

ENG 1131, Section 1801
Writing *through* Media
MWF 5 (11:45-12:35) and M E1-E3 (7:20-10:10pm)
CSE E211A

Instructor: NaToya Faughnder
Email: toyalyne@ufl.edu
Class Location: CSE E211A
Office: Turlington 4106
Office Hours: Wed. 1:00-2:00 and by appointment
Online Syllabus: Found on the class Sakai page.

COURSE DESCRIPTION

ENG 1131, originally conceived as an extension to “writing about literature,” is in this case shaped by the inclusion of texts that often fall under the scope of New Media and pop-culture. What concerns us most in this class is not just the inclusion of these media in the larger canon of literature, but an ability to analytically read and write these media and understand their construction. In this respect, Writing through Media addresses the production of arguments in traditional academic prose, but also by way of creating critical videos, thought-provoking comics, and fan-created responses to “official” productions.

COURSE GOALS AND OBJECTIVES

Furthermore, this course seeks not only to *examine* these texts, but also to *delve into it and enjoy them*, and to then learn to communicate (in formal prose, informal conversation, and through creative construction) what we have gathered and learned from these encounters with our texts and classroom discussions. As this course is concerned also with verbal and written communication, a primary objective is to sharpen critical thinking and writing skills through the interaction with and analysis of media. Lectures, discussions, and group assignments aimed at improving writing and communicating skills are an integral part of the course.

ASSIGNMENTS AND GRADING

Grade Break Down:

Rhetorical Analyses:	30%	(3000 Words)
Annotated Bibliography	10%	(2500 Words)
Creative Projects:	25%	(1500 Words)
Research Paper:	35%	(2700 Words)

Analytical Responses: Your rhetorical analyses are designed to help you improve your argumentative/writing skills. Your responses should be approximately 1000 words, should avoid summary, and be centered upon specific examples. Each response will be due electronically.

Your Prospectus (500 words, due with your Annotated Bibliography, described below) will also be graded as part of your Analytical Response percentage.

Picture Book Rhetorical Analysis: You will be expected to rhetorically analyze a picture book, paying close attention not only to standard rhetorical choices, but also to aspects of the materiality and production of the book. More details will be provided prior to the assignment's due date.

Project/Paper Rhetorical Analyses: With each creative project and with your research paper, you will be expected to turn in a rhetorical analysis of your own work. This process will force you to consider not only your reasoning and choices, but also your audience.

Small Analyses: During the semester you will be assigned short analyses to practice your writing skills before tackling the larger projects. The feedback on these shorter assignments will help you prepare for your larger projects.

Creative Projects: As this is a Writing *through* Media class, one of the expectations is that you will be able to write/argue through media forms that include, but are not limited to, the production of a comic, a blog (word or image centered), a video, a piece of free-standing artwork, or other media form. These projects must be thought-provoking and of good quality. The second creative project must relate in some way to your research paper. You will also be assigned a few small creative assignments to help you develop and practice skills before being assigned the larger projects. The feedback on these shorter assignments will help you prepare for your larger projects.

Research Paper: One research paper (2700 word min.) is required for this course. Specific instructions will be distributed at least three weeks before the first draft is due. Throughout the semester, various lectures and assignments focusing on argumentative structure, use and presentation of evidence, assertive claims, and critical thinking will be incorporated into the class, thus providing preparation and practice for this assignment. In addition to your required peer-reviewed sources, your research paper should incorporate some of the mediums (images, videos, audio files, etc.) that are at the center of this class. You will also be required to conference for this paper during scheduled conference hours.

Annotated Bibliography: In preparation for your second essay, you will research and annotate 6 outside, credible (peer-reviewed) sources and three new media (images, videos, audio files, etc.) sources relevant to the subject of the essay. At the end of your bibliography, you will compose a prospectus detailing your intended argument for your second essay. Detailed instructions and an example will be provided at least three weeks before the assignment is due.

Required Texts:

Please make sure you purchase the correct translation and/or edition according to this list. The edition and format (print, electronic, etc.) is of particular importance in this class that focuses on the medium of each text.

Ian Bogost: *Alien Phenomenology, or What It's Like to Be a Thing*. ISBN: 978-0816678983
N. Katherine Hayles: *Writing Machines*. ISBN: 978-0262582155

Scott McCloud: *Understanding Comics: The Invisible Art*. ISBN: 978-0060976255
Dean Hale; Shannon Hale: *Rapunzel's Revenge*. ISBN: 978-1599900704
L. Frank Baum: *Wizard of Oz* (purchase an electronic copy after the first day of class)
Tom Bissell: *Extra Lives: Why Videogames Matter* (purchase a used or electronic copy after the first day of class)

From Comixology (<http://www.comixology.com/>):
Eric Shanower: *The Wonderful Wizard of Oz*
Jeph Loeb and Tim Sale: *The Long Halloween*
Brad Meltzer: *Identity Crisis*
Injustice: Gods Among Us (optional)

***Texts and scholarly articles not noted above will be made available through Sakai's Recourses page as either a PDF or as a link to an online source. **You will be expected to bring a readable copy of these texts with you to class of this material.** Should an error occur in Sakai that prevents you from opening the document, all articles can be found by their author and title through the UF library's database access to MLA Bibliography and J'STOR.

COURSE POLICIES:

Attendance:

As a class devoted to the exploration of literature, class discussion and participation are key to success; *that means you must show up*. That said, attendance means more than being present in the classroom; it means coming to class prepared to be an active participant.

In keeping with university policy, excessive absences will result in a failing grade. Absences attained through school-sanctioned events must be discussed with the instructor prior to the absence. Absences for illness or family emergencies will count toward your **three allowed absences**. Each absence beyond three will result in negative consequences to your grade, and **any absence beyond six will result in an automatic failure of the course**.

If you are absent, it is still your responsibility to make yourself aware of all due dates; you are still responsible for turning assignments in on time.

If you are more than 15 minutes late, you will be marked absent. Save your absences for when you're really ill.

Preparation

You are expected to be prepared for every class meeting, including completing all reading/viewing and writing assignments on time and bringing appropriate materials (including texts) to class. All hard copy submissions and drafts are due at the beginning of class and all electronic submissions are due by the time indicated upon Sakai for each assignment. **Late papers/projects will not be accepted.** Failure of technology is not an excuse.

Mode of Submission

All papers must be in 12-point Times New Roman font, double-spaced, and must comply with MLA standards. Your final drafts should be polished, carefully edited, and presented in a professional manner. Many of your papers will be submitted electronically—be careful to meet the deadlines assigned to each of these. Be sure to staple papers before submitting all hard copies. All creative projects must include an electronic copy submitted by the deadline. If your creative project is not created via electronic media (e.g., hand-drawn comic), scanned images or photographs may be submitted at time of deadline. **Late work will not be accepted.** This includes assignments not turned in because of absences.

Academic Honesty

As a University of Florida student, your performance is governed by the UF Honor Code, available in its full form at <http://www.registrar.ufl.edu/catalog/policies/students.html>. The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation.

Acts of plagiarism include, but are not limited to, failing to properly identify, cite, and credit another's work within one's own; improper identification and attribution of intellectual ideas represented in paraphrasing; unsanctioned and non-identified collaborative writing, and any submission "which in whole or in part is identical or substantially identical to a document or assignment not authored by the student (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>). In addition, you can plagiarize yourself. Any submission containing, in whole or in part, work previously published or turned in to another authority for review (including instructors) is plagiarism. If you are still unsure what constitutes plagiarism on an individual basis, *ask*.

Visit <http://www.dso.ufl.edu/judicial/procedures/academicguide.php> for more details.

Graded Materials

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

Final Grading Appeals

Students may appeal a final grade by filling out a form with the Department of English Program Assistant, Carla Blount. Grade appeals may result in a higher, unchanged, or lower grade.

Harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see:

<http://www.dso.ufl.edu/sccr/sexual/>

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Be Aware That:

Distracting technology, food/drink, and/or accessories are not acceptable. Please respect the environment of the classroom. Disrespectful phone use in class is not acceptable.

Tentative Schedule

Week 1; August 19-23: Introductions

W- General introduction to class

F- “I, Pencil” (<http://www.econlib.org/library/Essays/rdPnc11.html>) Discussion: What is media and how do we talk about it?

Week 2; August 26-30: Narratives across Media

M- (Sakai) “Rapunzel”; Begin *Wizard of Oz* (Baum)

M- *Tangled*; *Wizard of Oz* Silent Film

W- *Rapunzel’s Revenge*

F- finish *Rapunzel’s Revenge*; continue *Wizard of Oz* (Baum)

Week 3; September 2-6: Narratives *through* Media: Watch MGM’s *Wizard of Oz* at home by Wednesday

M- Labor Day: NO CLASS

W- Finish *Wizard of Oz* (Baum)

F- *Wizard of Oz* (comic)

Week 4; September 9-13: Basics of (Visual) Rhetoric

M- YouTube: YouTube: “Purdue OWL: Visual Rhetoric” (<http://www.youtube.com/watch?v=-vJvivIzkDg>); *Wizard of Oz* (comic)

M- *Wizard of Oz* (Film and shorts)

W- Discussion: What does it mean to analyze a text Rhetorically?

F- Discussion: Principles of Visual Rhetoric; Class-wide rhetorical analysis of select advertisements.

Week 5; September 16-20: Picture Books, Toy Books, and Movable Books

DUE: Picture Book Rhetorical Analysis (Thursday by 5pm)

M- (Sakai) Maria Nikolajeva and Carole Scott: “The Dynamics of Picturebook Communication”

M- Short group work picture books; Various videos of electronic picture books (“Pop-Up Peter Rabbit,” “Three Little Pigs,” “Animated Alice”)

W- (Sakai) Gillian Brown: “The Metamorphic Book: Children’s Print Culture in the Eighteenth Century”

F- Katherine Hayles: *Writing Machines* (p. 4-33)

Week 6; September 23-27: Hypertext, YouTube, “Making”

Creative Assignment 1, Research Paper, and Annotated Bibliography Assigned

M- Katherine Hayles: *Writing Machines* (p. 35-63)

M- Various YouTube Videos and hypertexts, *Inanimate Alice*, *Doctor Horrible*

W- Discussion: The world of Making in Steampunk culture (To-be-decided articles on Sakai)

F- Katherine Hayles: *Writing Machines* (p. 65-100)

Week 7; September 30-October 4: Art Books and Comics

Due: Prospectus/Plan for Creative Project 1 (Tuesday by 5pm)

M- Katherine Hayles: *Writing Machines* (p. 101-131)
M- Viewing Art Books; Documentary: *Helvetica*
W- Scott McCloud: *Understanding Comics*
F- *Long Halloween*

Week 8; October 7-11: Towards Greater Immersive Literatures: From Print to Gaming
Due: Creative Project 1 (Thursday by 5pm); Rhetorical Analysis of Project (Friday 5pm)
M- *Long Halloween* Cont.
M- *Lego Batman; Arkam Asylum* and other games
W- Scott McCloud: *Understanding Comics* (complete)
F- *Identity Crisis*

Week 9; October 14-18: Videogames as Literature
M- (Sakai) Henry Jenkins: “Games, The New Lively Art”
M- *Injustice, Heavy Rain*, and other games
W- Discussion: Identity Construction/Performance in Immersive Literature
F- (Sakai) James Paul Gee: “Videogames and Embodiment”

Week 10; October 21-25: Design and Identity Performance through Videogames
Due: Annotated Bibliography and Prospectus (Thursday by 5pm)
Creative Project 2 Assigned
M- (Sakai) Kurt Squire: “Videogames as Designed Spaces”
M- *Little Big Planet, First Person Tetris*, and *Bastian*
W- Ian Bogost: *Alien Phenomenology* (Introduction and Chapter 1 “Alien Phenomenology”)
F- Ian Bogost: *Alien Phenomenology* (Chapter 2 “Ontography”)

Week 11; October 28-November 1: Object Ontology
M- Ian Bogost: *Alien Phenomenology* (Chapter 3 “Metaphorism”)
M- *BioShock* and other games
W- Ian Bogost: *Alien Phenomenology* (Chapter 4 “Carpentry”)
F- Ian Bogost: *Alien Phenomenology* (Chapter 5 “Wonder”)

Week 12; November 4-8: Fan Culture
Due: First Draft of Research Paper (Monday by 10am. Electronic copy to Sakai, printed out copy to conference)
M-Discussion: How are we shaped by the Academe and the research paper?
M- Conferences
W- Essay on Fanfiction: Assignment: Read fanfiction from at least three different authors and come prepared to talk about your impressions; search for fanart on a particular character—bring three examples (electronic or printed) to share
F- Homecoming: NO CLASS

Week 13; November 11-15: Fan Culture (cont.)
M- Veteran’s Day: NO CLASS
W- (Sakai) Henry Lowood: “High-performance Play: The Making of Machinima”
F- (Sakai) Rebecca Cannon: “Meltdown”

Week 14; November 18-22: Professional Fan-culture

Due: Revised Draft of Research Paper (Thursday by 5pm)

M- (Sakai, tentative) Thomas C. Ronald, Jr.: "Playing with Themselves: Robot Chicken and 'Twisted Toyfare Theatre'"

M- Robot Chicken; *The Guild*; clips on "Bronies"

W- *Steampunk Magazine* Issue 1: "Putting the Punk Back into SteamPunk"

(<http://www.steampunkmagazine.com/downloads/>);

F- (Sakai) Excerpt from *Steampunk* on "Making"; YouTube: "The Mysterious Exploration of Jasper Morello" (<http://www.youtube.com/watch?v=vORsKyopHyM>);

Week 15; November 25-29: Steampunk

M- Girl Genius (<http://www.girlgeniusonline.com/comic.php?date=20021104>) (read through at least Vol. 2)

M- *League of Extraordinary Gentlemen*

W- Thanksgiving: NO CLASS

F- Thanksgiving: NO CLASS

Week 16; December 2-6

Due: Creative Project 2 (Monday, by 10am. Prepare to show in class); Rhetorical analysis (Wednesday by 5pm)

M-Presentations

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W- (Sakai) Calvino, [*Why Read the Classics*](#) (Last Day of Class)