

ENG6810-19Spring 0001

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Spring, 2019 ENG 6810 0001: Texts & Technology Theory

TCH 108, 6:00 – 8:50 PM Wednesdays

Professor Barry Mauer & Professor Jonathan Beever

- Mauer Office: Trevor Colbourn Hall 236B Department
- Mauer Office Hours: W 4:00-6:00
- Email: bmauer@ucf.edu (<mailto:bmauer@ucf.edu>).

- Beever Office: PSY 236 (Philosophy)
- Beever Office Hours: W 4:00-6:00
- Email: jonathan.beever@ucf.edu (<mailto:jonathan.beever@ucf.edu>).



Course Overview

ENG 6810 Theories of Texts and Technology

Catalog Description: *Introduces general theoretical concepts as a basis for the advanced study of Texts and Technology.*

Here is a shortcut to the [course schedule](#).

Key Objectives

- Learn how to read theoretical works and begin to develop and justify a theoretical “toolbox” for future T&T work, including exams and dissertation.
- Engage in scholarly analysis of course texts and their position in interdisciplinary fields of discourse.
- Improve interpretation, writing, and argumentation skills with regard to theoretical concepts.
- Survey modern critical theory and its relationship to texts, technology, and society.

Required Texts

- Ulmer, Gregory [Internet Invention: From Literacy to Electracy](#). New York: Pearson, 2002.
- [Course Packet](#)
- [Handouts](#)

Key Texts from T&T Core Reading List (<https://tandt.cah.ucf.edu/curriculum/candidacy-exam/>) Used in Class (in our online course packet)

- Anderson, Benedict *Imagined Communities: Reflections on the Spread and Origin of Nationalism*. London: Verso, 1983.
- Barthes, Roland *Image, Music, Text*. New York: Hill and Wang, 1977.
- Baudrillard, Jean *Simulacra and Simulation*. Ann Arbor: University of Michigan Press, 1994.
- Benjamin, Walter "The Work of Art in the Age of Mechanical Reproduction."
- Birkerts, Sven *Changing the Subject: Art and Attention in the Internet Age*. Minneapolis: Graywolf Press, 2015. (on order)
- Foucault, Michel *The Order of Things*. New York: Vintage Books, 1994.
- Lessig, Lawrence *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. Penguin Books, 2009.
- Ulmer, Gregory [Internet Invention: From Literacy to Electracy](#). New York: Pearson, 2002.

Projects

- **Widesite (Final Project), 200 points.** Students will go through a series of exercises in Ulmer's *Internet Invention* "designed to produce a wide image organizing their creative imaginations" (Ulmer, xiii). Since I don't expect you to know yet what a widesite is or how to make one, each week a group of students will add to our understanding of widesite by making a presentation to the class. Each week, you should follow the directions in Gregory Ulmer's *Internet Invention: From Literacy to Electracy* to produce another piece of your widesite. You will then have all the necessary pieces to assemble your widesite by the end of the semester. Your widesite must contain a significant javascript component and must be directed towards publication in an academic journal or platform.
- **Presentation (Group Project - Various due dates), 2@50 points each = 100 points.** Each week, a group of students will present to the class. Every presentation has the same purpose - to answer this questions; "What is a widesite and how do I make one?" Assessment is determined by how well you've thought through the problem posed by the assignment, how you've used the assigned readings for the week to help answer the question, and how creative you are in presenting it to the class. Time can be used to facilitate discussion, present a powerpoint or multimedia work, do an interpretive dance, etc. The time available for each group is 50 minutes.
- **Annotated Bibliography (Various due dates), 2@50 points each = 100 points.** Each week, a group of students will produce annotations of readings in the course packet assigned for that week. The annotations should be like this - <https://guides.library.cornell.edu/annotatedbibliography> (<https://guides.library.cornell.edu/annotatedbibliography>) - but longer and more detailed and should discuss the relevance of the readings to the widesite project. Each student is responsible for producing two annotations during the course of the semester. In other words, annotate at least one reading from the course packet each time your group comes up in the rotation. These annotations will be archived and available to the class as a whole. *N.B.:* *Dan Cox suggests:* To better help organize the annotated bibliography assignment, I'm suggesting that we use a Zotero group. If you have an account, you will need to log in and then visit the link I've provided below. (You will need an account to join.) Through adding entries to the group, everyone who is part of it will gain them at the same time. This allows for easy sharing of sources (and even notes!) through using the website or program. Once you are part of a Zotero group, you are "subscribed" to it. <https://www.zotero.org/groups/2273473/spring2019-eng6810-annotated-bibliography/> (<https://na01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.zotero.org%2Fgroups%2F2273473%2Fspring2019-eng6810-annotated-bibliography%2F&data=02%7C01%7CJonathan.Beever%40ucf.edu%7C4e7bd2490e9c41a0dfb508d676961378%7Cbb932f15ef3842ba91fc3c59d5dd1f1%7C0%7C>)
- **Mock Grant Proposal (midterm project - due week 8), 100 points.** Students, working in their groups, will use the **PIVOT** (<https://pivot.cos.com/>) database to find 3-5 funding opportunities that might be applicable to a proposed project of their choice and submit a list annotated with a brief description of how their research applies. Using Dr. Karen's Foolproof Grant Template--<https://theprofessorisin.com/2011/07/05/dr-karens-foolproof-grant-template/> (<https://theprofessorisin.com/2011/07/05/dr-karens-foolproof-grant-template/>)--students will write a grant proposal that locates a proposed project of their choice (though related to course materials) in a scholarly context, explains what they will do and why it matters, and attempts to persuade the reader that funding them will advance knowledge.
- **Fantasy Committee (due week 9), 100 points.** In the spirit of Fantasy Football, "draft" 3 T&T faculty members for your committee by looking for those who share similar research interests as you via the T&T website. You'll then read at least one academic article written by each member and create a short presentation (8-10 minutes) explaining why those professors would be appropriate to help guide you toward your degree.
- **Tracery Theorist Twitter Bot (due week 14) 15 points extra credit.** For this project, you will demonstrate your understanding of code syntax, variables, and substitutions through crafting an original theory-inspired Twitter bot using Tracery. Follow the directions in this module to build your bot, then use the course readings as inspiration to guide a more complex grammar. Assignments will be graded based on experimentation and play with either the language or code, depending on your own experience and interests

Key Technology Objectives

- Develop basic understanding of JavaScript. This objective will build on the experience with HTML/CSS in the introductory course. As a scripting language, JavaScript is the "action" for the web – it allows front-end dynamic experiences. In theory, it can be introduced alongside relevant methods such as critical code studies, software studies, and platform studies.

Detailed Course Description

"The dilemmas of the practical world are fundamentally resistant to policies that neglect the human question." Gregory Ulmer, *Internet Invention*, 2

In this course, we will address "emergent problems," which are problems that arise in our current historical moment. These include problems affecting the environment (the 6th extinction, overconsumption, climate change), human society (authoritarianism, propaganda, fake news), public health (pollution, guns, drugs), civil rights (novel attacks on voting rights, reproduction rights, minorities), and the economy (growing inequality, high speed trading, etc.). These are also "wicked problems," which means they are resistant to resolution. What can we do? Or, should we accept that it is already too late? Should we mock those who are concerned (as Alfred Jarry did)? You will address a problem using our theories as methods.

Gregory Ulmer's book, *Internet Invention*, serves as the textbook for this course. Other assigned readings will help us to position this work and to help us make sense of it. Because Ulmer's work is so critical, and is also somewhat difficult to understand, you might benefit by looking into additional online resources by and about Ulmer.

Ulmer Resources

- <http://konsultexperiment.com/> (<http://konsultexperiment.com/>)
- <https://johncraigfreeman.wordpress.com/ulmer-tapes/> (<https://johncraigfreeman.wordpress.com/ulmer-tapes/>)
- <http://www.youtube.com/user/floridagreg/videos> (<http://www.youtube.com/user/floridagreg/videos>)
- <http://users.clas.ufl.edu/glue/> (<http://users.clas.ufl.edu/glue/>)
- <http://textshopexperiments.org/> (<http://textshopexperiments.org/>)

- http://kairos.technorhetoric.net/praxis/tiki-index.php?page=Electracy_Archive (http://kairos.technorhetoric.net/praxis/tiki-index.php?page=Electracy_Archive)

This seminar is a survey of modern critical theory and its relationship to the arts, technology, and to social and political shifts, and it invites us to participate in the invention of electracy -- a social-machinic apparatus to support wellbeing in the digital age.

It puts T&T theory in context by exploring its relationship to the modernist and postmodernist movements across the arts. It treats these movements as a set of practices: aesthetic or formal strategies applied to poetry, novels, manifestoes, paintings, films, music, games, software, and essays. Thus, sections of this course will focus on cultural questions and the relationship of the arts to mass media and modern politics. Formal practice is not everything, however; we are also concerned with style.

In his autobiography, Roland Barthes observed that

Many (still unpublished) avant-garde texts are uncertain: how to judge, to classify them, how to predict their immediate or eventual future? Do they please? Do they bore? Their obvious quality is of an intentional order: they are concerned to serve theory. Yet this quality is a blackmail as well (theory blackmailed): love me, keep me, defend me, since I conform to the theory you call for; do I not do what Artaud, Cage, etc. have done? --But Artaud is not just "avant-garde"; he is a kind of writing as well; Cage has a certain charm as well . . . But those are precisely the attributes which are not recognized by theory, which are sometimes even execrated by theory. At least make your taste and your ideas match. (*Roland Barthes*, 54)

While providing an introduction to some of the central ideas in contemporary theory, this course will assume that such theory is "a kind of writing as well"--in other words, that such works experiment as much with the style of "the essay" as they do with the ideas of "criticism." Thus, the texts we read will serve as sources for assignments asking you to invent new ways of writing (broadly defined).

Course Goals

1. Students need help to enter into academic and professional discourse communities. My teaching aims to help you enter these communities by integrating four knowledge areas: literacy, critical thinking, self-knowledge, and citizenship.
- **Literacy** is more than the ability merely to read and write; it is also the ability to read reality and to interpret the "instrument panels" that tell us about it. At the university level, literacy means the ability to communicate within academic and professional communities using specialized discourses. Such work requires new habits of reading and writing, habits that do not come easily or naturally for most people. Ulmer used to remind me that a pencil was probably the cheapest technology a person could buy but the most expensive to learn to use effectively. I focus on improving each student's abilities regardless of his or her skills on the first day of class.
- **Critical thinking** is the ability to assess the merits of an idea or text. It requires skills in analysis and interpretation. Analysis describes what type a text is, how it functions, details its elements and explains how it achieves its effects. Interpretation declares what a text means, what its major themes are, and what morals or lessons the reader should draw from it. When students become adept at these skills, they are ready to assess the merits of ideas, including their own.
- **Self-knowledge** lies at the origins of scholarly learning, beginning with the Delphic Oracle's instruction to Socrates: "Know thyself!" Self-knowledge is the process of creating an inventory of one's thoughts and behaviors, discovering one's values, and checking for congruence. By studying literature, we explore different ways of being in the world.
- **Citizenship** is a process of engagement with the world, one that balances empowerment with humility. It begins with an understanding of self, of groups, of traditions, and of actions and their consequences. The citizenship process is similar to the self-knowledge process. It entails examination of a group's values and its beliefs and behaviors. Again, theory and the arts are agents for understanding what it means to have responsibility, power, and limitations in our own place and time.

By integrating these four areas, you will gain a sense of confidence about your place in academic and professional worlds. You will have the ability to find, evaluate, and use information. Below are additional goals of the course.

2. To train you to work in the field of Texts and Technology.
3. To identify the formal and stylistic features of a variety of texts.
4. To identify the methods of composition practiced by the producers of such.
5. To experiment with modernist and postmodernist methods in our own writing in order to experience it for For instance, it is one thing to come across someone else's work that seems merely *strange*. It is quite another to take up Shklovsky's challenge to defamiliarize an object by *making it strange*.
6. To write persuasively about the "how" and "why" of critical and theoretical work, particularly your own. Each act of composition, even in theory and criticism, involves developing the "rules of the game," a set of constraints about what is and isn't allowed. You will learn to explain and justify the rules of the game for your own.
7. To create a bridge between criticism and practice, as numerous modernist authors and artists like Mallarmé and Breton tried to do. In other words, criticism is not separate from the concerns of artists; it has its own compositional principles and is open to invention. Occupy criticism!
8. To learn how to read and incorporate elements from difficult works, including experimental texts, theories that account for such texts' methods and meanings, and written accounts of complex historical events in your own.
9. To learn about the recent movements in context by exploring the transformational ideas and events of the past 180 years, including the triumph of science over religion, the invention of photography, audio recording, and the cinema, the rise of modern cities, the emergence of trains and automobiles, the arrival of mechanized warfare, the theories of Marx and Freud, Feminism and Structuralism, the rise of Taylorist economies, which include liberal democracies and fascist and communist states, and the rise of cognitive capitalism, which we are living through now. The historical context supplies the problems that our theorists and authors address, provides them with means for addressing those problems, and allows them access to markets that had not previously been available.

10. To enter and understand the changing theoretical discourse surrounding evolving platforms, and engage with the interdisciplinary skillset required to make a meaningful study of technology.

Grading

Note: Students will work in groups for all projects except the "Fantasy Committee" Project and the final "Widesite"

Fantasy Committee Project	1@100 points	100 points
Presentation (group project)	2@50 points each	100 points
Bibliographic Annotations (group project)	2@50 points each	100 points
Mid-term grant proposal (group project)	1@100 points	100 points
Widesite Project	1@200 points	200 points
TOTAL		600 points

Beliefs and Attitudes Surveys	2@10 points each	20 points extra credit
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Course Grades

A = 558-600	A- = 540-557	B+ = 522-539
B = 498-521	B- = 480-497	C+ = 462-479
C = 438-461	C- = 420-437	D+ = 402-419
D = 378-401	D- = 360-377	F = Below 360

Course Policies

- Classroom Behavior: Proper classroom behavior is expected at all Students must follow UCF standards for personal and academic conduct as outlined in The Golden Rule. As a matter of common courtesy, please arrive on time prepared to stay for the entire class. Proper classroom conduct also entails creating a positive learning experience for all students; therefore, sexist, racist, homophobic, or other derogatory remarks will not be tolerated. My top priority is to provide a safe environment for learning.
- Your participation in class discussions is **required** and is expected at each and every class meeting. This is a discussion-based, student-centered class; it only works if you, the student, take responsibility for your learning by showing up prepared and engaged. Full preparation means you have read the assigned material and wrote or thought about it and you have brought your course materials to class with you.
- Attendance is crucial because of the vital role discussion plays in this You will drop your grade a whole letter for every two unexcused absences. Absences will be excused in cases of emergency or for prior arrangements. You must contact me ASAP once you know you will be absent.
- Make-up work is available at the professor's discretion for excused absences only. No make-up work will be given for unexcused absences. Students are responsible for raising the issue of make-up work with the professor.
- Late assignments will lose 30% of the total possible points per class meeting after due date.
- All work is to be done individually unless otherwise noted by the instructor.
- All written work must be proofed. Incomplete work will be returned.
- Responses to emails may take up to three days, especially on weekends. Please be patient.
- Complaints about assignment grades should be discussed with me within two weeks after posting of project grades.
- Plagiarism and Cheating: All work that you submit for this class must be your own, and it must be written exclusively for this course. Also, any sources consulted for your writing must be properly cited. "Rewriting," in which a student consults a source, changes a few words, and presents the ideas as his/her own, is plagiarism. Plagiarism and cheating of any kind on an examination, quiz, or assignment will result at least in an "F" for that assignment and may also lead to an "F" for the entire course. Plagiarism and cheating subjects a student to referral to the Office of Student Conduct for further action. See the UCF Golden Rule (<http://www.goldenrule.sdes.ucf.edu/>), (<http://www.goldenrule.sdes.ucf.edu/>). I will adhere to the highest standards of academic integrity, so please do not expect me to change your grade illegitimately or to break rules.
- Disability Accommodation: The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Rm. 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2216.

Standards for Written Work

- An "A" text is It presents sophisticated and significant critique and is guided by a meaningful argument. It contains the required elements of the assignment, is written in an engaging style, is arranged in a logical manner, is memorable, and is visually appealing. It is free of mechanical errors.
- A "B" text is It contains all required elements of the assignment. It is generally above average in terms of the criteria mentioned above, but falls short of excellence in one or more category. It has few mechanical errors.
- A "C" text is It contains all required elements of the assignment. It is generally average in terms of the major criteria listed above. It has some mechanical errors.
- "D" work is It does not include the required elements of the assignment and it falls below average in terms of one or more of the major criteria.
- "F" work fails in terms of one or more of these

Schedule

Week 1: Wednesday, January 9: Introduction / Grammarology

Assign groups

Week 2: Wednesday, January 16: Problem / Theory / Method / Poetics

1. Scranton, Roy. "Learning to Die in the Anthropocene" [15 pages]
 2. Turner, Fred. "Machine Politics: The Rise of the Internet and a New Age of Authoritarianism" [6 pages]
 3. Latour, Bruno. "Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern" [24 pages]
 4. Ulmer, Gregory. Introduction to *Electracy* (also includes more pages of questions and responses to Ulmer's text, if you are interested) [5 pages]
 5. *Plato. Phaedrus* [40 pages]
 6. Nietzsche, Friedrich. Selections [34 pages]
 7. Ulmer, Gregory. *Internet Invention: Introduction and Part I (Career Discourse: Mystory)* [45 pages] To read a cleaner version of this essay, but one that doesn't have the questions and answers with his readers, click [here](https://wids2016.files.wordpress.com/2016/02/ulmerintro.pdf) .(<https://wids2016.files.wordpress.com/2016/02/ulmerintro.pdf>).
 8. Javascript module 1: [Creating and Using Variables](#) [4 pages]
- Total: 173 pages

Group 1 presentation – What is a widesite and how do I make one?

Week 3: Wednesday, January 23: Apparatus

1. Althusser, Louis. Ideology and Ideological State Apparatuses [42 pages]
2. Brecht, Bertolt. The Modern Theater Is the Epic Theater [10 pages]
3. Foucault, Michel. *The Order of Things* Preface and Chapter 1 (*Las Meninas*) [30 pages]
4. Agamben, Giorgio. "What Is an Apparatus?" [24 pages]
5. Ulmer, Gregory. "The Apparatus of Attractions" [12 pages]
6. Ulmer, Gregory. *Internet Invention: Introduction and Part I (Career Discourse: Image)* [27 pages]
7. Javascript module 2: [Data Types and Arrays](#) [3 pages]
 - Total: 148 pages
8. Extra Credit: Beliefs and Attitudes Survey (10 points)

Group 2 presentation – What is a widesite and how do I make one?

Week 4: Wednesday, January 30: Procedure

1. Breton, André. "Manifesto of Surrealism (1924)" [25 pages]
2. Ulmer, Gregory. "CATTt." (13 pages)
3. Bogost, Ian. "Procedural Literacy: Problem Solving with Programming, Systems, & Play" [5 pages]
4. Peterson, James. "Is a Cognitive Approach to the Avant-Garde Perverse?" [20 pages]
5. Hauptmann, Deborah. "Introduction: Architecture & Mind in the Age of Communication and Information" [32 pages]
6. Ulmer, Gregory. *Internet Invention: Part 2 (Family Discourse: Home & Family)* [24 pages]
7. Javascript module 3: [Functions](#) [5 pages]
 - Total: 124 pages

Group 3 presentation – What is a widesite and how do I make one?

Week 5: Wednesday, February 6: Family

1. Freud, Sigmund. "Recommendations to Physicians Practicing Psychoanalysis," "On Beginning the Treatment (Further Recommendations on the Technique of Psychoanalysis I)," "The Forgetting of Proper Names," and "The Dream Work." (42 pages)
2. Banks, Russell. "*Bambi: A Boy's Story*" [5 pages]

3. Griffin, Susan. Excerpt from *A Chorus of Stones: The Private Life of War* [17 pages]
4. Turkle, Sherry. "No need to call" Excerpt from *Alone Together* [25 pages]
5. Leiris, Michel. "The Sacred in Everyday Life" [8 pages]
6. Ulmer, Gregory. *Internet Invention: Part 2* (Family Discourse: Cosmogram) [28 pages]
7. Javascript module 4: [Objects](#) [3 pages]
 - Total: 128 pages

Group 4 presentation – What is a website and how do I make one?

[Week 6: Wednesday, February 13: Entertainment](#)

1. Ray, Robert. *A Certain Tendency*, chapters 1&2 [73 pages, accounting for pictures you can't really see]
2. Garber, Marjorie. *Vested Interests* [40 pages]
3. Dyer, Richard. *Stars* [32 pages] (pages 89-131)
4. Ulmer, Gregory. *Internet Invention: Part 3* (Entertainment Discourse: Interface Impressions) [29 pages]
5. Javascript module 5: [Document Object Model](#) [3 pages]
 - Total: 177 pages

Group 5 presentation – What is a website and how do I make one?

[Week 7: Wednesday, February 20: Cyberpidgin](#)

1. [Swearingen, C. Jan. "Dialogue and Dialectic: The Logic of Conversation and the Interpretation of Logic"](#) [26 pages]
2. Wollen, Peter. "Out of the Past: Fashion / Orientalism / The Body" [28 pages]
3. Caudillo, Diane Elizabeth. "Prayers to the Orishas: A Look at Santería" [17 pages]
4. Ulmer, Gregory. *Internet Invention: Part 3* (Entertainment Discourse: Cyberpidgin) [24 pages]
5. Javascript module 6: [Conditional Statements](#) [7 pages]
 - Total: 102 pages

Group 1 presentation – What is a website and how do I make one?

[Week 8: Wednesday, February 27: History / Mock Grant proposal Due](#)

1. Anderson, Benedict. *Imagined Communities: Reflections on the Spread and Origin of Nationalism*. Introduction through Chapter 4. [65 pages]
2. White, Hayden. "The Value of Narrativity in the Representation of Reality." [24 pages]
3. Noble, David F. "The New Adam" and "The New Eden." (33 pages)
4. Ulmer, Gregory. *Internet Invention: Part 4* (Community Discourse: History [School]) [29 pages]
5. Javascript module 7: [Loops](#) [4 pages]
 - Total: 155 pages

Group 2 presentation – What is a website and how do I make one?

[Week 9: Wednesday, March 6: Fantasy Committee Assignment Due](#)

- **Fantasy Committee.** In the spirit of Fantasy Football, "draft" 3 T&T faculty members for your committee by looking for those who share similar research interests as you via the T&T website. You'll then read – and briefly annotate (150 words each) - at least one academic article written by *each* member (so three total annotations) and create a short presentation (8-10 minutes) explaining why those professors would be appropriate to help guide you toward your degree.

Week 10: Wednesday, March 13: Spring Break

[Week 11: Wednesday, March 20: Street](#)

1. Ginzburg, Carlo. "Morelli, Freud and Sherlock Holmes: Clues and Scientific Method." [35 pages]
2. Buck Morss, Susan. "The Flaneur, the Sandwichman, and the Whore: The Politics of Loitering" (34 pages)
3. Long, Richard A. "Louis Armstrong and African-American Culture" [17 pages]
4. Ulmer, Gregory. *Internet Invention: Part 4* (Community Discourse: Bar [Street]) [34 pages]
5. Javascript module 8: [Advanced: Working with Tracery](#) [4 pages]
 - Total: 121 pages

Group 3 presentation – What is a widesite and how do I make one?

[Week 12: Wednesday, March 27: Emblems](#)

1. Rose, Gillian. "Introduction" and "Chapter 1: Researching Visual Materials: Towards a Critical Visual Methodology" from *Visual Methodologies: An Introduction to the Interpretation of Visual Materials* [33 pages]
2. Eisenstein, Sergei. "Word and Image." (63 pages)
3. Ray, Robert. "Snapshots: The Beginnings of Photography" [13 pages]
4. Benjamin, Walter "The Work of Art in the Age of Its Technological Reproducibility" (you can read the introduction or skip to page 19 for the essay) [24 pages]
5. Ulmer, Gregory. *Internet Invention: Part 5 (Emblems of Wide Scope: Emblems)* [32 pages]
6. Javascript module 9: [Advanced: Web Development with jQuery](#) [9 pages]
 - Total: 174 pages

Group 4 presentation – What is a widesite and how do I make one?

[Week 13: Wednesday, April 3: Spectacle and Value](#)

1. Adorno, Theodor. "On Popular Music" [16 pages]
2. Barthes, Roland. "The Photographic Message," "Rhetoric of the Image," and "The Third Meaning." [54 pages]
3. Debord, Guy. "The Commodity as Spectacle" [5 pages]
4. Baudrillard, Jean. "Simulacra and Simulation" (you can skip the intro if you'd like) [19 pages]
5. Bratton, Benjamin "The Black Stack" [10 pages]
6. Ulmer, Gregory. *Internet Invention: Part 5 (Emblems of Wide Scope: The Ideal of Value)* [21 pages]
7. Javascript module 10: [Advanced: Using Command-Line and Server-Side JavaScript with NodeJS](#) [6 pages]
 - Total: 131 pages

Group 5 presentation – What is a widesite and how do I make one?

[Week 14: Wednesday, April 10: Syncretism / Creating a Twitter Bot](#)

1. Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*, part I. [114 pages]
2. Birkerts, Sven. "On or About." Excerpt from *Changing the Subject: Art and Attention in the Internet Age*. [24 pages]
3. Ulmer, Gregory. *Internet Invention: Conclusion (Culture War or Syncretism)* [26 pages]
4. Complete assignment for [Tracery Theorist Twitter Bot](#) [15 points, extra credit]. For an extra challenge, add images to your bot: [Project Challenge: Adding Images](#).
 - Total: 164 pages

[Week 15: Wednesday, April 17: Widesite Workshop](#)

Anastasia Salter visits to discuss JavaScript

1. Widesite workshop
2. Extra Credit: [Beliefs and Attitudes Survey](#) (10 points)

Finals Week: Wednesdays, April 24: [Final Widesite Projects](#) due

Course Summary:

Date	Details	
Wed Jan 9, 2019	 Participation Quiz (https://webcourses.ucf.edu/courses/1289494/assignments/5886593)	due by 11:59pm
	 Presentation 1 (https://webcourses.ucf.edu/courses/1289494/assignments/5886605)	due by 11:59pm
Fri Jan 11, 2019	 Introductions (https://webcourses.ucf.edu/courses/1289494/assignments/6041249)	due by 11:59pm
Mon Jan 14, 2019	 Week 1 Course Introduction / Grammatology (https://webcourses.ucf.edu/courses/1289494/assignments/6041247)	due by 11:59pm
Wed Jan 16, 2019	 Week 2: Wednesday, January 16: Problem / Theory / Method / Poetics (https://webcourses.ucf.edu/courses/1289494/assignments/5886595)	due by 11:59pm
	 Annotated Bibliography 1 (https://webcourses.ucf.edu/courses/1289494/assignments/5886609)	due by 11:59pm
Wed Jan 23, 2019	 Week 3: Wednesday, January 23: Apparatus (https://webcourses.ucf.edu/courses/1289494/assignments/6007399)	due by 11:59pm
Thu Jan 24, 2019	 Beliefs and Attitudes Survey (https://webcourses.ucf.edu/courses/1289494/assignments/6072051)	due by 11:59pm
Wed Jan 30, 2019	 Week 4: Wednesday, January 30: Procedure (https://webcourses.ucf.edu/courses/1289494/assignments/6007779)	due by 11:59pm
Wed Feb 6, 2019	 Week 5: Wednesday, February 6: Family (https://webcourses.ucf.edu/courses/1289494/assignments/6047101)	due by 11:59pm
Wed Feb 13, 2019	 Week 6: Entertainment (https://webcourses.ucf.edu/courses/1289494/assignments/6104017)	due by 11:59pm
Wed Feb 20, 2019	 Week 7: Cyberpidgin (https://webcourses.ucf.edu/courses/1289494/assignments/6104057)	due by 11:59pm
	 Presentation 2 (https://webcourses.ucf.edu/courses/1289494/assignments/6047093)	due by 11:59pm
Wed Feb 27, 2019	 Week 8: History (https://webcourses.ucf.edu/courses/1289494/assignments/6107673)	due by 11:59pm
	 Annotated Bibliography 2 (https://webcourses.ucf.edu/courses/1289494/assignments/6047095)	due by 11:59pm
	 Mock Grant Proposal (https://webcourses.ucf.edu/courses/1289494/assignments/5886603)	due by 11:59pm
Wed Mar 6, 2019	 Week 9: Fantasy Committee Assignment (https://webcourses.ucf.edu/courses/1289494/assignments/6107469)	due by 11:59pm
	 Fantasy Committee (https://webcourses.ucf.edu/courses/1289494/assignments/6047091)	due by 11:59pm
Wed Mar 20, 2019	 Week 11: Street (https://webcourses.ucf.edu/courses/1289494/assignments/6107499)	due by 11:59pm
Wed Mar 27, 2019	 Week 12: Emblems (https://webcourses.ucf.edu/courses/1289494/assignments/6107607)	due by 11:59pm
Wed Apr 3, 2019	 Week 13: Spectacle and Value (https://webcourses.ucf.edu/courses/1289494/assignments/6107609)	due by 11:59pm
Wed Apr 10, 2019	 Week 14: Syncretism / Creating a Twitter Bot (https://webcourses.ucf.edu/courses/1289494/assignments/6107665)	due by 11:59pm
Wed Apr 17, 2019	 Beliefs and Attitudes Survey - 2 (https://webcourses.ucf.edu/courses/1289494/assignments/6069009)	due by 11:59pm
Wed Apr 24, 2019	 Final Project - Widesite (https://webcourses.ucf.edu/courses/1289494/assignments/5886599)	due by 11:59pm
	 Project Challenge: Adding Images (https://webcourses.ucf.edu/courses/1289494/assignments/6097973)	
	 Tracery Theorist Twitter Bot (https://webcourses.ucf.edu/courses/1289494/assignments/6097977)	