

Digital Rhetoric: Advanced Exposition

ENC3310-12F7 | Spring 2018

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Classroom: Turlington 2305
Class Period: MWF, 11:45-12:35pm
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Course Description

Rhetorically, expository writing links to the Ancient Greek practice of *ekphrasis*, where writers sought to elucidate through the art of depiction. At that time, writing was a newly evolving technology, and it posed distinct problems and possibilities for rhetoricians. Similarly, the advent

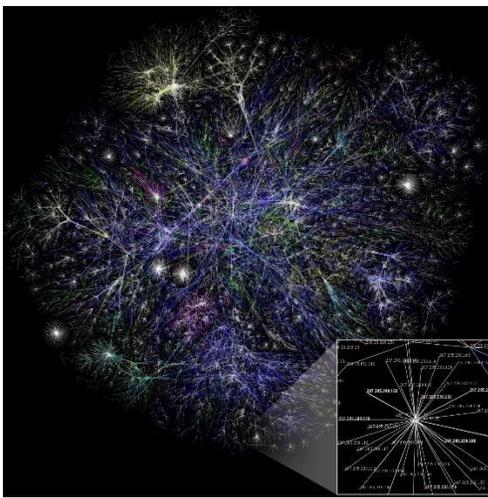


Figure 1: Partial internet map. By The Opte Project [CC BY 2.5], via Wikimedia Commons

of digital networks calls into question the ways we define writing and rhetoric today. Mobile and wearable technologies present discrete opportunities and obstacles to distinctions of digital and non-digital spaces. With this ontological shift in mind, this course focuses on digital exposition as a rhetorical act. Through the tradition of exposition, students will define the exigencies facing writers in contemporary media environments by discussing and making digital texts.

Etymologically, exposition has roots in *expōnĕre*—meaning not only to explain and interpret but also to exhibit and display. Readings will challenge students to consider how digital publishing changes research, composition, and circulation of scholarship. Assignments follow a project-based

learning model. Students will track, collect, and visualize data on the circulation of digital artifacts; use emerging technologies and tools for composition; and describe the impacts that digital technologies have on the rhetorical acts of exposition.

Writing Requirement Objectives

- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

Required Texts



Douglas Eyman, *Digital Rhetoric: Theory, Method, Practice* ([Web](#)).

Charlie Lowe and Pavel Zemliansky, *Writing Spaces: Readings on Writing* ([Web](#)).

Barton, Kalmbach, and Lowe, *Writing Spaces: Web Writing Style Guide* ([Web](#)).

- Daily access to your UF email account is required for this course.
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Assignments	Points /100
Discussion Posts, 1200 words	15
Students will compose 4 discussion posts (300 words each) throughout the semester. Posts are focused, crafted, edited and then carefully revised. They may be assigned in class or for homework. Review the detailed schedule below for specific deadlines. Students will be required to read and respond to two other student posts before the next class.	
Unit 1 Assignments, 1250 words	15
Remix Essay, 1000 words	10
This assignment asks students to produce an expository essay exploring the relationship between a poem and a contemporary advertisement featuring that poem. Students will identify one of the four typologies of transformation from D.W. Edwards' essay and apply it to their poem and ad. Essays should draw from sources covered in class and additional research to explore the concepts of remix, copyright, and intellectual property.	
Remix Video 250 words	5
Students will produce a 2-3 minute remix video featuring a mashup of a poem and an advertisement.	
Unit 2 Assignments, 1500 words	15
Icon Analysis, 500 words	5
Students will identify an iconic image and write a brief rhetorical analysis of that image.	
Iconographic Tracking Report, 1000 words	10
For this project, students will use Zotero to track the circulation of an iconic image using Laurie Gries' iconographic tracking method. Students will submit a paper describing their research, methodology, and analysis.	
Unit 3 & 4 Assignments, 1800 words	20
Location-Based AR Tour Proposal, 600	5
This assignment is a proposal for the final project. Students will identify specific locations and background information for their augmentations as well as opportunities and potential obstacles for their proposed projects.	

Location-Based AR Tour, 1200 words 15

The final project will have students contributing to the grant-funded project *Ecotour: Using Mobile Technologies to Promote Local Environmental Engagement* at Paynes Prairie. Students will research and propose augmentations at the park and will produce content based on this research. The word count will be split across various modalities (video, audio, image-caption, and text).

In-Class Assignments, 250 words 35**Discussion Leader, 250 words** 10

In pairs, students will lead a brief (15 minute) discussion of one scheduled reading. Students are responsible for including a multimedia text (music, images, video, ect.) to pair with the reading. One or two week(s) prior to leading discussion, students should meet with the instructor during office hours or by appointment. Students will individually submit a brief (250 word) reflection no later than two weeks after the discussion.

Class Participation 25

Class participation includes contributing to discussions; coming to class prepared and on time, participating in class activities; providing adequate drafts for group work; participating once per week on Twitter (using #UFDigRhet), participation in the class #DefineRhetoric competition, and paying close attention to lectures and class activities. In general, students are expected to contribute constructively to each class session. Because this course relies heavily on workshops, students should bring computers and writing tools to each class meeting. This grade includes minor assignments such as weekly writing as well as other homework and classwork assignments.

Course Policies

1. *Attendance:* If students miss more than three class periods during the term, they will receive a lowered grade. If students miss more than five class periods, they will fail the entire course. Numerous absences will make it impossible for students to keep up with the course's pace.
 - a. *Excused Absences:* The university exempts from this attendance policy only those absences involving university-sponsored events, religious holidays, or documented extenuating medical circumstances. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed. I ask that you provide documentation for excused absences by the following class period.
 - b. *Missed/Make-Up Work:* Absences, even for extraordinary reasons will result in missing in-class work that cannot be made up; therefore, students can expect absences to have a negative impact on grades. Please note that if students are absent, it is their responsibility to keep up with important due dates. If absent due to a scheduled event, students are still responsible for turning major assignments in on time.
 - c. *Tardiness:* Tardiness is a major disruption to class. Please note that being more than five minutes late to class twice is equivalent to one absence.

- d. *Field Work*: Please note that, as part of our final assignment, we will be taking a mandatory field trip on Friday, March 23rd to Paynes Prairie. One additional visit to the park will be completed with group members on your own time.
2. *Assignments*: You must complete all *major assignments* (listed above) to receive credit for this course. In-class assignments (participation and leading discussion) cannot be made up or submitted late.
 - a. *Format & Submission*: Because of the course's multimedia approach, each assignment will have different formatting requirements, which we will discuss in depth, but all assignments will be submitted and graded electronically via Canvas. Documents should be uploaded in .pdf format following MLA guidelines. All assignments must list references on a page or slide.
 - b. *Late Work*: All work is due on the day indicated on the course calendar. Late class participation assignments are not acceptable in this course and will receive a grade of Zero. Major assignments which are submitted late will lose 10 points with an additional five points deducted for every 24 hours late.
 - c. *Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
 - d. *Academic Honesty and Definition of Plagiarism*: Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code:
<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
3. *Accommodations*: Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
4. *Grading & Appeals*: For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
5. *Course Evaluations*: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course:
<https://evaluations.ufl.edu/evals/Default.aspx>
6. *Wellness*: Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online:
<http://www.counseling.ufl.edu/cwc/Default.aspx>
7. *Classroom Behavior & Netiquette*: Please keep in mind that this course includes diverse cultural, economic, and ethnic backgrounds. Some texts we will discuss and write about engage controversial topics and opinions. Online or in the classroom, students should always conduct themselves with courtesy, respect, and

professionalism. Disrespectful classroom behavior will result in dismissal, and accordingly absence, from class.

8. *Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
9. *Environmental sustainability*: Whenever possible, I will use paper-sparing electronic media to distribute course materials. Consider using electronic editions of assigned texts when they are available.

Course Calendar

I reserve the right to alter the calendar throughout the semester, to adjust the pace of the course or as a result of campus closure. I will notify students of any changes well in advance via email. Students should check email and Canvas regularly for updates.

Assignments and readings in the right-hand column are due before coming to class, and those listed in the middle column refer to assignments and topics covered in class.

Unit 1—Remixing Ekphrasis

Day	Daily Topic & Classwork	Homework (Due Before Class)
Week 1—Jan 8-12		
M	-Course Introduction	
W	-Remix Essay Assigned -Activity: Using Rhetorical Analysis -Watch: <i>The Human Family—Shot on iPhone</i> and <i>Still I Rise—Gail Marquis</i>	-Read: “Backpacks vs. Briefcases: Steps toward Rhetorical Analysis” by Laura Bolin Carroll and Maya Angelou, “The Human Family” and “Still I Rise”
F	-Discussion Post 1 Assigned -Activity: Remix Typologies -Watch: <i>Chrysler 300: Imported from Detroit</i> and <i>Boat Magazine Issue 2: See it Through</i>	-Read: "Framing remix rhetorically: toward a typology of transformative work" by Dustin Edwards and Edgar Albert Guest, “See it through”

Week 2—Jan 15-19		
M	Holiday (No Class)	
W	-Ekphrasis Discussion -Watch: <i>Breaking Bad: Ozymandias</i>	- Read: Frank D’Angelo, “The Rhetoric of Ekphrasis” and Percy Shelley’s “Ozymandias”

F	-Watch: Levi's <i>Go Forth—America!</i> and <i>Levi's Remix: Go Forth and Revolt</i> -Remix Video Brainstorm	-Read: Walt Whitman, "America" -Video Tutorial (optional) -Due: Discussion Post 1
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Week 3—Jan 22-26

M	-Watch: Charles Bukowski's "So You Want to Be a Writer?" and "The Laughing Heart."	- Read: Doug Eyman, selection from <i>Digital Rhetoric</i> . -Due: Response to Discussion Post 1
W	-Research Activity: Finding Sources to Determine the Audience and Exigence	-Read: Jim Ridolfo and Dànielle Nicole DeVoss, "Remixing and Reconsidering Rhetorical Velocity"
F	-Class Discussion: "Treemix" -Watch Remix Videos	-Read: "The Exhibit Will Be So Marked" by Ander Monson. -Due: Remix Video

Week 4—Jan 29-Feb 2

M	-Watch: <i>rip: A Remix Manifesto</i> part I	
W	-Watch: <i>rip: A Remix Manifesto</i> part II	-Read: Kyle D. Stedman, "Annoying Ways People Use Sources"
F	-Peer Workshop	-Bring Remix Essay Draft -Read: "From Topic to Presentation: Making Choices to Develop Your Writing" by Beth L. Hewett.

Unit 2—Rhetorical Circulation**Week 5—Feb 5-9**

M	-Icon Analysis Assigned	-Due: Remix Essay Due -Read: Doug Eyman, selection from <i>Digital Rhetoric</i>
W	-Econ Prezi and Discussion	-Read: Sean Morey's "Florida Econography and the Ugly Cuteness of Econs"
F	-Topic Selection Workshop	-Read: Selection from <i>No Caption Needed</i>

Week 6—Feb 12-16

M	-Peer Workshop	-TBA Reading from Style Guide
W	-Iconographic Tracking Assigned -Zotero Tutorial	-Due: Icon Analysis -Read: Laurie Gries, “Iconographic Tracking: A Digital Research Method for Visual Rhetoric and Circulation Studies”
F	-Discuss: Icons and Virality	-Read: Van Horn, et al, “Attention Ecology: Trend Circulation and the Virality Threshold”

Week 7—Feb 19-23

M	-Discussion Post 2 Assigned	-Read: Steve Holmes, “Ethos, Hexis, and the Case for Persuasive Technologies”
W	-Discussion: Visual vs. Digital	-Read W.J.T. Mitchell, “There Are No Visual Media”
F	-Visualizing Data Workshop	-Data Visualization Tutorial

Week 8—Feb 26-Mar 2

M	-Writing Workshop: Respond to Discussion Post 2	-TBA Reading from Style Guide -Due: Discussion Post 2
W	-Discussion Post 3: Attend either Nicole Starosielski’s or Casey Boyle’s lecture at the Digital Assembly Symposium.	-Read: TBA Selection from Nicole Starosielski, <i>Undersea Network</i>
F	-Watch: Black Mirror “The Waldo Moment”	

Week 9—Mar 5-9**Spring Break (No Class)****Week 10—Mar 12-16**

M	-Class Discussion: William Bartram and Payne’s Prairie	-TBA: Selection from William Bartram's <i>Travels</i>
W	-Peer Workshop Groups	-TBA Reading from Style Guide -Bring Draft to Class

F	-Online Class Meeting	-Due: Discussion Post 3 -Read: Surfacing.in
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Unit 3—Locating the Digital

Week 11—Mar 19-23		
M	-Location-Based Tour Proposal Assigned -Aurasma Tutorial	-Due: Image Tracking Project
W	-Class Discussion: Writing Environments	-Read: <i>Phaedrus</i> , part 1
F	-Payne’s Prairie Field Trip	Read: “Hear Here: The Impact of Sound On Personal Placement” from <i>Hear Where We Are: Sound, Ecology, and Sense of Place</i>

Week 12—Mar 26-30		
M	-Listen: 99% Invisible, “The Sound of the Artificial World” and Here Be Monsters, “Do Crickets Sing Hymns?”	-Read: George Kennedy, “A Hoot in the Dark”
W	-Socratic Seminar	-Read: <i>Phaedrus</i> , part 2
F	-Instructor Conference with Peer Groups	-Bring Proposals to Conference

Week 13—April 2-6		
M	-Instructor Conference with Peer Groups	-Due: Proposals
W	-Discussion: from Network to Networks	-Read: Ian Bogost, “Meet The Nomad Who’s Exploding the Internet Into Pieces”
F	-Place Writing Activity	-Read: Kristen Arnett, “The Problem with Writing about Florida”

Unit 4—Networked Environments

Week 14—April 9-13		
M	-Class Discussion: Digital Environments	-Read Nicole Starosielski, “Warning: Do Not Dig” and “Beaches, Fields, and other Networked Environments”

W	-Discussion: Water, Visual Rhetoric, and the <i>Springs Eternal Project</i>	-Read: "Water's Story: a self-guided tour of North-Central Florida's water resources"
F	-Soundwriting Activity	-Read: "How to sound map a city, part two"

Week 15—April 16-20		
M	-Discussion Post 4 Assigned	-Read: "Ignored By Big Telecom, Detroit's Marginalized Communities Are Building Their Own Internet"
W	-Form Usability Groups and Create Testing Plans	-TBA Usability Reading
F	-Usability Testing	-Project Draft Due

Week 16—April 23-27		
M	-AR Project Group Presentations	
W	-Course Wrap Up -Faculty Evaluations -#DefineRhetoric competition winner	-Due: Discussion Post 4

Finals Week		
-Final Project (Location-Based AR Tour) Due by Wednesday, May 2nd at 12:00pm		

Grading Scale							
A	93-100	B	83-86.9	C	73-76.9	D	63-66.9
A-	90-92.9	B-	80-82.9	C-	70-72.9	D-	60-62.9
B+	87-89.9	C+	77-79.9	D+	67-69.9	E	0-59.9