

Salisbury University | Fall 2016 | T,TH 12.30-1.45 | Eng 307 | dr. campbell

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*"All the practices used to conduct schooling are relative to the apparatus of literacy. In the history of human culture there are but three apparatuses: orality, literacy, and now electracy. We live in the moment of the emergence of electracy, comparable to the two principal moments of literacy (the Greece of Plato, and the Europe of Galileo).*

--Gregory Ulmer, "What is Electracy?"

## WRITING for the WEB

We take to heart this courses' title, "writing for the web," where "writing" is broadly defined as composing the kinds of documents that can be read and circulated in "the web," which is a system of Internet servers that support specially formatted documents. These particular documents are formatted in a markup language called HTML (HyperText Markup Language) that supports links to other documents, as well as images, audio, text, and video files. To this end, we will read, investigate, analyze and produce these new kinds of written "documents"--html/css, video, audio, and text-- all while interrogating what it means to "write" or compose in these new contexts, and how that changes, pushes, or extends our notions of writing.

We will explore both the theory and practice of what it means to write for the web. Writing for the web is crucial in the nonprofit, entertainment, and government sector, serving every kind of cause: safety and health, political activism, the environment, policy education, animal and human rights, and the arts. Increasingly, these sectors rely on digital communication to get their messages out to the public. You will have the opportunity to create a number of different web documents, reflect on them, post about them and discuss them. You can expect to interview people, and identify and regularly read many sources of information about writing for the web.

We will spend much of our class time discussing the theory about writing for the web or what we will call "digital rhetoric," and learning how to rhetorically compose different documents for digital and public contexts. We will delve into very theoretical concepts concerning how the web has changed writing and persuasion and we will constantly ask ourselves: what does it mean to write in digital contexts and what is digital rhetoric? How has "writing" and our idea of a "text" changed or not changed? Much of our in-class time will either be discussion-based or practice-based, actual hands-on making, talking, and learning. Your final project will be a

self-built website portfolio of your own making that includes the audio, visual, textual and social media elements you created in our class.

## An important note on technology and DIY

Digital technologies have made new forms of culture and communication. These forms rely on software, computation, and design. In this course, I aim to help you become producers of web content and not merely consumers. This means you have to acquire digital literacy, which takes practice, intense thought, and long hours outside of our class. This also means you have to master the ability to problem solve and debug as part of your practice. In this way, students not only learn to write for the web, but they *learn how to learn* web writing and the logic of this new literacy.

In terms of hardware: either an Apple or a Windows-based computer will work fine— by the way, I use a Mac. SU seems to have plenty of access to computers that will work fine for our course.

In terms of software: we will use the Adobe Creative Suite, including software like Dreamweaver, Photoshop and Adobe Premiere Pro. See "materials" for more information.

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### Course Goals

The idea of practice-based research, long integrated into the sciences, is relatively new to the humanities. the work of making--producing something that requires long hours, intense thought, and considerable technical skill--has significant implications that go beyond the crafting of words. Involved are embodied interactions with digital technologies, frequent testing of code and other functionalities that results in reworking and correcting, and dynamic, ongoing discussions with collaborators to get it right."

-- N. Katherine Hayles, *how we think: digital media and contemporary technogenesis*

- 1) Become fluent in the practices and theories of writing for the web. To this end, you will learn to read and write in the language of the web. This means becoming fluent in image, sound, moving images, html, css, animations and word-image relationships. We will ask not only what does this media mean, but how does it work, persuade, and evoke.
- 2) Begin thinking about the web and its media from a rhetorical perspective. This class will teach you about the rhetorical situation, available means of persuasion, exigence, kairos, and how to analyze a media text rhetorically, while also producing a media text using the productive framework of rhetoric. Along with rhetoric, we will also consider the affect of media--that is, what emotions, both subtle and overt--do different media attempt to make its audience *feel*, and how does it work to accomplish this feeling.
- 3) Learn to learn. Digital media and the web are dynamic and constantly changing, so we must learn to learn its logics and methods. This is the DIY aspect of the course. As media changes, we must learn to change with it, advancing our literacy as it advances. This requires hours of time and focused concentration outside of our class. We must be constantly looking for ways to speak fluidly with our machines.

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## Materials

## Texts

The only text I am requiring for this course is the [Adobe Creative Suite](#). I guarantee that we will use the following applications: Photoshop, Dreamweaver, Soundbooth, or Audition, [Audacity](#) (free and open source), Premiere Pro, and Media Encoder. If you (1) would like increased flexibility in your workflow, or (2) you plan to continue doing digital production in the future, I would recommend you consider purchasing this software through the new [creative cloud](#). For \$19.99/month, you can "rent" the software for our class and all the design software you could ever want.

We will read and engage with many texts, but I will make PDF's for you and put them on myclasses. You must bring HARD COPIES to class. No exceptions!

We will be reading:

Sarah J. Arroyo, *Participatory Composition: Video Culture, Writing, and Electracy*  
Collin Gifford Brooke, *Lingua Fracta: Toward a Rhetoric of New Media (New Dimensions in Computers and Composition)*.

Additionally, we will be reading a combination of articles (both academic and popular), book chapters, podcasts, videos, websites, etc, to help us think about different aspects of writing for the web. Readings will be posted online or handed out in class. You are responsible for obtaining these readings (even and especially if you are absent).

We will also spend a great deal of time discussing and analyzing examples of the "texts" and media you are producing. Some of the "texts" we discuss will be examples from outside of our class, but others will be your "texts" and the "texts" of your classmates. When we workshop your writing/media in class, it will be with an eye toward how the text in question takes up the principles of rhetoric (as we learn them in class), and we will discuss potential areas for revision along these lines. Just know in advance that we will be looking as a class at everyone's writing/media at some point during the semester, and that I expect criticism to be careful (*full of care*) and constructive—that is, we must be critical, but respectful.

## Web Accounts & Technology

### **USB DRIVE / PORTABLE EXTERNAL HARD DRIVE (16G)**

This USB drive should be used exclusively for this course for backing up project files, working from the computers during class and lab hours, and handing in midterm and final projects. Please rename the drive with your last name.

### **HEADPHONES**

You are required to provide your own set of headphones or earbuds for use with the computers during in-class workshops and screenings. Please bring these to every class.

# ACCESS TO A MICROPHONE / DIGITAL AUDIO RECORDING DEVICE/ DIGITAL AND STILL CAMERAS

You will need access to a basic microphone and video camera for digital recording. Radio Shack sells a very inexpensive clip-on mic that works well, and many iPod earbuds can also be used as microphones. You may use cell phones or the built-in microphone available on most computers, but they will produce poor sound and video quality and are not recommended. Whatever you choose, make sure it is compatible with your recording device. The [Integrated Media Center](#) on campus has video and audio equipment for you to checkout. For quality production, I strongly urge you to do so.

## WEB ACCOUNTS

In order to participate in course communication and post your media projects to the web, you will need to sign up for free accounts with Instagram, [SoundCloud](#), and [Vimeo](#).

You will also need a website host. I use bluehost.com. but [x10hosting](#) is free and will work fine for our class. I would recommend using Bluehost if you plan to continue updating and using your website or if you want to pursue a job in digital media or web production. Additionally, maintaining a well-designed website will be key for each of you as you advance in your careers and schooling.

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## Policies

## ASSIGNMENTS + GRADING

Reading Responses (6 total) | 3pts/each = 18 points  
Midterm Exam on Digital Rhetoric: 10 points  
Audio documentary: proposal, outline, script + reflection: 10 points  
Video Portrait of a classmate: Proposal, Storyboard + Reflection: 10 points  
Final Website (as portfolio of your work): 10 points  
Video play: 2 points  
Audio play: 2 points  
Quizzes (5 total) | 2pts/each = 10 points  
DIY Tutorials (3 total) | 2 pts/each = 6pts  
Notetaking Week (1 week total) | 2 points  
In-class participation (including peer review and quality discussion): 20 points  
TOTAL: 100 points

A = 92 – 100 points  
A = 90 – 92 points  
B = 88 – 89 points  
B = 83 – 87 points  
B = 80 – 82 points  
C = 78 – 79 points  
C = 73 – 77 points  
C = 70 – 72 points  
D = 60 – 69 points  
F = below 60 points

# ATTENDANCE

Your attendance is mandatory.

Regular attendance in this course is required. If you miss more than 3 class meetings, you will not pass the course.

It is your responsibility to get the assignments, class notes, and course changes from a classmate if you do miss a class. It is also your responsibility to complete the missing work. In-class work cannot be made up.

I understand that things happen and you may need to miss a class because you're sick, you've missed your flight back to campus, or you have pressing personal or family issues. The policy above allows for such absences without penalty. If you need to be absent for some extraordinary reason—because of a severe accident or illness, a family emergency or death, a religious holiday or jury duty—please let me know, and we will work something out. For such absences, either prior notification or subsequent documentation will be required.

# LATE WORK

I will not accept late work. The class moves quickly and involves a lot of work. It's important you maintain pace and do not get behind. For this reason, I do not accept late work.

# Technology Etiquette Policy

This class is dedicated to thinking critically, creatively and productively about technology. This is not a heralding of a consumer relationship to technology, but a critical and intellectual relationship with our technology. Therefore, I ask that on our designated "discussion" days (or if I indicate we are having a discussion), you don't even touch the computer--no logging in, no plying its tempting keyboard, etc. If I do see you on the computer (or your iphone or ipad) without express indication, I will mark you absent for the day. I won't say anything, I will just simply mark you absent. It is imperative for you to be fully present in each moment of our course. If you're finding this difficult, you might think about why technology is so tempting and see if you can give it up for a week!

There will be much designated time for you to engage the machine--not to worry.

No phones or other itechnology either unless I specify otherwise.

# PARTICIPATION

I take participation very seriously. You make this class what it is; you are integral to our discussions, ideas, and progress.

That said, there are many ways to participate in class. The most obvious one is to contribute substantially to discussion every day, and I do expect that for most people in class, this will be the case. I expect you to speak at least once each class and to respectfully listen to me and your classmates during discussions. Your phones will be off. It might help you to think of this as a casual business meeting where you're hoping to network with colleagues and impress your boss. I reserve the right to mark you absent if you don't follow these guidelines. Participating in class also means speaking up in small group discussions and workshops, listening and taking notes attentively, and so on. If you are a quiet student and would like to talk to me about strategies for speaking up in class, please do so! I'm happy to help however I can.

Simply being present in class does not guarantee a strong participation grade (in fact, attending and occasionally contributing to discussion is equivalent to a C participation grade), but attentively contributing to our class in the ways I mentioned above, both in-person and online, does. Similarly, being inattentive or disruptive (doing other work or texting in class) or tardy will hurt your participation grade. If I see you doing other work or using your cell phone in class, I will make a note of this and your participation for that day will be marked down and you may be marked absent. I will not call you out on this in class (as I mentioned above)—it is your responsibility to pay attention to the work we are doing together every Monday and Wednesday.

## ACADEMIC INTEGRITY

All work must be composed in accordance with course instruction and guidelines regarding copyright, educational [Fair Use](#), and [Creative Commons](#) licensing practices.

Plagiarism will not be tolerated. All instances of plagiarism will result in an automatic “0” on the assignment, a full revision without credit, and a report to the Dean.

## DISABILITIES

Special Assistance: Salisbury University offers support services for students with disabilities. If you have a physical, learning, or emotional impairment that has an effect on your grades, please call Disability Support Services at 410-543-6080.

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### Course Projects in detail

[Written Assignments](#) | [Audio Doc.](#) | [Video Portrait](#) | [Website Project](#) | [Exams, Quizzes + Participation](#)

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### Written Assignments

## Reading Responses | 6 total

Throughout the term, you will be asked to compose several different kinds of reading responses—mainly creative, critical responses and rhetorical analyses. Creative, critical responses are thoughtful, creative, sometimes theoretical, writings in response to my question(s) or sometime they are of your own invention. Rhetorical analyses ask you to use the rhetorical terms from our class document (archive), the readings, and/or our discussions to rhetorically analyze an artifact. The requirements are different for each of them. We will discuss an outline for these responses in class but, generally, I would like for each response to deeply engage with the readings, demonstrate an understanding of the context for that reading, as well as speculate on possible

avenues of elaboration for that reading. The latter may include critique, but I am much more interested in responses that productively build on/from established work than responses that only seek to find fault or locate weakness.

These are always due at the **beginning of class** and will often be used as an opening into class discussion that day. They will not be accepted otherwise. They should always be at least 2-pages, double-spaced in Times New Roman 12pt font with 1 inch margins. Please creatively title them.

*Rhetorical Analyses:* should engage with one or more of the media objects we are viewing / listening to / interacting with for the assigned class period, providing a detailed “reading” of the object’s specific compositional and rhetorical elements and how you see them working toward particular rhetorical or aesthetic ends.

*Creative, Critical Responses:* should take up the prompt loosely as a point of departure; refer to specific examples from the text under examination, often doing a "close-reading;" must be proofread and spell-checked. Please end each creative, critical reading response with a thoughtful question for class discussion. Creative titles are always preferred.

## **WRITTEN REFLECTION(S) (DUE FOR EACH PROJECT) 500 words:**

This is some of the most important writing we do in our course. I read each reflection carefully and take them very seriously. For each reflection, please spend time reflecting on your digital project, the course so far, and the terms, readings, and discussions we've had in regards to the DIGITAL. What rhetorically resonates in this project? What failed? What were you trying to accomplish, but didn't? How did it change you in the process of making it? These should be polished and extremely thoughtful. They should take up key terms and concepts of the course in some aspect.

You should always be prepared to discuss your reflection papers in class.

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## **DIGITAL PROJECT 1: Public Issue Audio Documentary**

*Technology used: Audacity*

This project asks you to pitch, research, interview, draft, and edit an original 10-minute audio documentary exploring a public or community issue in Salisbury circulating around 1 inventive key word or theme (see the BLAME audio piece for ideas). Your documentary should weave together a range of sonic elements (oral interviews, voiceover commentary, field recordings, music, sound effects, etc.) that you have produced and collected to tell an original nonfiction narrative. You may use archive.org or freesound.org to find sound effects and music, but original productions are encouraged whenever possible.

You will need to collect the sound and then edit it, making it flow, giving it a beginning, middle and end, using

suspense, adding effects, etc. This piece needs to have a "so what" or what Ira Glass calls, "reflection," which we will talk about in class.

Before beginning your project, you will compose a 250-word **proposal** for your audio documentary piece, providing a rationale for: the *questions* your project will raise, the *individual(s)* your project will involve, the *methods* you will employ, the *audience* you will target, the word you wish to explore, and the *significance* of telling this story. Also layout what you imagine this project to look like at this stage--the different parts, content, etc.

After collecting your interviews and recordings, you will produce a detailed **outline** of your project, laying out the sequence, arrangement, and transitions of your narrative. For all sections that will feature your own authorial voice as voice-over (i.e. setting the scene, providing commentary, etc.), write out a verbatim **script** for your oral performance, with attention to principles of "writing for the ear." You may use your own voice and the voice of actors or other volunteers, but you must write the script.

Finally, you will compose a 500-word **reflection** on your audio composition process, discussing **(1)** your rhetorical, aesthetic and affective aims in selecting, layering, and arranging your audio content and **(2)** how your project responds to and expands upon the approaches to digital rhetoric and writing for the web that we discussed in class.

The final version will be titled and uploaded to Soundcloud and embedded in your final website.

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## DIGITAL PROJECT 2: VIDEO PORTRAIT OF A CLASSMATE

*Technology used: Adobe Premier Pro*

This project asks you to plan, storyboard, shoot, and edit a short (3- to 5-minute) digital video in which you compose a documentary portrait of your assigned classmate/partner. Drawing upon the models of video portraits we have discussed in class, your project should revolve around a central theme relevant to the person's life and the rhetorical and aesthetic decisions you make should reflect that theme. Your goal is to document that person and make us (your audience) care about who this person is. Think along the lines of missing information. Make a potrait that capture what's missing.

Before beginning your project, you will compose a 250-word proposal for your video portrait. Your proposal should provide a rationale for: the individual(s) you will involve, the questions your project will raise, the methods you will employ, the audience you will target, the feeling you wish to convey, and the significance of the theme you will take up.

Also in the planning stages, you will produce a detailed storyboard for your video, laying out sketches of at least 12 scenes with written annotations for set direction, camera movement, resources needed, etc.

While the bulk of the materials you use should be shot by you for the purposes of this assignment, you may, if you choose, source and use additional audio (music, etc.) and archival materials (photographs, etc), provided that you do so in accordance with the Fair Use Doctrine.

Finally, you will compose a 500-word **reflection** on your video composition process, discussing **(1)** your rhetorical and aesthetic aims in selecting, layering, and arranging your video content and **(2)** how your project responds to and expands upon the approaches to video documentary, rhetoric, and archiving that we discussed in

class. (3) You might consider whether you “captured” this person, whether you made him/her come alive in the medium or not. Discuss successes as well as failures.

Upload videos to your Vimeo account and embed them ( eventually) in your website.

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## DIGITAL PROJECT 3: WEBSITE (SEMESTER LONG)

*Technology used: Dreamweaver, HTML5, CSS3*

For this project, you will create a fully designed, formatted, and styled website that will serve as a creative portfolio and archive for housing all of your projects for the course and any other professional projects you'd like to preview.

This project requires you to:

- Purchase a host: (this one is free and easy to use: <https://x10hosting.com/> or [biz.nf](http://biz.nf)).
- Draft and present your **design concept**—informed by research on relevant examples—including three preliminary sketches, a final design mock-up, and a navigational plan.
- **Author** your site from scratch in **HTML5** (Hypertext Mark-up Language) and **CSS / CSS3** (Cascading Style Sheets). Please note: While you are encouraged to use a web-authoring editor, such as Adobe Dreamweaver, you may not use pre-made templates or “sand-box” web tools to produce your site.)
- Compose and edit relevant informational **text** and **images** for the site and employ a consistent design conceptualization and navigation system throughout.
- **Update** your website throughout the term, integrating feedback from in-class workshops and maintaining an up-to-date portfolio of all assignments and course projects.

*You are expected to revise and refine your website design throughout the semester and for your Final Portfolio at the end of the term. For full credit, your site should have some kind of dynamic design element (think CSS 3).*

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## Midterm Exam & QUIZZES

### Midterm Exam

At almost midterm, we will end the theory part of our course with an exam on the readings, definitions, and terms discussed so far. The class document (archive) will serve as a helpful resource for this exam.

### Quizzes

Throughout the course, there will be a total of 5 reading quizzes. Please take notes and do thorough reading to prepare for the quizzes. They are designed to help you master the course material through practice and memorization.

### In Class Assignments + Participation

Because this course is a practice-based course, and because it is helping you learn a new literacy, I have built in some very important in class assignments and exercises.

## **Notetaker & Class Document (everyone does it for 1 week)**

Starting on the very first day, I will assign 1 notetaker a week. Their role is simply to record key terms and definitions from the class discussion into our course document (and archive) during that week's class periods. This document is accessible to everyone and will offer as a useful guide for your exam, quizzes, and final written reflection of the course.

## ***DIY Tutorials (3 total)***

For each new software, you will do 1 DIY tutorial. These should provide practical instruction for the class and to the class on a particular skill or technique that is *not* covered by the in-class studio instruction or assigned tutorials but that might be useful for other students in the course. DIY tutorials can look however you'd like, as long as you teach the class 1 trick or element of the software.

## **Participation**

I take participation very seriously. YOU make this class what it is; you are integral to our discussions, ideas, and progress. That said, there are many ways to participate in class. The most obvious one is to contribute substantially to discussion every day, and I do expect that for most people in class, this will be the case. I expect you to speak at least once each class and to respectfully listen to me and your classmates during discussions. Your phones will be off. It might help you to think of this as a casual business meeting where you're hoping to network with colleagues and impress your boss. I reserve the right to mark you absent if you don't follow these guidelines. Participating in class also means speaking up in small group discussions and workshops, listening and taking notes attentively, and so on. If you are a quiet student and would like to talk to me about strategies for speaking up in class, please do so! I'm happy to help however I can. Simply being present in class does not guarantee a strong participation grade (in fact, attending and occasionally contributing to discussion is equivalent to a C participation grade), but attentively contributing to our class in the ways I mentioned above, both in-person and online, does. Similarly, being inattentive or disruptive (doing other work or texting in class) or tardy will hurt your participation grade. If I see you doing other work or using your cell phone in class, **I will mark you absent**. I will not call you out on this in class—it is your responsibility to pay attention to the work we are doing together.

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## **SCHEDULE**

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**WEEK 1: Introduction(s) || Notetaker: MATT**

## 30 Aug | Course Introduction

### IN CLASS:

- Begin Watching *RIP: The Remix Manifesto*
- Introduce notetaker and ongoing class document
- Go over syllabus

## 1 Sept | Introduction to Rhetoric

### DUE:

- **Read:** Aristotle on Ethos, [Book 1, Ch 2](#); [Book 3, CH7](#); [Book 3, CH12](#)
- Bring: A discussino question and one passage of Aristotle to share

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## WEEK 2 | Digital Rhetoric || Notetaker: Anea

### 6 Sept | Rhetoric discussion(s)

### DUE:

- **Read:** Bowdon, Melody and J. Blake Scott. "Chapter 3: A Rhetorical Toolbox for Technical and Professional Communication." Service Learning in Technical and Professional Communication. Longman, 2003. [pdf on myclasses]
- **BE PREPARED TO discuss:** rhetorical terms from Bowden & Scott: kairos (Gorgias), exigence (Bitzer), audience, discourse community, ♦available means of persuasion♦ (Aristotle), genres as social action (C. Miller), ethos, pathos, logos (Aristotle). How do these rhetorical contexts change in digital contexts?

◦

### 8 Sept | Discussion on Defining Digital Rhetoric

### DUE:

- **Read:** ["Defining and Locating Digital Rhetoric"](#) by Douglas Eyman
- **Read:** "Interface" by Collin Brooke (PDF on myclasses)
- **Read:** "The Multiple Media of Texts: How Onscreen and Paper Texts Incorporate Words, Images, and Other Media" by Anne Francis Wysocki (PDF on myclasses)
- **Write:** Reading Response #1 || [Prompt](#) (Always DUE at classtime)

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### IN CLASS

- Be prepared to discuss and talk through working definitions of digital rhetoric, new media, technorhetoric, computational rhetoric, etc.
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## WEEK 3 | Digital Rhetoric + Digital Humanities

**13 Sept | Discussion continues**

**DUE:**

- **Read:** Katherine Hayles, *How We May Think*, Chapters 1-2
- **Read:** Anne Burdick, et al., [A Short Guide to the Digital Humanities](#), from Digital\_Humanities (PDF on myclasses)
- **Read:** Jim Ridolfo and William Hart-Davidson, [Introduction](#), from Rhetoric and Digital Humanities
- **Write:** Reading Response #2 || [Prompt](#)

**15 Sept | Rhetoric & Digital Rhetoric Review || notetaker: Jamie**

**IN CLASS**

- Review Rhetorical terms from course document & Finish Watching *RIP: A Remix Manifesto*

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## WEEK 4 | Exam + Begin Digital Production

**20 Sept | Midterm (or not quite) Exam**

**IN CLASS:**

- Not-quite midterm EXAM

**22 Sept | Intro to Audio || notetaker: Kathleen**

**DUE:**

- **Read:** ["Record Your Own Audio Documentary"](#) (David Isay)
- **Listen:** [Ira Glass on Storytelling, Part 1](#)
- **Read + Listen:** [Ira Glass on Audio Documentary](#)
- **Listen:** Radiolab: [Behind the Scenes](#)
- **Read:** Radio, an illustrated guide (pdf)

- **Read:** From *Out on the Wire* "Ideas" pp 47-76 (pdf)

### **In Class:**

- **Quiz #1** on the terms from the "readings"  
In class free-writing to explore ideas for your audio documentary

## **WEEK 5 | Audio Continues**

**27 Sept | Rhetorical analysis of Audio || notetaker: Andrew**

### **DUE:**

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- **Listen:** [Superpowers!](#) (By This American Life)
- **Listen:** [Blame](#) (By Radiolab)
- **Listen:** [Flip the Script](#) (By Invisibilia)
- 
- **Write: Reading Response #3** (digital) Rhetorical Analysis of ONE of the podcasts

### **IN CLASS**

- Discussion and analysis of audio

**29 Sept | No class | Professor at a conference**

- You should be thinking and brainstorming ideas for your audio documentary

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## **WEEK 6 | Audio Cont.**

**4 Oct. | Studio + Production | notetaker: Rachel**

### **DUE:**

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- **Watch:** Adobe Audition Tutorials
- [Meet 64-bit Audition](#)
- [Compare Workflows](#)
- [Import Audio Files](#)

- [Make Selections](#)
- [Adjust Audio Levels](#)
- [Add Fades](#)
- [Record Audio](#)
- [Setting up Multitrack Sessions](#) (thru 4:50)
- **Write:** Audio Documentary proposal (upload to myclasses + 2 hard copies to class for workshop)

## IN CLASS

- **PLAY:** Creepy soundtracks (Export + upload .mp3 to myclasses)
- **Workshop:** Audio Doc. proposal

## 6 Oct | Writing for the Ear || notetaker: Lexy

### DUE:

- **Read:** From *Out on the Wire* "The Heat of their Breath: Character and Voice," pp 79-107 (pdf)
- [Read: Basic Tips](#) and [Geoffrey Nunberg's Principles](#)
- **Read:** From *Sound Reporting* "Writing for Broadcast" by Kern, pp 25-38 [on myclasses]
- **Quiz #2:** Terms/Ideas from from the reading about Writing for the Ear
- Begin collecting audio, interviewing + scripting

## IN CLASS

- Stochastity activity + writing for the ear

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## WEEK 7 | Audio Production

### 11 Oct | Studio Audio + Begin recording | Notetaker: Jeffrey P.

### DUE:

- **Watch:** [Overview of Audio Effects](#)
- **Watch:** [Apply Effects in a Multitrack Session](#)
- **DO:** DIY Audio Editing tutorial
- **Continue Collecting**, drafting, outlining your audio piece
- 

### 13 Oct | Silences, Pauses, & Voice | notetaker: Kathryn

### DUE:

- **Read:** From *Sound Reporting* "Reading on the Air," pp 132-140 [on myclasses]

- o **Listen:** “[Be Quiet: In Praise of the Pause](#)” / Biewen (*Transom*, 2011)
- o **Listen:** “[Ugly Pew](#)” / Wheeler (*Missouri Review*, 12:10)
- o **Draft:** Script and Outline for Audio Doc. [due to myclasses by 9am the day of class + 1 hard copy for workshop]

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## WEEK 8 | WORKSHOP WEEK

18 Oct |

**DUE:**

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20 Oct | **Audio Workshop | notetaker: Rebecca**

**DUE:**

- Workshopping Audio Documentary--**Roughcuts**. BE PREPARED to workshop!!

\*\*Final Draft of Audio Documentaries **due by Sunday 10/30 at midnight** | Link + Reflection to myclasses\*\*

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## WEEK 9 | Begin Video

25 Oct | **Rough draft workshop continues**

**DUE:**

- Workshopping Audio Documentary--**Roughcuts**. BE PREPARED to workshop!!
- 
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**IN CLASS**

- workshop
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\*\*Final Draft of Audio Documentaries **due by Sunday 10/30 at midnight** | Link + Reflection to myclasses\*\*

## 27 Oct | Introduction to shooting video portraits | Notetaker: Maria

### DUE:

- Read: [On the Form of the Video Essay](#)" / Freeman (*TriQuarterly*, 2012)
- 
- Watch: [Grandpa](#)" / Chen (*TriQuarterly*, 5:09)
- Watch: [That Kind of Daughter](#)" / Radtke (*TriQuarterly*, 5:50)
- Watch: [Mangoes](#)" / Bresland (*Blackbird*, 8:33)
- Write: Reading Response #4 | [Prompt](#)
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### IN CLASS

- Assign Video portrait partners
- Introduce assignment

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## WEEK 10 | Video Portraits continued

### 1 NOV | Video Production & Proposals | Notetaker: Elizabeth

### DUE:

- Watch: tutorials [Shooting Basics](#) / [Framing and Composition](#) / [Visual Grammar](#)
- Read: "[Top 10 Photography Composition Rules](#)" and "[The Photo Essay: Give It Your Best Shot](#)"
- Watch: [Amar \(All Great Achievements Require Time\)](#) / [A Brief History of John Baledessari](#) / [Odysseus' Gambit](#)
- Watch: [Every Runner has a reason](#)
- Watch: [Delivery](#)
- Watch: [Charlie](#)
- Watch: Premiere Pro Tutorials - [Interface Overview](#) | [Import Media](#) | [Select Shots](#) | [Edit to the Timeline](#) | [Refine the Edit](#) | [Add Transitions](#) | [Add and Adjust Music](#) | [Create a Video Story](#)
- Write: Video Portrait Proposal: [turn into myclasses + 1 hard copy to class for workshop]
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### IN CLASS

- Workshop proposals + STUDIO video

### 3 NOV | Production & Storyboarding | Notetaker: Lars

### DUE:

**Watch:** Premiere Pro Tutorials - [Create and Edit Titles](#) | [Apply Video Effects](#) | [Working with Keyframes](#) | [Clean up Audio with Audition](#) | [Export Video from Premiere Pro](#)

- **Compose:** Video Portrait – **Storyboard** (2 paper copies to class for workshop)
- **Read** about [Storyboards](#) - ([Click here for a storyboard template](#) - *optional*)  
**Watch:** [How to create a storyboard](#)
- **Quiz #4:** Video Production

## IN CLASS:

- Quiz #4

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## WEEK 11 | Video Portraits Continued

**8 NOV | DIY Video & Studio Play | Notetaker: Nicole**

### DUE:

- **DO:** DIY Video Production tutorial | cover something not already covered!
- 

### IN CLASS

- Concept in 60 seconds (as warmup)
- Open Studio Time

**10 NOV | NO CLASS**

### DUE (but you still have something due):

- [Video Play story sample](#) | The Bald Eagle [turn in to myclasses]
- You should be shooting and editing your video portraits!
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## WEEK 12 | Video Rough draft WORKSHOP week

**15 NOV | Video Portrait Workshop | Notetaker: Jeffrey S.**

### DUE:

Open studio day

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**17 NOV | Video Portrait Workshop continues (online) | No class**

**DUE:**

- Rough draft workshop online: you will post your link to the a discussion board on the myclasses and everyone is tasked with responding in workshop fashion to your video portrait. I will post comments as well.

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**WEEK 13 | Begin HTML/CSS**

**22 NOV | Introduction to HTML/CSS/Web Design | notetaker: Mary**

**DUE:**

- Do/read/interact with Dreamweaver tutorials:
- *Complete:* [HTMLDog HTML Beginner Tutorial](#) and W3Schools: [HTML Basic Tutorial](#) and [HTML5 Tutorial](#)
- Read: "[9 Essential Principles for Good Web Design](#)"  
[What is HTML?](#)  
[Stages of Web Design](#)  
[Understand HTML structure elements](#)  
[Insert HTML Structural Elements](#)

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**24 NOV | Thanksgiving | No class**

**DUE: Edit your Video Portraits**

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**\*\*\* Video Portraits due by 11/28: Link + Reflection to myclasses\*\*\***

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**WEEK 14 | HTML/CSS/Web Design**

**29 NOV | CSS | Notetaker: Sean**

## DUE:

- Read/interact with Dreamweaver tutorials:
  - [CSS](#)
  - [CSS page layout](#)
  - [Box Model](#)
  - [Style page elements](#)
- **Quiz #5** on html/css terms and functions | Make sure to review!

## 1 DEC | Web Design

### DUE:

- **Website**- Preliminary design concepts (hand sketches for 3 possible designs). Bring to class!
- Watch the entire chapter on [Typography](#) on Lynda.com
- **Write: Reading Response #5** | Rhetorical Analysis of a Website | Prompt:

**\*\*\*\*December 2nd | Digital Showcase 3-5pm | Downtown Art Gallery | The best student projects will present and showcase their work\*\*\*\***

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## WEEK 15 | Web Design

### 6 DEC | Web Design & Production | Notetaker: Rachel

#### DUE:

- **Website** – First two (ugly) fully-functional pages ONLINE (index and Audio doc. page) with text, link, and images, complete with external CSS.
- **Review:** [color theory](#) to find complimentary colors for your site
- **DO:** DIY WEB/Dreamweaver tutorial

### 8 DEC | LAST CLASS | Picture, Sharing, Studio Time

#### DUE:

- **Write:** Reading Response #6 || Stick a Fork in it | [Prompt](#)
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## FINALS WEEK

**15 Dec | DUE: Final Website Portfolio + your Audio Documentary + Video Portrait + 250 statement on Rhetoric**

Thank you for the semester!

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