Week 15 (April 18-22)

Due:

1. **Final version of Career Review Project due by 11:59 pm on April 19**
2. **Second draft of Digital Capstone Project due by class time on April 19**
3. **Required assignment due by class time on April 19:** <mark>Pick one reading and compose a series of gestural annotations in response to it.</mark> **You can use Hypothes.is, or you can compose on your blog or another digital platform such as Storify or Tumblr. Each annotated reading is worth up to 40 points, optionally, read and annotate another for up to 80 points total). If you use Hypothes.is, tag your annotations with the hashtag "#eedr2016." If you use your blog or another platform, don't forget to submit the link to your visual annotations before class time.**

   a. **Stanley E. Jones and Curtis LeBaron, "Research on the Relationship Between Verbal and Nonverbal Communication: Emerging Integrations," in Journal of Communication, http://onlinelibrary.wiley.com.ezproxy.gsu.edu/doi/10.1111/j.1460-2466.2002.tb02559.x/epdf (full-text access requires PAWS login)**

   b. **H-Dirksen Bauman, "Listening to Phonocentrism with Deaf Eyes: Derrida's Mute Philosophy of (Sign) Language," in Philosophy of Disability, http://commons.pacificu.edu/cgi/viewcontent.cgi?article=1288&context=eip**

   c. **You can combine your gestural annotations with spoken or written words and images but don't let the textual or visual content dominate. "Gesture" encompasses many non-verbal ways of embodied meaning making, so I encourage you to be creative in this last venture:**

      i. **Thinking back to the Phaedrus, is the real harm of writing, in hindsight, that it led to a narrow, ableist understanding of rhetoric and the work it does in the world?**

      ii. **Why should we care about diversity in rhetoric and composition studies?**

      iii. **To what extent is the emphasis on the linguistic mode in rhetoric and composition studies an artifact of Western, imperialist ideas about education, communication, and culture?**

      iv. **What if our understanding of critical thinking through writing were expanded to include critical thinking through dance, sign language, and other forms of gesture? To put it another way, should we still be privileging a print-centered definition of literacy when the web is a multimodal authoring and reading environment?**

  v. **To what extent are classical models or definitions (Socratic, Aristotelian, Pre-Socratic, etc.) of rhetoric still relevant?**

  vi. **Also highlight and define (gesturally!) key and unfamiliar terms in the text you choose**

Week 14 (April 11-15)

Due:

4. **Summary of interview/observation for Career Review Project due by 11:59 pm on April 12**

5. **First draft of Digital Capstone Project due by class time on April 12**

6. **Required assignment due by class time on April 12: ==Pick one reading and compose a series of sonic annotations in response to it.== You can use Hypothes.is, or you can compose on your blog or another digital platform such as Storify or Tumblr. Each annotated reading is worth up to 40 points, optionally, read and annotate another for up to 80 points total). If you use Hypothes.is, tag your annotations with the hashtag "#eedr2016." If you use your blog or another platform, don't forget to submit the link to your visual annotations before class time.**

  a. **Bump Halbritter, "Musical Rhetoric in Integrated-media Composition," in Computers and Composition, http://www.sciencedirect.com.ezproxy.gsu.edu/science/article/pii/S8755461506000375 (full-text access requires PAWS login)**

  b. **Jonathan Alexander, "Glenn Gould and the Rhetorics of Sound," in Computers and Composition, http://www.sciencedirect.com.ezproxy.gsu.edu/science/article/pii/S8755461506000375 (full-text access requires PAWS login)**

  c. **Gustavaus Stadler, "On Whiteness and Sound Studies," on Sound Studies Blog, http://soundstudiesblog.com/2015/07/06/on-whiteness-and-sound-studies/**

  d. **You can combine your sonic annotations with words and images but don't let the textual or visual content dominate. If it helps, you might think of this as a musical composition or sound "collage" that responds to the reading and explores the following questions, among others:**

   i. **How are digital media transforming the potential audiences for academic discourse?**

   ii. **Why should we care about diversity in rhetoric and composition studies?**

   iii. **To what extent is the emphasis on the linguistic mode in rhetoric and composition studies an artifact of Western,**

imperialist ideas about education, communication, and culture?

    iv.   **What if our understanding of critical thinking through writing were expanded to include critical thinking through musical/sonic composition? To put it another way, should we still be privileging a print-centered definition of literacy when the web is a multimodal authoring and reading environment?**

    v.   **To what extent are classical models or definitions (Socratic, Aristotelian, Pre-Socratic, etc.) of rhetoric still relevant?**

    vi.   **Also highlight and define (sonically!) key and unfamiliar terms in the text you choose**

Week 13 (April 4-8)

Due:

7. **Summary of interview/observation for Career Review Project due by 11:59 pm on April 12**

8. **First draft of Digital Capstone Project due by class time on April 12**

9. **Required assignment due by 11:59 pm on April 8: Pick one reading and compose a series of sonic annotations in response to it. You can use Hypothes.is, or you can compose on your blog or another digital platform such as Storify or Tumblr. Each annotated reading is worth up to 40 points, optionally, read and annotate another for up to 80 points total). If you use Hypothes.is, tag your annotations with the hashtag "#eedr2016." If you use your blog or another platform, don't forget to submit the link to your visual annotations before class time.**

    a.   **Cynthia L. Selfe, "The Movement of Air, the Breath of Meaning: Aurality and Multimodal Composing," in College Composition and Communication, http://www.jstor.org.ezproxy.gsu.edu/stable/40593423 (full-text access requires PAWS login)**

    b.   **Jean Bessette, "Audio, Archives, and the Affordance of Listening in a Pedagogy of 'Difference,'" in Computers and Composition, http://www.sciencedirect.com.ezproxy.gsu.edu/science/article/pii/S8755461515000924 (full-text access requires PAWS login)**

    c.   **Lisbeth Lipari, "Rhetoric's Other: Levinas, Listening, and the Ethical Response," in Philosophy and Rhetoric, https://muse-jhu-edu.ezproxy.gsu.edu/journals/philosophy_and_rhetoric/v045/45.3.lipari.html (full-text access requires PAWS login)**

    d.   **You can combine your sonic annotations with words and images but don't let the textual or visual content dominate. If it helps, you**

might think of this as a musical composition or sound "collage" that responds to the reading and explores the following questions, among others:

    i.   **How are digital media transforming the potential audiences for academic discourse?**

    ii.   **How is listening a "multimodal" activity?**

    iii.   **Do people resist composing multimodally because composing with (drawing from Steph Ceraso) "non-discursive" sound is even more difficult than writing alone?**

    iv.   **What if our understanding of critical thinking through writing were expanded to include critical thinking through musical/sonic composition? To put it another way, should we still be privileging a print-centered definition of literacy when the web is a multimodal authoring and reading environment?**

    v.   **To what extent are classical models or definitions (Socratic, Aristotelian, Pre-Socratic, etc.) of rhetoric still relevant?**

    vi.   **Also highlight and define (sonically!) key and unfamiliar terms in the text you choose**

Extra points suggestions:
1. **Read and annotate all the things . . . I mean readings**
2. **Write up a review and rhetorical analysis of a talk, performance, or event**
3. **Learn how to annotate multimedia artifacts and create "born-digital," "media-rich" publications using [Scalar](#)**

What are we doing in class?
*NO CLASS MEETING APRIL 5th -- Instead conduct research, complete field work, or meet with collaborators for digital capstone projects; Career Interview/Observation Summary due by class time on April 12th; First draft of

Looking ahead:
1. BE PREPARED FOR IN-CLASS PEER REVIEW WORKSHOP ON APRIL 12TH -- Students who do not have a draft (it can be a storyboard, an outline, a more detailed version of your Gantt chart, etc.) to share in class will be counted absent

Week 12 (March 28-April 1)
Due:
10. **Digital Capstone Project Proposals are due by 11:59 pm on March 29th.**

11. Required assignment due by 11:59 pm on April 1: <mark>Pick one reading and compose a series of visual annotations in response to it.</mark> You can use Hypothes.is, or you can compose on your blog or another digital platform such as [Storify](#) or [Tumblr](#). Each annotated reading is worth up to 40 points, optionally, read and annotate the other for up to 80 points total). If you use Hypothes.is, tag your annotations with the hashtag "#eedr2016." If you use your blog or another platform, don't forget to submit the link to your visual annotations before class time.

   a. Radiolab, "Color Walking," http://www.radiolab.org/story/214709-color-walk/?utm_source=sharedUrl&utm_medium=metatag&utm_campaign=sharedUrl

   b. Rachel Hulin, Hey Harry, Hey Matilda, http://www.heyharryheymatilda.com/hey-harry-hey-matilda/#hhhm

   c. Nick Sousanis, on the "Power of Visuals (& Comics) on Learning & Creativity," on BlogTalkRadio, http://www.blogtalkradio.com/creativityinplay/2015/06/16/artist-nick-sousanis-on-the-power-of-visuals-comics-on-learning-creativity

   d. Alicia Peaker, "Of 'Ferny, Mossy Discoveries': Digitally Animating the Landscapes of Mary Webb's Gone to Earth," https://aliciapeaker.wordpress.com/2015/09/10/asleuki/

   e. You can combine your visual annotations with words, but don't let the linguistic content dominate. If it helps, you might think of this as a photo or visual essay that responds to the reading and explores the following questions, among others:

      i. How are digital media transforming the potential audiences for academic discourse?

      ii. What do we really mean when we say "a picture is worth a thousand words"?

      iii. Do people resist composing multimodally because composing with images is even more difficult than writing alone?

      iv. What if our understanding of critical thinking through writing were expanded to include critical thinking through drawing/painting/photography? To put it another way, should we still be privileging a print-centered definition of literacy when the web is a multimodal authoring and reading environment?

      v. To what extent are classical models or definitions (Socratic, Aristotelian, Pre-Socratic, etc.) of rhetoric still relevant?

      vi. Also highlight and define (visually!) key and unfamiliar terms in the text you choose

Extra points suggestions:

4. **Read and annotate all the things . . . I mean readings**
5. **Take good notes in class, post them on your blog, and submit them using the form**
6. **Write up a review and rhetorical analysis of a talk, performance, or event**
7. **Learn how to annotate multimedia artifacts and create "born-digital," "media-rich" publications using Scalar**

What are we doing in class?
*NO CLASS MEETING MARCH 29TH -- Instead make time to meet with and observe a professional in your chosen field for the Career Review; Career Interview/Observation Summary due by class time on April 12th

Looking ahead:
2. NO CLASS MEETING APRIL 5TH -- Instead make time to do some legwork for the digital capstone project. Take advantage of on campus technology training. Meet with your collaborators. Spend the class period in the library or on site doing research and gathering information.

Week 11 (March 21-25)
Due:
12. **Third CTW response is due by 11:59 pm on March 22d**
13. **Required assignment for March 22 class prep: Pick one reading and compose a series of visual annotations in response to it. You can use Hypothes.is, or you can compose on your blog or another digital platform such as Storify or Tumblr. Each annotated reading is worth up to 40 points, optionally, read and annotate the other for up to 80 points total). If you use Hypothes.is, tag your annotations with the hashtag "#eedr2016." If you use your blog or another platform, don't forget to submit the link to your visual annotations before class time.**
    a. **Mary Hocks, "Understanding Visual Rhetoric in Digital Writing Environments," in College Composition and Communication, http://www.jstor.org/stable/3594188 (full-text access requires PAWS login)**
    b. **Aaron Scott Humphrey, "Multimodal Authoring and Authority in Educational Comics: Introducing Derrida and Foucault for Beginners," in Digital Humanities Quarterly, http://www.digitalhumanities.org/dhq/vol/9/4/000214/000214.html**
    c. **This is a more extended version of what we did in class on March 15. You can combine your visual annotations with words, but don't let the linguistic content dominate. If it helps, you might think of this as a photo or visual essay that responds to the reading and explores the following questions, among others:**

<ol type="i">
<strong style="color:red">How are digital media transforming the potential audiences for academic discourse?
<strong style="color:red">What do we really mean when we say "a picture is worth a thousand words"?
<strong style="color:red">Do people resist composing multimodally because composing with images is even more difficult than writing alone?
<strong style="color:red">What if our understanding of critical thinking through writing were expanded to include critical thinking through drawing/painting/photography? To put it another way, should we still be privileging a print-centered definition of literacy when the web is a multimodal authoring and reading environment?
<strong style="color:red">To what extent are classical models or definitions (Socratic, Aristotelian, Pre-Socratic, etc.) of rhetoric still relevant?
<strong style="color:red">Also highlight and define (visually!) key and unfamiliar terms in the text you choose

Extra points suggestions:
8. **Read and annotate all the things . . . I mean readings**
9. **Take good notes in class, post them on your blog, and submit them using the form**
10. **Write up a review and rhetorical analysis of a talk, performance, or event**
11. **Learn how to annotate multimedia artifacts and create "born-digital," "media-rich" publications using [Scalar](#)**

What are we doing in class?
*Discussing readings
*Discussing Career Review project

Looking ahead:
3. Begin thinking about and perhaps meet with me to discuss your ideas for the Digital Capstone Composition (Proposal is due March 29th)
4. NO CLASS MEETING MARCH 29TH -- Instead make time to meet with and observe a professional in your chosen field for the Career Review; Career Interview/Observation Summary due by class time on April 12th

Week 9 (March 7-11)
Due:
14. **Career book review should be turned in by 11:59 pm on March 8th**

a. instructions and a list of book titles are available in the Career Review project description
   b. you can select a title that's not on the list if you have other ideas
15. Required assignment for March 8 class prep: Pick one to annotate using Hypothes.is (up to 40 points, optionally, read and annotate the others for up to 80 points total). Tag your annotations with the hashtag "#eedr2016"
   a. Ian Bogost, "Ian Bogost on 'Procedural Rhetoric,'" https://eis-blog.soe.ucsc.edu/2013/09/bogost-procedural-rhetoric/
   b. Jane Bennett, "Artistry and Agency in a World of Vibrant Matter," https://www.youtube.com/watch?v=q607Ni23QjA
   c. Dustin W. Edwards, "Framing Remix Rhetorically: Toward a Typology of Transformative Work," in Computers and Composition, http://www.sciencedirect.com.ezproxy.gsu.edu/science/article/pii/S875546151500095X (full-text access requires PAWS login)
   d. In your annotations, mark and discuss passages that speak to, and try yourself to answer the following questions:
      i. How are digital media transforming the potential audiences for academic discourse?
      ii. Should academic discourse be evolving in response to changes in the rhetorical situation caused by the proliferation of digital and social or participatory media?
      iii. How is our relationship to the environment, the world of things around us affected by rhetoric?
      iv. Should teaching and learning be evolving in response to changes in the rhetorical situation caused by the proliferation of digital and social or participatory media?
      v. To what extent are classical models or definitions (Socratic, Aristotelian, Pre-Socratic, etc.) of rhetoric still relevant?
      vi. Also highlight and define key and unfamiliar terms in the text you choose

Extra points suggestions:
12. Read and annotate all the things . . . I mean readings
13. Take good notes in class, post them on your blog, and submit them using the form
14. write up a review and rhetorical analysis of a talk, performance, or event
15. learn how to customize your sites.gsu.edu WordPress site using featured images

What are we doing in class?
*Discussing readings

*Discussing Career Review project

Looking ahead:
5. Continue reading for Unit 3 (third CTW response is due March 22nd)
6. Begin thinking about and perhaps meet with me to discuss your ideas for the Digital Capstone Composition (Proposal is due March 29th)

Week 8 (February 29-March 4)
For those interested in the political process and how it affects GSU:

This Wednesday at 3pm Georgia's Senate Judiciary Committee will hear testimony from folks in the community about proposed campus carry legislation HB 859, which has passed the House.

The Committee Review will take place at the Coverdell Legislative Building, Room 307. The Coverdell Building is located at 18 Capitol Square, SW. If you are facing the Capitol, it is on the street to the immediate right.

Due:
16. **Due: Portfolios must be turned in by 5:00 pm on March 1st**
    a. **If you are graduating, submit your portfolio link here: http://www.wac.gsu.edu/EngDept/signup.php, and email it to Dr. Burmester at bburmester@gsu.edu.**
    b. **To submit your portfolio for this class, use the submission form to provide me with the link to your portfolio: https://docs.google.com/forms/d/10NOBmq3_YBKam-HtpRTV-EX81f0RDFLu2Z_mT3ugkNQ/viewform**
17. **Required assignment for February 23 class prep: Pick one to annotate using Hypothes.is (up to 40 points, optionally, read and annotate the other for up to 80 points total). Tag your annotations with the hashtag "#eedr2016"**
    a. **Teresa Rizzo, "Television Assemblages," in The Fibreculture Journal, http://twentyfour.fibreculturejournal.org/2015/06/04/fcj-177-television-assemblages/**
    b. **Bruno Latour, "An Attempt at a 'Compositionist Manifesto,'" in New Literary History, http://www.bruno-latour.fr/sites/default/files/120-NLH-finalpdf.pdf**
    c. **In your annotations, mark and discuss passages that speak to, and try yourself to answer the following questions:**
        i. **Are digital media more permanent and pervasive than other forms of media? For example, we've all heard cautionary**

tales about how things you post on the internet can follow you around forever. Or are they more ephemeral, having less permanence and less lasting rhetorical impact than, say, print media?
ii. **What is the relationship between "compositionism" as Latour defines it and "critical thinking" as it's defined in the CTW rubric for this class?**
iii. **How do social or "participatory" media affect the rhetorical situation? Consider the critique of writing in the *Phaedrus*, does the remediation of writing in a social digital medium, perhaps remedy (ha, ha) some of the problems identified in Plato's critique?**
iv. **What effect do digital media have on the distinctions (rhetorical, aesthetic, cultural, etc.) we often draw between high and low culture?**
v. **Also highlight and define key and unfamiliar terms in the text you choose**

Extra points suggestions:
16. **Read and annotate all the things . . . I mean readings**
17. **Take good notes in class, post them on your blog, and submit them using the form**
18. **write up a review and rhetorical analysis of a talk, performance, or event**
19. **learn how to customize your sites.gsu.edu WordPress site using featured images**

What are we doing in class?
*Finalize portfolios

Looking ahead:
7. Next portfolio due dates: February 29th/March 1st (final portfolios for class and graduation audit)
8. Begin reading for Unit 3 (third CTW response is due March 22nd)
9. Finish reading your book for the career review project (book review due March 8th)

Week 7 (February 22-26)
Due:
18. **Second CTW Response due February 23d, at 11:59 pm.**
   a. **Pick *any two* readings from Unit 2.**

b. Turn in a draft early by class time for up to 15 points, and 10 points more if we workshop it in class.

19. Required assignment for February 23 class prep: Pick one to annotate using Hypothes.is (up to 40 points, optionally, read and annotate the other two for up to 120 points total). Tag your annotations with the hashtag "#eedr2016"

   a. Joshua Reeves, "Temptation and Its Discontents: Digital Rhetoric, Flow, and the Possible," in Rhetoric Review, http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=88089596&site=eds-live (PDF access requires PAWS login)

   b. Edward Hahn, "Writing in the Age of Humans: (Post)Rhetoric-Composition and Vichian Ingenium," in Rhetoric Review, http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=90289842&site=eds-live (PDF access requires PAWS login)

   c. Justin Clemens and Adam Nash, "Being and Media: digital ontology after the event of the end of media," in The Fibreculture Journal, http://twentyfour.fibreculturejournal.org/2015/06/03/fcj-173-being-and-media-digital-ontology-after-the-event-of-the-end-of-media/

   d. In your annotations, mark and discuss passages that speak to, and try yourself to answer the following questions:

      i. Does technology fundamentally change the nature of rhetoric, e.g., from human directed/created to emergent? Or, does technology shift simply let us notice or know things that we previously overlooked, e.g., how rhetoric is influenced by inanimate agents like pens, paper, brushes, silicon chips, whatever, as well as human authors and audiences?

      ii. What is the relationship between rhetoric and humanism, or rhetoric and the humanities?

      iii. How does it potentially change the rhetorical situation to say we write in collaboration with machines or for machines as audiences? Think about writing computer code, for example HTML, that is readable by humans and machines.

      iv. Rhetorical Turing Test: Machines read and write rhetorical artifacts, are they rhetors?

      v. Also highlight and define key and unfamiliar terms in the text you choose

20. **Complete peer reviews of draft CREs by 11:59 pm Wednesday, February 24th. Required assignment, up to 50 points per review.**

Extra points suggestions:
20. **Read and annotate all the things . . . I mean readings**
21. **Turn in an early draft of your CTW response**
22. **write up a review and rhetorical analysis of a talk, performance, or event**
23. **learn how to customize your sites.gsu.edu WordPress site using featured images**

What are we doing in class?
*Discuss the readings
*Workshop draft CTW responses

Looking ahead:
10. Next portfolio due dates: February 29th/March 1st (final portfolios for class and graduation audit)
11. Begin reading for Unit 3 (third CTW response is due March 22nd)
12. Finish reading your book for the career review project (book review due March 8th)

Week 6 (February 15-19)
Due:
21. **By class time on February 16th: Draft CRE on your sites@gsu WordPress site:**
    a. **senior portfolio documentation:**
       http://sites.gsu.edu/rhetcomp/files/2013/09/Requirments-for-RhetComp-Portfolios-9.2015-178zn1r.pdf
    b. **separate handout regarding the Critical Reflective Essay:**
       http://sites.gsu.edu/rhetcomp/files/2013/09/about_critical_reflective_essay_updated_9.2.15-1zhygqf.pdf
22. **Required assignment for February 16th class prep (40 points, -40 points if you don't do it): Before class on Tuesday, email me to set up a mid-term conference sometime between February 16th and March 1st**

Extra points suggestions:
24. **Read and annotate extra readings from Unit 1**
25. **Turn in an early draft of your Critical Reflective Essay for the senior portfolio,**
26. **Write up a review and rhetorical analysis of a talk, performance, or event**
27. **Learn how to embed PDFs, Google Docs, and other web content for your portfolio**

What are we doing in class?

*CRE workshop

*Discuss how to organize portfolio sites

*Answer questions about portfolio

Looking ahead:

13. Continue reading for Unit 2 | Emergence
14. Begin second CTW response; it is due February 23rd
15. Read your book for the career review project
16. Next portfolio due dates: February 29th/March 1st (final portfolios for class and graduation audit)

Week 5 (February 8-12)

Due:

23. **By class time on February 9th: Draft portfolio on your sites@gsu WordPress site comprising:**
    a. **one example of work from each rhet and comp class you've taken at GSU (including work from this semester),**
    b. **a brief introduction to each example of work (no more than 250 words, giving info from checklist in senior portfolio documentation)**
    c. **your bio**
    d. **senior portfolio documentation: http://sites.gsu.edu/rhetcomp/files/2013/09/Requirments-for-RhetComp-Portfolios-9.2015-178zn1r.pdf**
24. **Required assignment for February 9th class prep: Pick one to annotate using Hypothes.is (up to 40 points, optionally, read and annotate both for up to 80 points total). Tag your annotations with the hashtag "#eedr2016"**
    a. **David Perry, "Inspiration Porn Further Disables the Disabled," in AlJazeera America, http://america.aljazeera.com/opinions/2015/6/inspiration-porn-further-disables-the-disabled.html**
    b. **Marcia Chatelain, "How to Teach Kids About What's Happening in Ferguson," in The Atlantic, http://www.theatlantic.com/education/archive/2014/08/how-to-teach-kids-about-whats-happening-in-ferguson/379049/, be sure to read the Ferguson Syllabus (http://sociologistsforjustice.org/ferguson-syllabus/) as well**

      c. **In your annotations, mark and discuss passages that speak to, and try yourself to answer the following questions:**
          i. **How does race or disability intersect with or complicate other ways in which our bodies are "marked" in rhetorical space, for example, by gender?**
          ii. **What are some of the ways in which racialized or disabled bodies are represented (or not) rhetorically?**
          iii. **How are racialized or disabled bodies excluded from or silenced in discursive/rhetorical spaces? How can we do a better job of inclusive discourse/rhetoric?**
          iv. **Given what Derrida has to say about language--in particular how words are defined by what they are not, by what they don't mean, as much as by what they are, what they do mean--can we ever get away from binaries of male/female, black/white, abled/disabled, even self/other in our thinking about embodiment?**
          v. **Also highlight and define key and unfamiliar terms in the text you choose**

Extra points suggestions:

28. **Read and annotate both readings**
29. **turn in an early draft of your Critical Reflective Essay for the senior portfolio,**
30. **write up a review and rhetorical analysis of a talk, performance, or event**
31. **learn how to customize your sites.gsu.edu WordPress site using featured images**

What are we doing in class?

*Portfolio workshop
*Discuss how to organize portfolio sites
*Answer questions about portfolio

Looking ahead:

17. Continue reading for Unit 1 | Embodiment
18. Begin reading for Unit 2 (second CTW response is due February 23rd)
19. Select a book for the career review project
20. Next portfolio due dates: February 16th (class time, draft CRE), February 29th/March 1st (final portfolios for class and graduation audit)

Week 4 (February 1-5)
Due:

25. **No major drafts or projects are due this week.**
26. **Required assignment for February 2d class prep: Pick one to annotate using Hypothes.is (up to 40 points, optionally, read and annotate both for up to 80 points total). Tag your annotations with the hashtag "#eedr2016"**
    a. **Leeann Hunter, "The Embodied Classroom: Deaf Gain in Multimodal Composition and Digital Studies" in JITP,** http://jitp.commons.gc.cuny.edu/the-embodied-classroom-deaf-gain-in-multimodal-composition-and-digital-studies/
    b. **Liz Lane, "Feminist Rhetoric in the Digital Sphere: Digital Interventions & the Subversion of Gendered Cultural Scripts," in Ada: A Journal of Gender and New Media Technology,** http://adanewmedia.org/2015/11/issue8-lane/
    c. **In your annotations, mark and discuss passages that speak to, and try yourself to answer the following questions:**
        i. **How do Hunter or Lane get us to think differently about the bodies that create rhetoric?**
        ii. **What is the relationship between rhetoric and the bodies that create it for Hunter? Or for Lane?**
        iii. **How does disability or gender affect one's subject position as a rhetor? How has rhetoric or how have rhetorical spaces/contexts perhaps traditionally been constructed in ways discriminatory to persons with disabilities, to women?**
        iv. **Also highlight and define key and unfamiliar terms in the text you choose**

Extra points suggestions:
32. **Read and annotate both readings**
33. **complete a Lynda.com tutorial on using WordPress,**
34. **begin the codeacademy.com tutorial on HTML and CSS,**
35. **learn how to customize your sites.gsu.edu WordPress site using featured images**

What are we doing in class?
*Discuss reading
*Discuss effective annotations
*Answer questions about portfolio

Looking ahead:
21. Continue reading for Unit 1 | Embodiment
22. Begin reading for Unit 2 (second CTW response is due February 23rd)
23. Select a book for the career review project

24. Next portfolio due dates: February 9th draft portfolios (class time, bio and exhibits/artifacts), February 16th (class time, draft CRE)

Week 3 (January 25-29)

Due:

27. **First CTW Response due 11:59 pm January 26th, pick two readings from Unit 1 | Embodiment to address in your CTW Response:**
    a. **Plato, Phaedrus, http://classics.mit.edu/Plato/phaedrus.html**
    b. **Jacques Derrida, "Plato's Pharmacy," Parts 1-3 in Dissemination pp. 65-94, http://xenopraxis.net/readings/derrida_dissemination.pdf**
    c. **Leeann Hunter, "The Embodied Classroom: Deaf Gain in Multimodal Composition and Digital Studies" in JITP, http://jitp.commons.gc.cuny.edu/the-embodied-classroom-deaf-gain-in-multimodal-composition-and-digital-studies/**
    d. **Liz Lane, "Feminist Rhetoric in the Digital Sphere: Digital Interventions & the Subversion of Gendered Cultural Scripts," in Ada: A Journal of Gender and New Media Technology, http://adanewmedia.org/2015/11/issue8-lane/**
    e. **David Perry, "Inspiration Porn Further Disables the Disabled," in AlJazeera America, http://america.aljazeera.com/opinions/2015/6/inspiration-porn-further-disables-the-disabled.html**
    f. **Marcia Chatelain, "How to Teach Kids About What's Happening in Ferguson," in The Atlantic, http://www.theatlantic.com/education/archive/2014/08/how-to-teach-kids-about-whats-happening-in-ferguson/379049/, be sure to read the Ferguson Syllabus (http://sociologistsforjustice.org/ferguson-syllabus/) as well**
28. **Required assignment for January 26th class prep: Pick one to annotate using Hypothes.is (up to 40 points, optionally, read and annotate both for up to 80 points total). Tag your annotations with the hashtag "#eedr2016"**
    a. **Plato, Phaedrus, http://classics.mit.edu/Plato/phaedrus.html**
    b. **Jacques Derrida, "Plato's Pharmacy," Parts 1-3 in Dissemination pp. 65-94, http://xenopraxis.net/readings/derrida_dissemination.pdf**
    c. **In your annotations, mark and discuss passages that speak to, and try yourself to answer the following questions:**
        i. **What is the relationship between embodiment and rhetoric for Plato or in the Phaedrus? Or for Derrida?**

ii. **What is the relationship between rhetoric and the bodies that create it for Plato or in the Phaedrus? Or for Derrida?**

iii. **What are the perils and potentials of written discourse or written rhetoric? For Derrida or Plato?**

iv. **Also highlight and define key and unfamiliar terms in the text you choose**

Extra points suggestions:

36. turn in a draft of your first CTW response early (up to 15 points for early drafts), volunteer for workshop in class (10 points)
37. complete a Lynda.com tutorial on using WordPress,
38. begin the codeacademy.com tutorial on HTML and CSS,
39. learn how to customize your sites.gsu.edu WordPress site using featured images

What are we doing in class?

*Workshop CTW responses

*Discuss reading

Looking ahead:

25. Continue reading for Unit 1 | Embodiment
26. Begin reading for Unit 2 (second CTW response is due February 23rd)
27. Select a book for the career review project
28. Next portfolio due dates: February 9th draft portfolios (class time, bio and exhibits/artifacts), February 16th (class time, draft CRE)

Week 2 (January 18-22)

Due:

29. **Review graduation Portfolio documentation, paying particular attention to critical reflective essay and bio componenets http://sites.gsu.edu/rhetcomp/files/2013/09/Requirments-for-RhetComp-Portfolios-9.2015-178zn1r.pdf**
30. **Read CTW project description http://embodimentemergencerhetoric.robinwharton.net/syllabus-course-info/#CTW**
31. **Sign-up for a Hypothes.is account and make at least one annotation on the web by class time on January 18th, upload a screenshot of your "View all your annotations" page to sites@gsu and submit the link for 10 points.**

Extra points suggestions:
40. complete a Lynda.com tutorial on using WordPress,
41. begin the codeacademy.com tutorial on HTML and CSS,
42. learn how to customize your sites.gsu.edu WordPress site using featured images

What are we doing in class?
*Introduction to CTW
*Introduction to Critical Reflective Essay
*Introduction to Hypothes.is

Looking ahead:
29. Continue reading for Unit 1 | Embodiment
30. Select a book for the career review project
31. First Hypothes.is annotation assignment due class time January 26th
32. First CTW Response due January 26th (submit a draft early by class time and volunteer for workshop for up to 25 points)

Week 1 (January 11-15)
Due:

> **1) Syllabus & Course Info page on the class website, http://embodimentemergencerhetoric.robinwharton.net/syllabus-course-info/**
> **2) Graduation Portfolio documentation, http://sites.gsu.edu/rhetcomp/files/2013/09/Requirments-for-RhetComp-Portfolios-9.2015-178zn1r.pdf**
> **3) Complete Syllabus & Course Info Take-Home Quiz (required assignment, up to 40 points, January 19th)**

(Extra points suggestions: complete a Lynda.com tutorial on using WordPress, begin the codeacademy.com tutorial on HTML and CSS, learn how to customize your sites.gsu.edu WordPress site using featured images)

*First day of class
*Introduction to portfolio
*Introduction to sites.gsu.edu

*Looking ahead: begin reading for Unit 1 | Embodiment, select a book for the career review project