

ENG 1131: Writing through Media
Course Description and Schedule, Fall 2005

Section: 1363
Instructor: Sean Morey
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Location: ROL 105
Time: MWF 4 / M 9-11
Office Location: TUR 4409
Office Hours: W 5-6

Class website: <http://www.nwe.ufl.edu/~swmorey/eng1131.htm>
Class list-serve: f05-1363@nwe.ufl.edu
Class bulletin board: <http://www.nwe.ufl.edu/boards/f05-1363/>

Texts (available at Goering's)

Terminal Identity, Scott Bukatman
Do Androids Dream of Electric Sheep?, Philip K. Dick
Blink, Malcolm Gladwell
Orality and Literacy, Walter Ong
Image-Music-Text, Roland Barthes
It's Not about the Bike, Lance Armstrong and Sally Jenkins
Online Readings assigned in class

Screenings

I ♥ Huckabees
Eternal Sunshine of the Spotless Mind
Blade Runner
Moulin Rouge!
The Man Who Fell to Earth
Farscape
Baraka
Fog of War
The Corporation
Citizen Kane

Overview

This course is intended to introduce students to the transition underway between literacy and post-literacy (electracy) in contemporary culture. This shift is approached through its rhetorical implications, with the students as makers (and not just consumers) of new media effects. Hence, this course is best taught in the Networked Writing Environment, in the context of which its assignments seem less experimental than they do in a conventional setting. At the same time, this course is adaptable to the conventional classroom. As an extension of ENC 1102, you are already expected to know basic argument, grammar, and mechanics.

The interface metaphor for the class is us (teacher and students) as cyborgs, connected to a network through not only the computer, but also images, text, and all aspects of emerging electracy. Housed in the humanities, our question in ENG 1131 is with the post-human, and how connections with technology alter forms of interpreting and making text. Ultimately, as Gregory L. Ulmer has stated, we want to test “the capacity of the world wide web (W3) to support one of the most fundamental goals of the humanities--self-knowledge (know thyself; the unexamined life is not worth living). This concern, while specific to the humanities, has major relevance for

all the divisions of knowledge and for the society as a whole, because of its role in individual creativity. The creative process in all fields includes an aesthetic or poetic quality.”

Toward this aim, in the final project (which integrates the previous 4 assignments) you will create a cybernetic feedback/feedforward system that fosters practical reason. We will study cyborg theory and cybernetics to understand how we as cyborgs interact with new media and technology, how we do/need to make decisions at the speed of light, and as Malcolm Gladwell states in *Blink*, learn to "listen with our eyes." This type of thinking [or feeling] will help us adapt our prudence with the other parts of our thinking and physical bodies that Donna Haraway argues are already cyborgified.

Major Assignments:

More detailed descriptions will be provided in class as the semester unfolds. For now, this is the rough outline of the major projects:

Project 1: Compose a website documenting a memorable scene from your childhood memories of experience with your family. Anything memorable will work, as long as the memory is vivid, but the best material will be associated with some recollected problem or conflict in your early experience. Use at least 5 images and 1000 words of text. Tools required TBD.

Project 2: Compose a website documenting the memorable aspects of a work of entertainment. The work should have special meaning to you. Focus on scenes, props, events, persons associated with the problem or conflict central to the story (in any medium). Use at least 5 images and 1000 words of text. Tools required TBD.

Project 3: Compose a website documenting some problem or conflict memorialized or commemorated in some way by a community in which you lived while growing up, or a community with which you identify. Use at least 5 images and 1000 words of text. Tools required TBD.

Project 4 (2 parts):

1. Compose a website documenting some features of a problem (historical or current) important in your intended career field.
2. Revision: Building the Cybernetic Feedback/Feedforward System. Using Armstrong’s autobiography as a relay, construct your own autobiography by integrating projects 1-4. Details will be discussed later, and will depend on how the class unfolds.

Bands:

Each student is assigned to a study/research group, called a band. The name is a metaphor (garage band) to suggest the nature of group collaboration: your study group benefits from a mix of learning styles just as a band benefits from a mix of instruments. The purpose of the band is to gain some experience with collaborative problem solving, which is the way you may expect to work when you enter your career. Bands are expected to meet outside of class not only to plan their presentation, but also to work together on learning the NWE writing tools, or for brainstorming ideas about how to do the projects.

Each band makes two group presentations per project to the class, or 8 total through the semester. The purpose of these presentations is to share with the class your plans for completing the assignments. The band as a whole needs to cover the readings and screenings assigned up to that point.

- Do not simply summarize what is in the readings (assume that the class has read the material). Some summary is ok, but your main task is to locate the ideas and techniques in the readings and tapes that seem most helpful in doing the project.
- Explain not only what the idea or technique is, but state explicitly the reasoning behind your choice.
- Each individual need not cover everything: divide the work up among the band members. However, each individual should say something about his/her specific plans for doing his/her version of the project.
- Expect to answer some questions posed by the instructor (the band is the occasion when you demonstrate your capabilities as a student).

Each presentation is worth 20 points: 5 points are assigned for how well the group works together; 15 points assigned for individual performance.

List-Serve:

Email functions as virtual office hours and supplement for in-class discussion. It is usually the case that the initial project assignments are modified during the process of bands and email. Since the specifics of the assignment are fleshed out and finalized through email, students are responsible for instructions provided in email as well as in class.

Requirements

- 20 posts total: 10 before week 8 and 10 after.
- Post emails addressed to the class email list. Only mail posted to this list is eligible for credit.
- 1 post during the week of your band presentation. This should be a substantial post, explaining what you will discuss from the readings, and your plans for using the readings toward your projects.

Forwarding Email

You may prefer to have your NWE mail forwarded to your gatorlink or another account.

Guidelines

The purpose of the email is very similar to that of the band: collaborative brainstorming to produce the best recipe with examples for how to complete the assigned projects. The email demonstrates not only that you have read the assigned readings, but that you can extrapolate from the readings to the particular requirements of the class project. You should make posts that give some insight into your personal learning style--the process you go through to put together the assignment, the readings, and the medium of the web into a systematic plan for the project.

In email "mistakes" are as useful in solving the problem of the assignment as are insights. This is brainstorming, which means that you say what you think and support it with brief reference to the readings. You get feedback from me and your peers about the idea or plan BEFORE you do the project.

Form and Style

Here are some suggestions for the emails:

- Always identify in the subject heading the topic of your post. The posts are archived and by the end of the semester there could be quite a few of them. To find a post quickly it is essential to have a heading. Also, the list is readable by thread, author, or date. To be included in a thread requires a heading.
- Online writing tends to be shorter than paper writing, at least in each individual document (but there may be a multitude of documents in a series). Reading online has some of the same qualities as surfing with a remote while watching TV. Readers tend not to want to scroll down your page; some authoring manuals recommend that pages be designed so that no scrolling at all is needed to read them. Confine each email post to one idea or topic, and write no more than a few paragraphs in each post. Of course you may send multiple posts dealing with a given topic.
- Post regularly throughout the project period, rather than making all your posts on just one date. Part of the interest of the mail is to see how your thinking evolves as you complete the readings, hear the ideas of others, and begin planning your own website. Your posts should reflect this evolution. Do not wait until you have figured everything out before posting.
- Email is somewhere between conversation and formal writing. The more casual attitude towards grammar, syntax, and other properties of formal writing reflect the often improvised, spontaneous quality of email. Still you should keep in mind that your readers will judge the writer by the qualities of the writing (ethos), so you should avoid as much as possible basic errors of spelling, grammar, and the like.

Participation:

Daily class participation is required and expected.

Response Papers:

These response papers will be based on the films that we view, and are intended to help you create material for your web projects. I will offer writing prompts in class. Must be at least 500 words, clearly address the prompt, and be free of mechanical/grammatical errors.

Grading:

Project One:		100 pts
Project Two:		100 pts
Project Three:		100 pts
Project Four:		200 pts
Response Papers:	4@50 pts	200 pts
Bands:	8@20 pts	160 pts
Email:	20@5 pts	100 pts
Random Assignments		200 pts
<u>Participation:</u>		<u>150 pts</u>
Total:		1310 pts

Grading Scale:

A	93-100%
B+	87-92%
B	80-86%
C+	76-79%
C	70-75%
D	60-69%
E	59% and below

Course Policies*Text Requirements*

All assignments, except the occasional homework/inclass assignment, will be turned in online. Response papers will be posted on the class bulletin board. The web projects will be linked from your “home” page. Assignments are lowered by one letter grade for each day they are late.

Quizzes

The instructor reserves the right to give quizzes at any time.

Class Attendance

After THREE absences, for whatever reason, your grade for this course will be lowered a full letter for each additional absence (university-sponsored events and documented illnesses are usually excused). Missing a screening also counts as an absence. Work missed during absences cannot be made up. Three tardies will count as an absence. After you are late 15 minutes, your tardy becomes an absence.

Email

Throughout the semester, I will inevitably need to reach you via e-mail. The easiest way for me to do this is for me to use the NWE accounts assigned you this semester. If you use other accounts, make sure to forward your email. We will discuss this in class.

Gordon Rule

This course satisfies the Gordon Rule requirement for composition (6000 words), but only if all work assigned is completed.

Grade Complaints

A low grade on a single assignment will not prohibit a good course grade if your work improves. You should first discuss grade complaints with me in at least one conference soon after the next term begins. If the conference does not resolve the problem in a valid, college-level manner, the complaint can be expressed on a form in the English office 4008 Turlington Hall. The form must be accompanied with copies of every assignment and the instructor’s directions. The form and accompanying course material will be given to the Director of Freshman English for further action. Please note that the department does not review a complaint about a separate assignment nor will it review a complaint about final grades unless the above procedures are followed. The review committee may decide the grade should remain as it is, be raised or lowered. Its decision is final.

Academic Dishonesty

Unless it is specifically connected to assigned collaborative work, all work should be individual. Evidence of collusion (working with someone not connected to the class or assignment), plagiarism (use of someone else's published or unpublished words or design without acknowledgement) or multiple submissions (submitting the same paper in different courses) will lead to the university's procedures for dealing with academic dishonesty. All students are expected to honor their commitment to the university's Honor Code [available online at <http://itl.chem.ufl.edu/honor.html>].

Harassment

Common courtesy is mandatory in this classroom. This means things that interrupt discussion (such as mobile phones and talking) are not tolerated and will result in an absence for that day. Every student in this class is expected to participate in a responsible and mature manner that enhances education. Any conduct that disrupts the learning process may lead to disciplinary action. Respect for the opinions of your fellow students is requisite. Arrogance and intolerance are not indicators of above-average intelligence. We can always learn something from one another.

One of the major benefits of higher education and membership in the university community is greater knowledge of and respect for other groups – religious, racial, or cultural. Indeed, genuine appreciation for individual differences and cultural diversity is essential to the learning environment. Sexual attitudes or actions that are intimidating, harassing, coercive, or abusive, or that invade the right to privacy of the individual are not acceptable. Those that upset the balance of communal living will be subject to disciplinary action. The Office of the Vice President for Student Affairs is located in 155 Tigert Hall and is open to assist students and groups.

Food

Please, no eating or drinking in the NWE classrooms.

Cell Phones

Turn off all cell phones before class. Any disturbance caused by a cell phone will have serious effects on your attendance grade.

Conferences

I encourage you to see me during my office hours, especially when you have questions about an assignment, need help with a particular writing problem, want extra feedback on a draft, or have questions about my comments on your work. Of course, we can also correspond via e-mail.

Course Schedule

N.B.: This schedule is tentative and will change as the semester unfolds. I reserve the right to add assignments, quizzes, or to change the order of assignments, but I will discuss these changes with you in class.

Date	Reading/Topic	Band	Screening
August 24	Introduction/Syllabus Review		
August 26	Discuss course underpinnings		
August 29	NWE Intro/HTML basics		<i>I ♥ Huckabees</i>
August 31	Discuss film/NWE continued		
September 2	HTML		
September 5	Labor Day – No Class		No Screening
September 7	HTML		
September 9	Ong – Chapter 1-2		
September 5	Ong – Chapter 3	1	<i>Eternal Sunshine/Spotless Mind</i>
September 7	Ong – Chapter 4	2	
September 9	Ong – Chapter 5-7	3	
September 12	Dick – Pg. 1-83	4	HTML Work
September 14	Dick – Pg. 84-165	2	
September 16	Dick – Pg. 166-244	3	
September 19	<i>Terminal Identity</i> (pg. 130-136) and (pg. 1-99). Response 1 Due – 10 PM	4	<i>Blade Runner</i>
September 21	Discuss film/Review	1	
September 23	Review		
September 26	Project 1 Due – 8 AM Present Projects		
September 28	Discuss <i>Moulin Rouge!</i>		
September 30	Introduction to Project 2		
October 3	NWE Intro/HTML basics		<i>Moulin Rouge!</i>
October 5	Discuss film/NWE continued		
October 7	Homecoming—No Class		
October 10	Barthes: "The Photographic Message"	3	<i>The Man Who Fell to Earth</i>
October 12	Film Discussion	4	

October 14	Barthes: "The Rhetoric of the Image"	1	
October 17	Barthes: "The Third Meaning"	2	<i>Donnie Darko</i>
October 19	Film Discussion	3	
October 21	TBD	4	
October 24	<i>Terminal Identity</i> (pg. 25-48) and (pg. 69-74). Response 2 Due—10 AM	1	<i>Farscape</i> : "Premiere" and "I, E.T."
October 26	Film Discussion	2	
October 28	Review		
October 31	Project 2 Due – 8 AM Present Projects		No Screening
November 2	Introduction to Project 3		
November 4	<i>Blink</i> – Introduction, 1, 2		
November 7	<i>Blink</i> – Chapters 3-5	4	<i>The Corporation</i>
November 9	Discuss film	3	
November 11	Veteran's Day—No Class		
November 14	<i>Blink</i> – Chapters 6-Conclusion Response 3 Due—10 AM	1	<i>Baraka</i>
November 16	Film Discussion	2	
November 18	Review		
November 21	Project 3 Due—10 AM Project Presentations		<i>Fog of War</i>
November 23	Film Discussion		
November 25	Thanksgiving—No Class		
November 28	<i>It's Not About the Bike</i> Chapters 1-4	1	<i>The Science of Lance Armstrong</i> and other videos
November 30	Film Discussion	2	
December 2	<i>It's Not About the Bike</i> Chapters 5-7	3	
December 5	<i>It's Not About the Bike</i> Chapters 8-10 Course Evaluations Response 4 Due—10 AM	4	<i>Citizen Kane</i>
December 7	Online Reading and Film Discussion		
December 14	Final Project Due—5 PM		