

WHAT TO EXPECT IN THIS CLASS

(6 to 9 p.m. Wednesdays in VMMC 111, Jan. 14 - April 29, 2009)

INSTRUCTOR

Brett Oppegaard

www.brettoppegaard.com

360-521-8150 (cellular)

brett.oppegaard@gmail.com

brett@brettoppegaard.com (urgent matters)

OFFICE HOURS:

Available 30 minutes before and after each class. Also by appointment, via e-mail.

You will get a broad overview of the major perspectives related to this subject through practical exercises as well as discussion of prevalent theories. You will explore the malleable nature of texts and the intersection of communication with technology. In short, we will be experimenting with language and words and images and discovering -- in teams at times -- how oral, print and electronic delivery systems can function most efficiently and artistically.

ATTENDANCE / PARTICIPATION

Every class counts. This course meets just 15 times. Students not only are expected to be in class but also to arrive on time, stay the entire session and participate. Some of the assignments will be pass / fail components of participation (such as the MOVE lab demo). If you do them at least adequately, you are participating and get the points. If not, you don't. Because this class is primarily about ideas and thinking and sharing those thoughts, attendance and participation are highly valued and worth a large portion of the overall grade. Also, when a guest speaker comes to class, each student is expected to ask at least one informed and thought-provoking question (those who don't will be considered absent that day). One absence has no penalty. **But the second and third absences deduct 100 points each from the 200-point attendance total.** Being absent also means missing points for participation projects that day.

TEXTBOOKS? / FINALS?

No textbooks, per se / No final exam / BUT ...

We do have an anthology-like course pack of essays and chapters for you to read this term. That is available at: <http://universityreaders.com>. On that site, click on the "Student Store" button, fill out the registration form and then purchase the course pack for this class. This should be treated like a required textbook. It is your responsibility to get a copy of it and keep up with the readings.

Guide to your grade

930+	A
900-929	A-
870-899	B+
830-869	B
800-829	B-
770-799	C+
730-769	C
700-729	C-
670-699	F
630-669	F
600-629	F
599-	F

EXTRA CREDIT:

Any work *created for this class* that also gets published elsewhere, including in The VanCougur (online or print) receives 25 extra credit points (topic must be cleared in advance, 100 points maximum)

DEADLINES: Deadlines are not flexible. Late assignments will not be accepted.

SLOPPINESS WARNING

Even the most minor mistakes destroy the integrity of a piece. Details are extremely important. To emphasize this point, any assignment containing a misspelled name will receive an automatic 30 percent penalty. Each misspelled word will lower the overall score of an assignment 10 percent.

Other fundamental errors, including mistakes in grammar and punctuation, significantly will lower scores as well.

TO DO CHECKLIST

JAN. 21	Memory exercise (25 points) _____
JAN. 28	Translation exercise (25 points) _____
FEB. 4	Bond with creativity teams
FEB. 11	Quiz 1 (50 points) Life map exercise (50 points) _____
FEB. 18	Comic with/out words (25 pts) _____
FEB. 25	Work with new creativity teams
MARCH 4	Audio-only story (team) (50 points) _____
MARCH 11	Showcase proposal (25 points) _____
MARCH 18	MOVE lab demo (25 points) _____ <i>Spring Break</i>
MARCH 25	Quiz 2 (50 points) _____
APRIL 1	Showcase draft (25 points) _____
APRIL 8	Showcase (team) (150 points) _____
APRIL 15	MOVE lab demo (25 points) _____
APRIL 22	Workshop (team)
APRIL 29	Quiz 3 (100 points) Web presentation (200 points) _____
TOTAL:	_____
+ (attendance, 200 possible*)	_____
+ (extra credit)	_____
= (FINAL GRADE)	_____

* Final grade will include 200 points for attendance (100 points deducted for each missed class after one absence). This column's details are subject to change but will only do so with accompanying class notification.

OTHER IMPORTANT INFORMATION

DEPARTMENT (AND CLASS) GOALS

One of the primary goals of this department, and class, is to help students learn to "think critically about digital media and the ways humans interact and engage with them." That will be our primary focus as well as these other important departmental goals:

- * Demonstrate competency with computers for designing and distributing digital works in various media for effective human-computer interactions.
- * Synthesize media forms for multimedia contexts.
- * Understand the production and assessment of media objects.
- * Question the way digital media functions in multiple cultural contexts.
- * Recognize various forms of language processing and their implications for media authoring.
- * Appreciate the history of technological development, from local to global perspectives, and its implications for a variety of media.
- * Be practiced and capable communicators in all media.

ACADEMIC INTEGRITY / PLAGIARISM

Plagiarism (claiming another person's work as your own) and fabricating research will not be tolerated. Anyone who submits false work, violates the academic integrity policy or cheats in any other way, will fail the assignment in question and possibly the course as well as be reported to the school's administration, the Office of Student Conduct, for further discipline, including possible expulsion. Academic integrity is the cornerstone of the university and will be strongly enforced in this course. For additional information about WSU's Academic Integrity policy / procedures please contact 360-546-9781.

ASSESSMENT

A detailed assessment form will be provided for each graded component of this course to ensure our goals are aligned and expectations are met.

DISABILITY ACCOMMODATION

Accommodations may be available if you need them in order to fully participate in this class because of a disability. Accommodations may take some time to implement, so it is critical that you contact Disability Services as soon as possible. All accommodations must be approved through Disability Services, located in the Student Resource Center on the lower level of the Student Services Center 360-546-9138.

EMERGENCY NOTIFICATION SYSTEM

WSU has made an emergency notification system available for faculty, students and staff. Please register at myWSU with emergency contact information (cell, email, text, etc). You may have been prompted to complete emergency contact information when registering for classes on RONet. In the event of a building evacuation, a map at each classroom entrance shows the evacuation point for each building. Please refer to it. Finally, in case of class cancellation campus-wide, please check local media, the WSU Vancouver web page and/or <http://www.flashalert.net/>. Individual class cancellations may be made at the discretion of the instructor. Each individual is expected to make the best decision for their personal circumstances, taking safety into account.

METHODOLOGY

This course will offer its material in a combination of hands-on activities, small and large group sessions, one-on-one interactions, independent study and lectures. It also will require students to work efficiently and effectively together in teams.

Course bibliography

Chapters from various texts (no more than three chapters from any one source) and academic articles will be used in this course, anthology style, instead of a specific textbook.

This will help give students a wider breadth of knowledge of the subject, introduce more perspectives and allow more flexibility. These sources, of course, would be worthwhile to read in full as well.

Here is a list of the featured materials:

Kenneth Burke, *Language as Symbolic Action*, University of California Press, 1966, pp. 3-24.

Ludwig Wittgenstein, *Philosophical Investigations*, Prentice Hall, 1973, pp. 2-38.

Jan Baetens, "Illustrations, Images and Anti-Illustrations," in *Eloquent Images*, edited by Mary E. Hocks and Michelle R. Kendrick, MIT Press, 2003, pp. 179-199.

Selections from *Audio Culture*, edited by Christoph Cox and Daniel Warner, Continuum Press, 2004, pp. 55-58, 65-81, 94-97.

N. Katherine Hayles, *Writing Machines*, MIT Press, 2002, pp. 4-45.

W. Daniel Hills, *The Pattern on the Stone*, Basic Books, 1998, pp. 1-19.

John Berger, *Ways of Seeing*, BBC and Penguin Books, 1990, pp. 7-34.

Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media*, MIT Press, 2000, pp. 21-50.

Eduardo Kac, *Telepresence and Bio Art*, The University of Michigan Press, 2005, pp. 3-58, 127-135.

Janet H. Murray, *Hamlet on the Holodeck*, Free Press, 1997, pp. 97-124 and Notes.

CELL PHONES / PAGERS:

Reserve use of electronic devices for breaks; otherwise, they will be confiscated until the end of class.

GENERAL DISCLAIMER:

Dates, assignments and other information contained in this syllabus could change with the flow of the class. Therefore, I reserve the right to make alterations.