

EDPX 2200 Cultures in Emergent Digital Practices

Winter 2013 | <http://mysite.du.edu/~treddell/courses-2200.htm>

EDPX 2200: Cultures of Emergent Digital Practices

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Tues & Thur, 12:00-1:50pm | Sturm Hall 434

Professor: Trace Reddell, Emergent Digital Practices

Office Hours: Thursday 2:00-2:50pm and by appt. | Office: Sturm 216B

Email: reddell@du.edu | Web: <http://www.du.edu/~treddell/>

Catalog Description: This course explores the many ways technology has shaped and been shaped by our various cultures, from the local to the global. The course offers in equal parts a history of emergent practices; a theory of how and why new technologies and practices continue to emerge; and an extrapolation of possible futures and trends for the continued imagining and unfolding of technologies and practices to come. This course provides an historical and theoretical foundation for critical thinking and creative ideas in the EDP major. Reading, writing, critical analysis, and synthesis of new ideas will be key components. No prerequisites. (4.000 Credit hours)

This class introduces digital media through a variety of disciplinary lenses and emerging conceptual practices. The class emphasizes critical work being done in media theory & cultural studies, art, pop culture, media anthropology, and science fiction studies. Class sessions will combine lectures, discussion and student-led presentations.

The class fulfills and EDP Foundations requirement.

Required Texts

(available in the DU Bookstore)

Henry Jenkins, *Convergence Culture* (NYU 2008)

Hiroshi Yamamoto, *The Stories of Ibis* (Haikasoru 2010)

Other required readings and other media posted on the class website.

Class Schedule

Please see the class website: <http://mysite.du.edu/~treddell/courses-2200.htm>

Final (June 03, 2014): final due by 2pm

Course Objectives

Through a combination of reading, research, writing, and creative work, this class will foster your ability to:

- 1) To discuss specific cultural artifacts in order to describe a contemporary development in the current use, application, and/or creative practice of emerging digital media and practices.

- 2) To accurately describe relevant technical details and apply these details to meaningful cultural discussions.
- 3) To situate cultural artifacts within larger critical and theoretical contexts, including the social, political, psychological, philosophical, spiritual, and speculative.
- 4) To integrate different approaches to writing and media production in ways that will demonstrate your understanding of the nature and obligations of the critical voice.

Learning Outcomes

You will demonstrate achievement of these goals through:

1. Short written assignments.
2. A creative project in the media of your choice.
3. A live audiovisual performance.
4. A longer written final.

Assignments

Detailed assignment sheets will be delivered throughout the quarter.

Resource Review 1 (15%)

Resource Review 2 (15%)

Cut-up / Remix / Mashup (15%)

Live Web Audiovisual Mix (15%)

Final Proposal (10%)

Final (30%)

General Policies

Technology

While you are not required to purchase the software that you may use for this class, not having the software is no excuse for failing to complete your projects. It is your responsibility to work out times when you can use the EDP labs or to make other arrangements for doing your work. It is your responsibility to adhere to all rules regarding the use of the EDP labs and equipment.

Laptops and Peripheral Devices

Laptops are permitted as long as you are staying on task. I prefer to keep the classroom and lecture hall free from distractions, so please do not use your cell phones or instant messaging device in the class.

Disabilities / Medical Accommodation

If you qualify for academic accommodations because of a disability or medical issue please submit a Faculty Letter to me from **Disability Services Program (DSP)** in a

timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities/medical issues. DSP is located on the 4th floor of Ruffatto Hall, 1999 E. Evans Ave.; 303.871. 2372/ 2278 / 7432. Information is also available on line at <http://www.du.edu/disability/dsp>; see the *Handbook for Students with Disabilities*.

Email Policy

1. If you cannot see me during my office hours, please email me to set up an appointment. I try to accommodate appointments within two school days.
2. I read and reply to email once a day and usually do not read or reply to email after 5 PM or weekends.
3. Your questions about assignments should be addressed in class or during office hours. Please do not expect “zero-hour” clarification of assignments via email. I typically will not reply to emails regarding course matters (assignment requirements or due dates, readings, etc.) that are the result of your unexcused absences or lack of attention to course instruction.

Attendance and Participation

Attendance of all class sessions is mandatory and expected. Students are expected to attend during any workshop or working sessions. After two absences (excused for documented illness or school-related travel), each additional unexcused absence will result in a 10% reduction of your final grade in the class. Missing 5 or more classes (half of the classes in a quarter) will result in a failed grade. In such cases, documentation for major illness or other extenuating circumstances may allow accommodation if you request a late withdrawal or incomplete if you choose to take the class again. Failure to have work ready by its due date constitutes an absence and may result in failure of the project.

Grade Scale

A = 95-100%; A- = 90-94% = generally, this grade is reserved for those works that surpass expectations. The grade recognizes:

- sophisticated critical writing and editing skills;
- incorporation of multiple, different concepts and techniques with excellent results;
- outstanding use of source materials, research analysis, and synthesis of own content;
- written work contributes greatly to understanding of primary works from various cultural and theoretical perspectives;
- consistently original and substantial contributions to class discussions and workshops.

B+ (85-89%); B (80-84%); B- (75-79%) = meets and in some areas exceeds expectations and criteria. The grade recognizes:

- very effective critical writing and production skills;
- incorporation of multiple, different concepts and techniques, usually with very good outcomes;
- original use of source materials, research analysis, and synthesis of own content;

- written work contributes to deep listening and understanding of primary works from various cultural and theoretical perspectives;
- frequent original or substantial contributions to class discussions and workshops.

C+ (70-74%); C (65-69%); C- (60-64%) = fulfills all requirements. The grade recognizes:

- satisfactory critical writing and production skills;
- a tendency to stick to a one or two familiar concepts and techniques;
- a reliance on untreated source materials, lack of research analysis, and little synthesis of own content;
- written work states the obvious and does little to contribute to understanding of primary works from various cultural and theoretical perspectives;
- infrequent or rushed and unpolished contributions to class discussions and workshops.

D+ (55-59%); D (51-54%) = fails to fulfill some requirements. The grade recognizes:

- less than satisfactory critical writing and production skills; 1
- sticks to one key concept or production technique;
- a reliance on untreated source materials, lack of research analysis, and no synthesis of own content;
- written work is insubstantial and fails to contribute to understanding of primary works from various cultural and theoretical perspectives;
- rushed and unpolished contributions to class discussions and workshops, and some inability to keep up with the schedule.

F (0-50%) = fails all requirements. The grade recognizes:

- an inability to master anything more than basic critical writing and production skills;
- an inability to incorporate multiple concepts and techniques;
- an over-reliance on source materials;
- written work is incomplete and poorly developed in terms of its contribution to understanding of primary works from various cultural and theoretical perspectives;
- lack of contributions to class discussions and workshops, and failure to keep up with schedule.

Plagiarism

I expect all assignments to represent the outcomes of your own critical thinking and production efforts. A student found to have plagiarized another's work – that is, represented someone else's written word or other media production efforts as your own – will receive an F for the course, and I will report the matter to the AHSS Dean's office and the Office of Community and Citizenship Standards.