—and others you generate yourselves—in discussion, reading and writing assignments, creative and editorial works, and a semester project.

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The course will begin with a literature review, composed of examples of early 21st century poetry as represented in the three Electronic Literature Organization *Collections* (2006, 2011, 2016), and our own selections. Towards mid-semester, we will focus on creative development, completing a suite of digital poems, and considering the work of two visiting poets, Kathy Wu and David Jhave Johnston, and developing semester projects. The last four weeks of the course will be devoted to discussion and presentation of semester projects. During the semester, we will read two books: Peter Schwenger's *Asemic The Art of Writing* (2019) and Legacy Russell's *Glitch Feminism* (2020), for the purpose of knowledge-building, reflection, discussion, intellectual challenge, and creative action. Students will also share information about their own tools and platforms, in 5-7 minute presentations throughout the course.

Course Objectives

- to figure out what digital environments offer poetry, and what poetry offers digital environments (projects)
- to make digital poetry (suite of poems)
- to build knowledge of digital poetry in the 21st century (*ELO Collections* and student examples, written introductions, course visitors)
- to write and publish introductions to four contemporary digital poems (*ELO Collections* and student examples)
- to complete a thorough reading of two books relevant to the field (our books)
- to make a valuable contribution to contemporary digital poetry and poetics (creative/critical work)
- to share forms of production and distribution (5-7 minute platforms)
- to understand literary arts as a dynamic form of knowledge, connected to art and design

Course Structure (see pages 7-10 for full schedule)

Weeks 1-5 Introductions

- *Electronic Literature Organization Collections One* (2006), *Two* (2011), and *Three* (2016)
- 4 Introductions (one from each of the three collections, and a fourth introduction to a digital poem of your choice from any source)
- *Asemic The Art of Writing*
- suite of brief poetic works.

Weeks 6-8 Creative Development

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- present suite of poems
- Kathy Wu and David Jhave Johnston visits
- creative/critical semester project proposal and development

Weeks 9-12 Projects

- introduction and presentation of semester projects
- course evaluation
- revision and preparation of final portfolio for grading.

Liberal Arts Exam Day Thursday 5/20

What We'll Use

zoom	class meetings, breakouts, presentations
canvas	discussions, grading, syllabus
google drive	individual student folders, syllabus
google site	news + events, syllabus
piazza	class-related questions and discussion
email	one-on-one correspondence; please respond to emailed requests.

Policies

Attendance

On-campus and remote students must be available to attend all synchronous sessions in full. Obviously, you must not register for any other course in our assigned time period. If you are a remote student, think carefully about whether you are able to make the commitment to attend class, given time zone challenges. Some, but not all, components of synchronous classes will be available on Canvas. If you accumulate absences which cannot be excused, I will drop you from the course. All absences, excused or unexcused will negatively affect your grade unless you communicate with me in a timely way and submit all work when due. I will observe RISD's longstanding absence policy as much as is reasonable.

Usually I drop students immediately if they cut the first class. We meet only 12 times and we work collaboratively: absence is damaging for both teacher (who has to spend time following up with the student) and learner (who rapidly falls out of touch with the class). This semester, I will attend closely to student communication and circumstances before dropping a student for absence. However, all absences more than one will negatively affect your grade. All

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preparation and work due deadlines must be met, regardless of absence. If work is submitted late, I will review it at the end of the course. If work for any class is not submitted, your grade will be reduced by the equivalent number of points.

unexcused absence

One unexcused absence will not affect your grade, provided you fulfil on time all other requirements for the missed class: meet all due dates and fully prepare for the next class. *It is the student's responsibility to make up missed class material by consulting the syllabus and peers.* If you don't mitigate the effects of the unexcused absence as outlined, your grade will be lowered by 5 points. A second unexcused absence will lower your grade by a further 5 points. If you do not mitigate this second absence by fully preparing for the next class, as outlined above, your grade will be lowered by 10 points. In accordance with RISD's attendance policy you may be dropped from the class if you have two unexcused absences.

excused absence

You must email me before your absence, or as soon as possible after. Please try not to make health center appointments during our scheduled class time. In the case of excused absence due to a religious holiday, please let me know well in advance. There is no penalty for excused absences although repeated absences, even if excused, will certainly affect your grade and your ability to pass the course. As with unexcused absence, you must fulfill all requirements for the missed class, on time if possible, and fully prepare for the next class. If you don't mitigate the effects of the excused absence as outlined, your grade will be lowered by 5 points. *It is the student's responsibility to make up missed class material by consulting the syllabus and peers.*

Please don't make other appointments during our scheduled class time. Sometimes students think studio or class meetings are mandatory and ask to be excused from all or part of our class. In general, your studio department or other instructors will not ask you to miss a class for which you are registered. So always double-check: a meeting you think is mandatory may not be mandatory, at least that is my experience when I contact the instructor or head.

Students in Spring and Fall 2020 were brilliant about punctuality and attendance. I was full of admiration. I really respect your diligence and faithfulness in terms of punctuality and attendance.

punctuality

You are required to attend all classes punctually. Classes will begin and end on time, meeting within the scheduled time-frame. Habitual tardiness, at the beginning of class or after break, will lower your grade. Nevertheless, generally, it's better to come to class late than not to come at all.

Canvas

We'll generally use Canvas Discussions for submitting and sharing assignments. You can also keep track of grading on Canvas. The syllabus is posted to Canvas, and there may be other resources there too. A record of classes may be kept on Canvas.

Communication

Please email me if you anticipate or have an absence, or you have an issue about which you want to communicate one-on-one. Questions and discussion related to the entire course should be posted to Piazza, which I am trying for the first time this semester.

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Course Management

All or most of our classes will be held synchronously on Zoom. A small number of students have been approved for remote study and may be in very different time zones. After the first week, all students will have a DIGPO Google Drive folder for building their portfolio over the semester; this folder is shared with the instructor. The syllabus will also be available on Google Drive.

Due Dates + Timeliness

The course depends on your good course management. Please observe due dates. If you miss the due date and time, you may still submit the work but I will not be able to give feedback until the end of the semester.

Email

I will try to keep email to a minimum. But when I do write to you, please respond. In general, I will not accept emailed work. Questions of relevance to the class should be posted on Piazza.

Feedback

My aim is to provide you with opportunities for substantial peer feedback, both in and outside class (on Canvas). I will provide spoken feedback during class, Canvas numerical grading as we progress, mid-semester and end-of-semester narrative evaluations; and meeting opportunities during class and office hours. Because of the amount of preparation involved in every aspect of online classes, I may not have time to give written feedback on every component of every piece of work but all work will receive some feedback, written and/or spoken, from peers and/or instructor.

File Types

Please use the most accessible file types possible when building your portfolio. If you have poetics-related reasons for using specific file types or media, that's fine. Please keep media files as small as possible and use links to hosted sites when you can.

Google Drive Student Folders

You will each have a Google Drive folder, labeled DIGPO FIRSTNAME, in which to collect and present work for the class. Work for this course should live in your course Google Drive folder, not elsewhere on your computer or the cloud. Please limit file size and make sure every file is in a form accessible to viewers in a range of contexts. If your work uses programs not widely/easily available, please discuss the issue with me—it may work better to provide a link to an accessible platform or site. All assignments and assignment components should be uploaded to the appropriate Google Drive folder by noon the day before class.

Google Site

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I will post news, events, articles, and updated syllabus to our Google Site. Your news and suggestions are more than welcome.

Language(s)

While English is our shared language in this class, you may use any language, or combination/mix of languages in your work, providing translation as appropriate. In all your writing for this course you are welcome to include phrases or quotations from other languages, again providing translation as appropriate. As much as possible, work should be equally well-written in original language and in translation: Use Google Translate only as a support (unless Google Translate is actually the focus of your investigation).

Notebooks

Please use a dedicated (paper) poetry notebook for making notes, drafts, ideas, etc. You should write in this notebook every day.

Revision

You are required to revise all work for presentation in your final portfolio. Even excellent work may have errors. You can improve your work any time until the due date for your Final Portfolio (Liberal Arts Exam Day, 5/20/21, 5pm).

RISD Academic + Physical Accommodations

Please let me know early in the semester if you require accommodations of any kind to support your learning <https://info.risd.edu/disability-support-services-dss/>, 401 709 8565, disabilitysupportservices@risd.edu

RISD Center for Arts & Language (Fleet Library 213)

Please visit the Center for Arts & language <https://artsandlanguage.risd.edu/> and consider becoming a tutor too.

RISD Code of Student Conduct

<http://policies.risd.edu/academic/academic-code-of-conduct/>
<https://policies.risd.edu/student-life/code-of-student-conduct/>

RISD Covid-19

Current Covid-19 related documents are available in our Google Drive folder. Here is the RISD Covid-19 site url <https://covid.risd.edu/>

RISD Fleet Library

The RISD Library has graciously purchased our required texts and I have asked that they be available on reserve.

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Technology

You will need access to a computer and to the Internet, Google Drive, Zoom, and Canvas for this class. Please let me know if you have any difficulty with hardware or connectivity. Students approved for remote study, and located outside the United States, may need to use the RISD VPN (Virtual Private Network)

<https://itservices.risd.edu/OIT/Pages/vpn.aspx?l1=OIT&l2=gMORE&l3=HWSW&l4=VPN&l5/> You can contact RISD Information technology (IT) here <https://itservices.risd.edu/OIT/Pages/default.aspx?l1=OIT&l2=OIT&l3=&l4=&l5/>

Also email: servicedesk@risd.edu and phone: +1 401 454 6106.

Zoom

Please use your camera. In general, it helps teaching, learning, and classroom culture to see faces. If you can't use video, for some reason, please let me know in advance of the specific class. Speaker View is very useful, and adds dimensionality to the Zoom class experience. Discussion on Zoom can be impeded by lack of an effective path into discussion. Please raise your hand to your camera or use the raise hand function to let us know you want to speak. Please use the Chat as much as you wish. Zoom backgrounds are welcome. Zoom filters too, up to a point, kittenfaces! Zoom participants can modify their names and add their pronouns; this can be very helpful to all, especially in the first few weeks. In general, I will not record our classes, and I will never record without letting you know. Please don't record our classes. I may record my own short lectures and keep an archive on Canvas. Zoom is our classroom. In general, please present yourselves as you would in class. Please don't eat in class.

Bibliography

Brookes, Tim, [Adobe Flash Is Dead: Here's What That Means](#), howtogeek.com January 1, 2021

Russell, Legacy, *Glitch Feminism*, Verso 2020

Schwenger, Peter, *Asemic The Art of Writing*. University of Minnesota Press, 2019