**Seminar in Rhetoric:**

**Pop Culture and New Media**

**Spring 2019**

**ENGL 80703**

**3 Credits**

**Scharbauer 4015**

**W 4 – 6:40p**

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**Response Time:** 1-2 business days

# Description

Popular culture is so broad a topic as to be nearly useless as a definitional term. However, it’s also where we may find our work most applicable as scholars of literature and rhetoric. This seminar is an attempt to get you comfortable in uncharitable waters.

The course will begin with an overview of key terms: cultural studies, media, genre, etc. We will spend the rest of the semester proceeding through a series of media (video games, comics, television, music, film, tabletop games, blogs) and genres (SF, Fantasy, Afrofuturism, Superheroes, Sports, Cyberpunk, hip-hop), while also introducing new key terms like fan studies and transmedia. This course is in no way a historical survey. We will dip here and there, more interested in current trends in pop culture studies than in its entire historical arc.

The course will deal explicitly with issues of race, gender, and sexuality in popular culture as well as their intersections.

# CRES

Comparative race and ethnic studies encourages students to critically examine racial and ethnic identities as an essential step in becoming ethical citizens and leaders in today’s global community. In addition to examining the experiences of marginalized communities in the U.S. and beyond, students explore race and ethnicity as active social, political, historical and cultural processes and use race and ethnicity as categories of analysis across time and space.

**Comparative Race and Ethnic Studies Graduate Certificate**

A Graduate Certificate in Comparative Race and Ethnic Studies (CRES) is available to TCU graduate students as a supplement to existing master’s and doctoral degrees programs. Comparative Race and Ethnic Studies (CRES) critically examines race and ethnicity as an essential step in becoming ethical citizens and leaders in today’s global community. It is an academic and community-oriented program that values respect, inclusiveness, creative expression, dialogue, engagement, inquiry, and academic excellence.  The certificate recognizes a student’s intensive engagement with issues in Race and Ethnic Studies in the context of her/his regular disciplinary graduate work. A Graduate Certificate in CRES signifies a TCU graduate student has adequately demonstrated a commitment to the CRES program’s mission and demonstrated competencies in its learning outcomes. Students may also add a supplemental Concentration in Research and/or Pedagogy.

This course fulfills two outcomes for the CRES Graduate Certificate:

1. Students will learn to critically and comparatively analyze the constructions of race and ethnicity and their effects on global society at the graduate level.

The course readings and discussions confront issues surrounding race and ethnicity throughout the semester, beginning with early readings on whiteness and appropriation and leading in to more detailed discussions of themes around blackness (with three weeks on afrorealism, -futurism, -pessimism) and native studies ("Decolonization is not a Metaphor"). That covers the more theoretical conversations, but we continue those conversations while reading, playing, watching, and listening to cultural works created by people from a variety of backgrounds. There are three hiphop albums on the syllabus, a selection of afrofuturist literature (including comics, film, and podcasts), an indigenous cyberpunk video game, and three Japanese visions of cyberpunk in three different media (a video game, a manga, and an anime). Finally, the Minor Literature Presentation assignment requires that each student identify work by someone from a marginalized group that acts as the voice for that group in a major literature. While this assignment does not prescribe that it must deal with race, many students focus on it for their presentation.

3. Students will develop cultural competency in initiating and engaging in informed dialogues about race and ethnicity within the classroom and beyond.

The course includes inclusive pedagogy tools, particularly the "Tips for Dealing with Controversy in the Classroom" and "Establishing Brave Spaces" techniques. While integrated it into my own pedagogy, I also take time to reflect on that pedagogy with students, all of whom are or are preparing to become teachers. I give them the same handouts I received and we talk about how they can use those techniques in their own teaching.

# Grading

**Grading Scale (+/-)**

| Grade | Score |
| --- | --- |
| A  | 94-100 |
| A- | 90-93 |
| B+ | 87-89 |
| B | 84-86 |
| B- | 80-83 |
| C+ | 77-79 |
| C | 74-76 |
| C- | 70-73 |
| D+ | 67-69  |
| D | 64-66 |
| D- | 60-63 |
| F | 0-59 |

This class will employ a version of contract grading. Following Asao Inoue’s guidelines, this course puts a value on your labor. I did this by assigning point values to the work, separating assignments into primary readings (watching a TV show, reading a novel), secondary readings (reading a book or article about popular culture), and practice (giving a presentation, submitting a paper). I’ve then set a minimum for each category (roughly 60% completion for the readings and 100% for the practices). That means you get to choose which readings you will skip. Also, it means there will typically be a critical mass of students who’ve read the material we’ll be discussing each week so that our discussions can be productive. For the secondary readings, scores are roughly 10 points per hour of reading. For the primary readings, scores are roughly 3 points per hour of reading/viewing (my thought is that because these things are fun, they feel less like work). I’m assuming that to “listen” to an album means to hear it three times through. Your mileage may vary.

As you may know, graduate students almost always get As. Therefore, the default “minimum” in each point category is an A. There is a great deal of space above that minimum because graduate students often do superb work. It’s certainly possible to do less than the minimum, but I don’t expect it to be happening. In terms of the practices (papers, presentations, etc.) this means you’re getting an A simply for fulfilling the assignment. It doesn’t have to be perfect. However, you do have to complete all of those assignments.

During the last few weeks of class, we’ll be reading primary and secondary readings that you assign. That means you will be getting points in the practice category for assigning two readings and points in the other categories for when you read the pieces other people assign. You will assign one article-length secondary reading (worth 10 points of reading) and half-hour to an hour-long piece of primary reading (worth 5 points of reading).

I realize this all sounds needlessly complex, but I’m hopeful that it will be straightforward when you’re actually completing the assignments. I will devise a simple honor system for answering which readings you’ve completed each week, and that will give you a running total in each category.

# Scores

## Secondary

|  |  |  |
| --- | --- | --- |
| Text | Date | Pts |
| Benjamin, “The Work of Art in the Age of Its Mechanical Reproducibility” | Jan 23 | 10 |
| Adorno and Horkheimer, “The Culture Industry” | Jan 23 | 10 |
| Miller, “Genre as Social Action” | Jan 23 | 10 |
| McLuhan, *The Medium is the Massage* | Jan 23 | 20 |
| Deleuze and Guattari “What is a Minor Literature?” | Jan 23 | 10 |
| Galchen and Holmes, “What Distinguishes Cultural Exchange from Cultural Appropriation?” | Jan 30 | 5 |
| Ahmed, “Declarations of Whiteness” <http://www.borderlands.net.au/vol3no2_2004/ahmed_declarations.htm>  | Jan 30 | 15 |
| Milazzo, “On White Ignorance, White Shame, and Other Pitfalls in Critical Philosophy of Race”  | Jan 30 | 10 |
| Moore, “Resolving the Tensions Between White People’s Active Investment in Racial Inequality and White Ignorance: A Response to Marzia Milazzo” | Jan 30 | 10 |
| Fraley, “I Got a Natural Skill . . . : Hip-Hop, Authenticity, and Whiteness” | Feb 6 | 10 |
| Dissect podcast | Feb 6 | 5 |
| Levine, *Forms* | Feb 6 | 60 |
| Safiya Umoja Noble: <https://www.youtube.com/watch?v=UXuJ8yQf6dI&feature=youtu.be> | Feb 6 | 5 |
| Mittel, Complex TV | Feb 13 | 60 |
| *Spilling Eve* Podcast | Feb 13 | 25 |
| Freeman and Taylor-Ashfield, “‘I read comics from a feministic point of view’: Conceptualizing the transmedia ethos of the *Captain Marvel* fan community” | Feb 13 | 10 |
| <https://www.washingtonpost.com/news/the-intersect/wp/2014/10/14/the-only-guide-to-gamergate-you-will-ever-need-to-read/> | Feb 20 | 5 |
| <https://www.theguardian.com/technology/2016/dec/01/gamergate-alt-right-hate-trump> | Feb 20 | 5 |
| Shaw, “Do You Identify as a Gamer?” | Feb 20 | 10 |
| Parisi, “Game Interfaces as Disabling Infrastructures” | Feb 20 | 5 |
| Bogost “Video Games Are Better Without Stories” <https://www.theatlantic.com/technology/archive/2017/04/video-games-stories/524148/>  | Feb 20 | 5 |
| *Not Your Mama’s Gamer* post, “A Dream of Embodied Experience: On Ian Bogost, Epistemological Gatekeeping, and the Holodeck”: <http://www.nymgamer.com/?p=16363> | Feb 20 | 5 |
| Burrill, “Queer Theory, the Body, and Video Games” | Feb 27 | 5 |
| Nakamura, “Queer Female of Color: The Highest Difficulty Setting There Is? Gaming Rhetoric as Gender Capital” | Feb 27 | 5 |
| Lethem, Jonathan. “The Squandered Promise of Science Fiction.” | Feb 27 | 5 |
| Robertson, “Meatpunk Manifesto” <https://hthr.itch.io/meatpunk-manifesto>  | Feb 27 | 2 |
| Tuck and Yang “Decolonization is not a Metaphor” | Mar 6 | 10 |
| <https://waypoint.vice.com/en_us/article/qva8p7/1870-reclaims-a-cyberpunk-future-from-colonial-wreckage>  | Mar 6 | 2 |
| <https://www.eurogamer.net/articles/2018-09-25-saving-punk-from-cyberpunk>  | Mar 6 | 2 |
| Bell, “Racism Is Here to Stay: Now What?” | Mar 20 | 10 |
| Ramler, Mari. “Beyoncé’s Performance of Identification as a Diamond” | Mar 20 | 10 |
| *The Read* Podcast | Mar 20 | 10 |
| <http://msmagazine.com/blog/2018/05/04/sister-outsider-sister-citizen-unpacking-afrofuturism-janelle-monaes-dirty-computer/> | Mar 27 | 2 |
| <https://www.them.us/story/janelle-monaes-dirty-computer-delivers-a-black-feminist-and-queer-vision-of-freedom>  | Mar 27 | 2 |
| <https://medium.com/black-feminism/janelle-mon%C3%A1e-reclaiming-the-history-of-the-future-5c621ebaad7d>  | Mar 27 | 2 |
| Munkholm, “Promises of Uncertainty: A Study of Afrofuturist Interventions into the Archive”  | Mar 27 | 10 |
| Sexton, “Afro-Pessimism: The Unclear Word” | Apr 3 | 10 |
| Hartman and Wilderson, “The Position of the Unthought” | Apr 3 | 10 |
| Student selected secondary readings (x11) | April | 110 |
|  |
| Total Points | 489 |
| Minimum Points | 300 |

## Primary

|  |  |  |
| --- | --- | --- |
| Assignment | Date | Points |
| Wu-Tang *Enter the Wu-Tang* | Jan 30 | 10 |
| Robert Johnson, selections | Jan 30 | 2 |
| Lamar, *DAMN* | Feb 6 | 10 |
| Killing Eve | Feb 13 | 25 |
| *Killing Eve* podcast selection | Feb 13  | 10 |
| Quinn, *Depression Quest* | Feb 20 | 5 |
| *Celeste* | Feb 20 | 30 |
| *Blade Runner.*  | Feb 27 | 10 |
| *Extreme Meatpunks Forever* | Feb 27 | 10 |
| GENDERWRECKED | Feb 27 | 10 |
| *Nier: Automata* | Feb 27 | 60 |
| *Akira* (manga) | Mar 6 | 40 |
| *Bartkira* (web comic) | Mar 6 | variable |
| *Akira* (anime) | Mar 6 | 10 |
| *Cyberpunk Red* | Mar 6 | 20 |
| *1870* [*https://gabymon.itch.io/1870*](https://gabymon.itch.io/1870)  | Mar 6 | 10 |
| *Cyberpunk 2077* video | Mar 6 | 3 |
| *Horizon Zero Dawn* | Mar 6 | 60 |
| *Insecure* (seasons 1-3) | Mar 20 | 50 |
| *Shuri* 1-5 - Okafur, Marvel Comics (read on their app?) | Mar 27 | 20 |
| Monae, Dirty Computer | Mar 27 | 10 |
| Jemisin, How Long ‘Til Black Future Month? | April 3 | 60 |
| Student selected secondary readings (x11) | April | 55 |
|  |
| Total Points | 520~ |
| Minimum Points | 300 |

## Practice

|  |  |  |
| --- | --- | --- |
| Assignment | Date | Points |
| Minor Lit  | Feb 13-27 | 3 |
| Short analytical interpretive paper | Mar 6 | 5 |
| Proposal for seminar paper | Mar 20 | 3 |
| Selecting readings for class | Mar 27 | 1 |
| Seminar Paper draft 1 | April 3 | 10 |
| Revise and resubmit letter | April 10 | 1 |
| Seminar Paper revisions | April 17 | 3 |
| Conference Paper draft | May 1 | 3 |
| FanExpo Participant Observation | May 3 | 2 |
| Conference Presentation | May 8 | 3 |
|  |
| Total Points | 34 |
| Minimum Points | 34 |

Top of Form

Bottom of Form

# Assignments

## Minor assignments

Throughout the semester you’ll do a variety of responses to readings and other minor assignments. Most of these are mentioned in the schedule, but no doubt some will be created because of class discussions. They will all be graded at the same weight.

## Major Assignments

### Minor Literature Presentation

Early on in the semester you will offer a 10-15 minute presentation covering a minor literature of popular culture. We will base our understanding of what a minor literature is on Deleuze and Guattari and our class discussion. You will select a popular culture tradition that is not part of the US mainstream canon and present it to the class. The presentation should cover the basic history of the tradition as well as its current movements. The presentation should discuss the cross currents between it and more mainstream movements. At least five minutes should be a prepared presentation and at least five minutes should be left for a discussion that you lead, having prepared discussion questions beforehand.

Some possible traditions: Feminist Comix, K-Pop, Queer Zines, Trans YouTube videos, Afrofuturist Fan Fiction, Chilean *Dōjinshi* (fan-made manga)– the more specific, the better.

### Short analytical interpretive paper

For this assignment, you will select a piece of popular culture that we did not read for class and make an interpretive argument about it based on a close analysis of its genre, form, and historical context. The paper should be roughly 1000-1500 words and should include at least non-textual features (images, audio, etc) from the object being critiqued. Think of this as a close reading assignment where the thing being read isn’t necessarily literature. This paper can be repurposed as a part of your seminar paper and conference presentation.

### Seminar Paper

This is the quintessential assignment of a graduate seminar. You will produce a seminar paper of publishable quality of roughly 7000-8000 words (the actual word count should be determined by the target journal). You are encouraged to consider creating a multimodal essay as your seminar paper and targeting a journal that would accept such a submission (*Kairos, Itineration, Enculturation, Digital Humanities Quarterly,* and many others would be appropriate for such submissions). Please list at the top of the paper the journal or journals (no more than three) at which you are aiming.

You will submit a 500-word proposal by March 20 and bring in an article from your target journal by March 27th. Two weeks before the seminar paper is due (April 3), you will send a draft of your paper to an assigned peer in the class. You are responsible to respond to your peer's essay with a 500-600 word revise and resubmit letter (constructive criticism, ideas, possible new avenues for exploration, etc.) before class on April 10). You will use these letters to improve your seminar paper.

### Conference presentation (Final Exam Period, May 12 at 11:30-2:00)

You will give a 10-minute presentation of *some* of the material from your seminar paper. This will involve selecting a section, modifying it a bit, adding new material, etc. You will turn in a script on May 1. One page equals roughly two minutes of speaking time (depending on speaker), so keep this in mind. Scripts should be roughly three or four pages, double-spaced, but this is up to you. The key is that you can deliver it within the timeframe. After looking at the proposals, I will group you into panels by topic. Each panel will last about 45 minutes, including time for questions. You should use visuals to create a dynamic and engaging presentation. We will discuss conference presentation practices in class.

# Schedule

Week 1, Jan 16: Lectury Overview, intro to concepts

Week 2, Jan 23: Play the Hits!

Benjamin, “The Work of Art in the Age of Its Mechanical Reproducibility”

Adorno and Horkheimer, “The Culture Industry”

Miller, “Genre as Social Action”

McLuhan, *The Medium is the Massage*

Deleuze and Guattari “What is a Minor Literature?”;

Week 3, Jan 30: Appropriation and Whiteness

Wu-Tang *Enter the Wu-Tang*

Robert Johnson

Galchen and Holmes, “What Distinguishes Cultural Exchange from Cultural Appropriation?”

Ahmed, “Declarations of Whiteness” <http://www.borderlands.net.au/vol3no2_2004/ahmed_declarations.htm>

Milazzo, “On White Ignorance, White Shame, and Other Pitfalls in Critical Philosophy of Race”

Moore, “Resolving the Tensions Between White People’s Active Investment in Racial Inequality and White Ignorance: A Response to Marzia Milazzo”

Week 4, Feb 6: Reclaiming formalism

Levine, *Forms*

Safiya Umoja Noble: <https://www.youtube.com/watch?v=UXuJ8yQf6dI&feature=youtu.be>

Lamar, *DAMN*

Fraley, “I Got a Natural Skill . . . : Hip-Hop, Authenticity, and Whiteness”

*Dissect* April 20, 2017 <https://www.stitcher.com/podcast/city-scout/dissect/e/49901224>

Guest: Brandon Manning

Week 5, Feb 13: Transmedia Storytelling and Fan Studies

Mittel, “Complex Television” <http://mcpress.media-commons.org/complextelevision/>

Freeman and Taylor-Ashfield, “‘I read comics from a feministic point of view’: Conceptualizing the transmedia ethos of the *Captain Marvel* fan community”

Killing Eve

*Killing Eve* podcast “Spilling Eve”

**ML1**

Week 6, Feb 20: Sad Games and politics

Quinn, Depression Quest

Celeste

<https://www.washingtonpost.com/news/the-intersect/wp/2014/10/14/the-only-guide-to-gamergate-you-will-ever-need-to-read/>

<https://www.theguardian.com/technology/2016/dec/01/gamergate-alt-right-hate-trump>

Shaw, “Do You Identify as a Gamer?”

Bogost “Video Games Are Better Without Stories” <https://www.theatlantic.com/technology/archive/2017/04/video-games-stories/524148/>

*Not Your Mama’s Gamer* post, “A Dream of Embodied Experience: On Ian Bogost, Epistemological Gatekeeping, and the Holodeck”: <http://www.nymgamer.com/?p=16363>

Parisi, “Game Interfaces as Disabling Infrastructures” <http://analoggamestudies.org/tag/disability-studies/>

*Blade Runner*. Viewing party.

Guest: Tyler Dukes

**ML2**

Week 7, Feb 27: Cyberpunk: meat

**Location Change: Scharbauer 3004 for the first half of class**

*Extreme Meatpunks Forever*

Robertson, “Meatpunk Manifesto” <https://hthr.itch.io/meatpunk-manifesto>

*GENDERWRECKED*

*Nier: Automata*

Burrill, “Queer Theory, the Body, and Video Games”

Lethem, Jonathan. “The Squandered Promise of Science Fiction.”

Nakamura, “Queer Female of Color: The Highest Difficulty Setting There Is? Gaming Rhetoric as Gender Capital” <https://adanewmedia.org/2012/11/issue1-nakamura/?utm_source=rss&utm_medium=rss&utm_campaign=issue1-nakamura>

*Akira* – viewing party?

*Bartkira* [*http://www.bartkira.com/*](http://www.bartkira.com/)

*Akira*

**ML3**

Guest: Jim Creel: publishing pop culture scholarship

Week 8, Mar 6: Cyberpunk: skin

Tuck and Yang “Decolonization is not a Metaphor”

*1870* <https://gabymon.itch.io/1870>

*Cyberpunk 2077* video <https://www.youtube.com/watch?v=vjF9GgrY9c0>

*Horizon Zero Dawn*

Hall, “Cultural Identity and Diaspora”

Coleman, “Race as Technology”

<https://waypoint.vice.com/en_us/article/qva8p7/1870-reclaims-a-cyberpunk-future-from-colonial-wreckage>

<https://www.eurogamer.net/articles/2018-09-25-saving-punk-from-cyberpunk>

*Cyberpunk Red* – game night?

Guest: Saffyre Falkenberg

**ML4**

**Due: Short analytical interpretive paper**

SPRING BREAK

Week 9, Mar 20: Afrorealism

 *Insecure* (seasons 1-3)

Bell, “Racism Is Here to Stay: Now What?”

Ramler, Mari. “Beyoncé’s Performance of Identification as a Diamond”

*The Read* (podcast) “Lilac Lemonade” <https://soundcloud.com/theread/lilac-lemonade>

**Due: proposal for seminar paper**

Week 10, Mar 27: Afrofuturism/Africanfuturism

*Shuri* 1-5 - Okafur, Marvel Comics (read on their app?)

*Black Panther*

Monae, Dirty Computer

<http://msmagazine.com/blog/2018/05/04/sister-outsider-sister-citizen-unpacking-afrofuturism-janelle-monaes-dirty-computer/>

<https://www.them.us/story/janelle-monaes-dirty-computer-delivers-a-black-feminist-and-queer-vision-of-freedom>

<https://medium.com/black-feminism/janelle-mon%C3%A1e-reclaiming-the-history-of-the-future-5c621ebaad7d>

Munkholm, “Promises of Uncertainty: A Study of Afrofuturist Interventions into the Archive”

Guest: Tricia Jenkins

**Due: submit selections for student assigned readings**

Week 11, April 3: Class Cancelled

**Due: Seminar Paper draft 1**

Week 12, April 10: Afropessimism

Jemisin, *How Long ‘Til Black Future Month?*

Jemisin, “[How Long ‘Til Black Future Month?”](http://nkjemisin.com/2013/09/how-long-til-black-future-month/)

Hartman and Wilderson, “The Position of the Unthought”

Sexton, “Afro-Pessimism: The Unclear Word”

Guest: Alexis McGee

**Due: revise and resubmit letter**

Week 13, April 17: Horror

Raw on Netflix

Get Out Film by Jordan Peele

Stephen King's Thinner (Movie)

The Next Reel Podcast - Raw <https://thenextreel.com/trailer-rewind/raw/>

Westin, “Get out: Jordan Peele. That Sinking Feeling.”

Guerrero, Lisa. “Can I Live? Contemporary Black Satire and the State of Postmodern Double Consciousness.”

Fahy (2017)

**Due: Seminar paper final**

Week 14, April 24: Gender, Sexuality, Bodies

Inside Amy Schumer

Works by Ana Mendieta

Moonbathers (2016) -- Delain

Commentsbycelebs Podcast

Tully (2017)

Muñoz, “The Sense of Watching Tony Sleep” (attached)

Muñoz, ["Ephemera as Evidence"](http://liu.xplorex.com/sites/liu/files/Publications/MunozEphemera.pdf%22%20%5Ct%20%22_blank)

Muñoz ["Ghosts of Public Sex"](https://nyuskirball.org/wp-content/uploads/2018/04/Mu%C3%B1oz-Ghosts-of-Public-Sex-Utopian-Longings-Queer-Memories.pdf%22%20%5Ct%20%22_blank)

Nordstrom and Herz (2013)

Duboff, “[For These Two, Tracking Celebrities on Instagram Is a Full-Time Job](https://www.vanityfair.com/style/2018/06/comments-by-celebs-instagram-account-emma-diamond-julie-kramer)”

Feeley, “Gossip as News: On Modern U.S. Celebrity Culture and Journalism”

Week 15, May 1: Too Clever by Half

Undertale by Toby Fox

BUFFY! (selected episodes)

Marvel's Luke Cage on Netflix

Roswell, New Mexico

Speight, “[Undertale's crazy success proves gamers are ready for feminism, queer romance, and progressive values](https://www.gameskinny.com/2oxox/undertales-crazy-success-proves-gamers-are-ready-for-feminism-queer-romance-and-progressive-values)”

Smith, “[Conversations With Myself: On Undertale's Universal Appeal](https://www.rockpapershotgun.com/2015/10/15/conversations-with-myself-on-undertales-universal-appeal/)”

Buttsworth, “‘BiteMe’: Buffy and the penetration of the gendered warrior-hero”

Head, “[Buffy the Vampire Slayer was a feminist parable for everyone – including me](https://www.theguardian.com/commentisfree/2017/mar/10/20-buffy-vampire-slayer-feminist)”

Blackmon, “‘Be Real Black For Me’: Lincoln Clay and Luke Cage as the Heroes We Need”

Shackelford, “[Luke Cage is Complicated Afrofuturism](http://ashleighshackelford.com/articles/2017/1/28/luke-cage-is-complicated-afrofuturism)”

Ransom, [“‘Luke Cage’ Wasn’t Black Enough to Be a Classic](https://www.vice.com/en_us/article/evw3x4/luke-cage-wasnt-black-enough-to-be-a-classic)”

“Running in Place” and Den of Geek articles on Roswell.

**Due: Conference paper draft 1**

May 3: field trip to Fan Expo

Final, May 8: Conference presentations

# Course Policies

## Attendance and Tardiness

Attendance in this class is expected. Please let me know about any upcoming absences ahead of time when possible. Please show up to class on time and ready to work.

## Class Enrichment

*I cannot emphasize this enough*: Learning any new skill requires an active engagement on the part of the learner; therefore, class participation is a critical component of the course. While some lecture will be necessary to establish necessary contexts and to propose reading strategies, most of the learning needs to come from lively discussion and a certain degree of daring and play. Get involved early and often. The class will surpass expectations if you do; it will be miserable if you don’t.

## Late Work

Unless **previous** arrangements are made, late work is not accepted.

## Safe Zone

My goal is for each student to feel comfortable and able to connect with course content and classroom discussion. Please know that I welcome, affirm, and celebrate persons in the LGBTQIA communities of Texas Christian University. (LGBTQIA stands for Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual, Ally). I will not allow homophobic comments in class, and will strive to use inclusive language. For more information please consult: <http://www.allies.tcu.edu/training.asp>.

## Netiquette: Communication Courtesy Code

All members of the class are expected to follow rules of common courtesy in all email messages, discussions, and chats. If I deem any of them to be inappropriate or offensive, I will forward the message to the Chair of the department and appropriate action will be taken, not excluding expulsion from the course. The same rules apply online as they do in person. Be respectful of other students. Foul discourse will not be tolerated. Please take a moment and read the[basic information about netiquette](http://www.albion.com/netiquette/) (<http://www.albion.com/netiquette/>).

Participating in the virtual realm, including social media sites and shared-access sites sometimes used for educational collaborations, should be done with honor and integrity. This site provides [guidance on personal media accounts and sites](http://www.uh.edu/policies/social-media/#UH%20Students%20who%20maintain%20personal%20media%20sites) (<https://tinyurl.com/PersonalMedia>).

## Email

Only the official TCU student email address will be used for all course notification. It is your responsibility to check your TCU email on a regular basis.

## Academic Misconduct

Academic Misconduct (Sec. 3.4 from the [TCU Code of Student Conduct](https://tcu.codes/code/index/3-prohibited-conduct/3-4-academic-misconduct/)): Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are listed in detail in the [Undergraduate Catalog](http://tcu.smartcatalogiq.com/current/Undergraduate-Catalog/Student-Policies/Academic-Conduct-Policy-Details). Specific examples include, but are not limited to:

* **Cheating**: Copying from another student’s test paper, laboratory report, other report, or computer files and listings; using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; collaborating with or seeking aid from another student during a test or laboratory without permission; knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; substituting for another student or permitting another student to substitute for oneself.
* **Plagiarism**: The appropriation, theft, purchase or obtaining by any means another’s work, and the unacknowledged submission or incorporation of that work as one’s own offered for credit. Appropriation includes the quoting or paraphrasing of another’s work without giving credit therefore. I may use Turnitin for plagiarism detection.
* **Collusion**: The unauthorized collaboration with another in preparing work offered for credit.
* **Abuse of Resource Materials**: Mutilating, destroying, concealing, or stealing such material.
* **Computer misuse**: Unauthorized or illegal use of computer software or hardware through the TCU Computer Center or through any programs, terminals, or freestanding computers owned, leased or operated by TCU or any of its academic units for the purpose of affecting the academic standing of a student.
* **Fabrication and falsification**: Unauthorized alteration or invention of any information or citation in an academic exercise. Falsification involves altering information for use in any academic exercise. Fabrication involves inventing or counterfeiting information for use in any academic exercise.
* **Multiple submission**: The submission by the same individual of substantial portions of the same academic work (including oral reports) for credit more than once in the same or another class without authorization.
* **Complicity in academic misconduct**: Helping another to commit an act of academic misconduct.
* **Bearing False Witness**: Knowingly and falsely accusing another student of academic misconduct.

## TCU Online: Our Learning Management System

Getting Started with TCU Online

* Access via my.tcu.edu > Student Quick Links > TCU Online
OR
Login at the following [website](http://d2l.tcu.edu) ([http://d2l.tcu.edu](http://d2l.tcu.edu/)). Enter your TCU network credentials (the same you use for MyTCU).
* For information about logging into TCU Online, view these [instructions](http://tcuonline.tcu.edu/kb/how-do-i-log-in/) (<http://tcuonline.tcu.edu/kb/how-do-i-log-in/>).
* If you have not yet taken the TCU Online Student Orientation Tutorial, please do so now. To access it, click on the "Student Orientation Tutorial" on your home page. Follow the instructions in the course.
* Technical requirements for using the system – specifications list: <https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

Getting Help with TCU Online

If you experience any technical problems while using TCU Online, please do not hesitate to contact the D2L HELP DESK. They can be reached by phone or chat 24 hours a day, 7 days a week, 365 days a year.

Phone: 1-877-325-7778
Chat: Chat is available within TCU Online in the Help menu on the navigation bar.

If you are working with the helpdesk to resolve a technical issue, make sure to keep me updated on the troubleshooting progress.

If you have a course-related issue (course content, assignment troubles, quiz difficulties) please contact me.

Personal Settings & Notifications for TCU Online

As a student, you should set up your account settings, profile, and notifications. To do this you will login to TCU Online and select your name on the top right of the screen. You can upload a photo of yourself and add personal information to your profile. In the notifications area, you can add your phone number to receive text messages when grades are given as well as reminder texts for upcoming assignments and quizzes.

Recommended Apps for Use with TCU Online: Pulse & Binder

[Pulse](https://www.d2l.com/products/pulse/) is a phone app which gives you access to the course calendar, assignments, grades, and announcements. This app provides a graph that can help you manage your time. Based on the number of assignments and events on the course calendar for your classes, the graph will display busy times for class work in the upcoming week. You can use this app to manage your daily workload. Students can download Pulse from the Google Play or Apple Store. Students can learn more and download Pulse here: <https://www.d2l.com/products/pulse/>.

[Binder](https://www.d2l.com/products/binder/) is an app used to select, save, and read course content outside of TCU Online (aka offline). For example, if you are traveling for a school activity—such as a sporting event or competition—you would use the Binder App to select course content you want to read while on the bus and without Wi-Fi access. Binder is available in a web version and iPad/Android app version. Select this link to learn more about Binder: <https://www.d2l.com/products/binder/>. Content such as video and audio files and links are not compatible with Binder.

## Support for TCU Students

### Campus Offices

* Brown-Lupton Health Center (817-257-7863)
* Campus Life (817-257-7926, Sadler Hall 2006)
* Center for Academic Services (817-257-7486, Sadler Hall 1022)
* Center for Digital Expression (CDeX) (817-257-7350, Scharbauer 2003)
* Mary Couts Burnett Library (817-257-7117)
* Office of Religious & Spiritual Life (817-257-7830, Jarvis Hall 1st floor)
* Student Development Services (817-257-7855, BLUU 2003)
* Transfer Student Center (817-257-7855, BLUU 2003)
* Veterans Services (817-257-5557, Jarvis Hall 219)

### The Center for Writing

The William L. Adams Center for Writing provides writing assistance to all TCU students.  Writing specialists and peer tutors are available for one-on-one tutorials from 8 to 5 p.m. Monday through Friday in on the 4th floor of Reed Hall. Drop-ins are welcome, but students may also make an appointment by calling 817-257-7221.

### New Media Writing Studio

The NMWS is available to students working on new media assignments. The computers in that space have all the software (especially the Adobe suite) that you will need for this class. The Studio’s staff is also available to help you with your projects. I will refer to the resource sections in the Studio’s website ([www.newmedia.tcu.edu](http://www.newmedia.tcu.edu)) throughout the course. You can also view the Studio’s weekly schedule by going here: [www.newmedia.tcu.edu/weekly.html](http://www.newmedia.tcu.edu/weekly.html).

## Anti-Discrimination and Title IX Information

### Statement on TCU’s Discrimination Policy

TCU prohibits discrimination and harassment based on age, race, color, religion, sex, sexual orientation, gender, gender identity, gender expression, national origin, ethnic origin, disability, predisposing genetic information, covered veteran status, and any other basis protected by law, except as permitted by law. TCU also prohibits unlawful sexual and gender-based harassment and violence, sexual assault, incest, statutory rape, sexual exploitation, intimate partner violence, bullying, stalking, and retaliation. We understand that discrimination, harassment, and sexual violence can undermine students’ academic success and we encourage students who have experienced any of these issues to talk to someone about their experience, so they can get the support they need. [Review TCU’s Policy on Prohibited Discrimination, Harassment and Related Conduct or to file a complaint](https://titleix.tcu.edu/title-ix/): <https://titleix.tcu.edu/title-ix/>.

### Statement on Title IX at TCU

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep any information your share private to the greatest extent possible. However, I have a mandatory reporting responsibility under TCU policy and federal law and I am required to share any information I receive regarding sexual harassment, discrimination, and related conduct with TCU’s Title IX Coordinator. Students can receive confidential support and academic advocacy by contacting TCU’s Confidential Advocate in the Campus Advocacy, Resources & Education office at (817) 257-5225 or the [Counseling & Mental Health Center](https://counseling.tcu.edu/) at <https://counseling.tcu.edu/> or by calling (817) 257-7863. [Alleged violations can be reported to the Title IX Office](https://titleix.tcu.edu/student-toolkit/) at <https://titleix.tcu.edu/student-toolkit/> or by calling (817) 257-8228. Should you wish to make a confidential report, the Title IX Office will seek to maintain your privacy to the greatest extent possible, but cannot guarantee confidentiality. Reports to law enforcement can be made to the Fort Worth Police Department at 911 for an emergency and (817) 335-4222 for non-emergency or TCU Police at (817) 257-7777.

## Statement of Disability Services at TCU

Disabilities Statement: Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the [Coordinator of Student Disabilities Services in the Center for Academic Services](http://www.acs.tcu.edu/disability_services.asp) located in Sadler Hall, room 1010 or <http://www.acs.tcu.edu/disability_services.asp>. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations.

Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. *Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator*. [Guidelines for documentation](http://www.acs.tcu.edu/disability_documentation.asp) may be found at <http://www.acs.tcu.edu/disability_documentation.asp>.

Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.