



**ENG 1131 – Writing through Media: Images in Transit  
Section: 01G9 // Summer A 2017**

**Instructor Name:** Charles Acheson

**Course Meeting Times:** Class: MTWRF 4 (12:30-1:45) // Viewings: MW 6-7 (3:30-6:15)

**Course Meeting Location:** Weil Hall 408A for both class and viewings

**Office Location and Hours:** Turlington Hall 4307 // Office Hours: MW 5 (2:00-3:15) & by appt.

**Course website:** Canvas

**Instructor Email:** cpacheson21@ufl.edu

**Course Description:**

When we look in a mirror, what do we see? Do we see our self? In a sense, we do, but it is more accurate to describe the reflection in the mirror as an *image* of our self. As the picture borrowed from *Nancy* at the top of the syllabus attests, this reflected image (or, as we will explore in the course, every image) is in transit through the various processes of interpretation, remix, riffing, adaptation, remediation, or, even more broadly, modification. Not only are images in transit, they are moving at a greater speed than ever and reaching increasing numbers of audiences thanks to advances in communication technology and globalization. Yet, what happens when these images move from their original context into a new context? Why does it matter that Nancy paints an image of herself that differs from her reflected image in the mirror?

This course will explore a plenitude of answers to these questions, as well as examine the various technologies that enable people to move images as freely as they do. To attend to these guiding goals, our semester will be divided into six broad themes, including images of the self, others, sports, history, animals, and children. By exploring mobile images within these themes, the course will spawn discussions that interrogate how individuals and societies construct, deconstruct, and reconstruct images of identity. These discussions will spring from our class conversations, activities, and texts that include prose literature, comics, film, television, museum exhibits, new media available through Youtube—and even your own empirical viewing of the natural world. Finally, this course values making as much as critique, so, the course projects that will meet the Writing Requirement include an equal number of critical and creative projects.

**Course Objectives:**

- Students will gain knowledge of the power behind images and how circulating images through different contexts affects that power.
- Students will learn about the different technologies being used to move images.
- Students will encounter multiple forms of media and will develop literacies for reading and writing about different media.

- Students will enhance their critical thinking abilities through both argumentative writing and creative making.
- Students will engage contemporary debates of image ethics.

### General Education Objectives:

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *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.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- 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.

### General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### Required Texts:

The following texts must be acquired by students (Joseph Conrad and Matt Kish's illustrated *Heart of Darkness* must be acquired in the specified format, as the materiality of the book will drive some of our discussions. All other texts may be print or digital formats).

*The Complete Persepolis* by Marjane Satrapi

*Heart of Darkness* by Joseph Conrad and illustrated by Matt Kish (ISBN: 978-1935639664)

*Doom Towns: The People and Landscapes of Atomic Testing, A Graphic History* by Andrew G. Kirk and Kristian Purcell

*March Book 1* by John Lewis, Andrew Aydin, and Nate Powell

The following texts/films/episodes will be made available through class viewings, Canvas, or ARES:

*Persepolis*

*Apocalypse Now!*

*ESPN Presents 30 for 30: June 17<sup>th</sup>, 1994*

*Murderball*

*Planet Earth* Season 1 Episode 7: "Jungles"  
*Harry Potter and the Sorcerer's Stone*  
*Wizard People, Dear Reader*  
*Understanding Comics* by Scott McCloud  
*Ways of Seeing* by John Berger

**Assignments** (see below for Grading Rubric):

**Compare and Contrasting Images of Self Project** (175 pts) – 1,000 words

For this project, students will compare and contrast the original comics version and the film adaption of Marjane Satrapi's *Persepolis* with a special focus on representations of Satrapi's identity through an argumentative essay. Students will articulate an argument about the changes made from the comic to the film using both their original thinking and Scott McCloud's *Understanding Comics* for support.

**Analyzing the Presentation of Human Bodies Project** (175 pts) – 1,200 words

As both this week's viewings highlight, images of the human body go through heavy mediation depending on the rhetorical or political goals of the film's director. In this argumentative essay, students will analyze a scene from either *June 17<sup>th</sup>, 1994* or *Murderball* in which the human body is presented as part of the larger argument of the film. Some guiding questions: What is the overall argument of the film? How does the director present the body diegetically and extradiegetically? What are the ramifications of this presentation outside the scope of the film?

**Comics Adaptation of History Project** (175 pts) – 600 words

Having read two comics adaptations of historical events, this project asks that students to adapt a short selection from a historical text or their personal life into a brief four to six-page comic. Although students will not be citing Scott McCloud in the project, they must consider his theorizations on the medium and how they can incorporate his ideas to tell a more compelling narrative. As part of the assignment, students will provide a brief reflection essay explaining their goals for the comic and thought process for the creative decisions they made.

**Curating UF's Wildlife Blog Project** (150 pts) – 1,200 words

For this project, students will produce three blog posts about various wildlife currently living on UF campus. Each post will require one unique-to-the-post photo, as well as the student's own information gathered from visiting a site where an animal resides and independent research. In addition, students will need to write the blog posts as though they were curating a tour of UF campus for visitors. Students will post one entry per night during the week of the assignment.

**Riffing and Rewriting Children's Movies Project** (175 pts) – 600 words

Following the example set by *Wizard People, Dear Reader*, students will produce a six to eight-minute video in which they riff the audio for a children's film of their choosing. This project can be completed either individually or in small groups of no more than three students. Students wishing to work in a small group must inform the instructor of their intent by class time on Wednesday, June 14<sup>th</sup>. As part of the assignment, students will provide a brief reflection essay explaining their goals for the video and thought process for the creative decisions they made.

**Participation and Weekly Discussion Posts** (150 pts) – 1,500 words

The success of our course will depend on your preparedness for each class meeting and viewing. As such, you are expected to have all readings completed and homework prepared for the class

meeting it is due. In addition, we will have a weekly discussion post through Canvas that you must participate in.

### Course Policies:

1. You must complete all assignments to receive credit for this course.
2. *Attendance:* Each student has three non-penalized absences; however, for each absence after the third, a student's final grade will be lowered by 10%. When a student reaches six absences, they automatically fail the course. Class meetings and viewings count equally toward this attendance policy. Students that are more than ten minutes late to a meeting or viewing will be given a tardiness check. Two checks equal an absence.  
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
3. *Project Format & Submission:* As this is an English course, all essays submitted for grading are expected to meet MLA 8<sup>th</sup> Edition guidelines. All projects are to be uploaded to the appropriate Canvas drop box before the due date listed. For creative projects, free-to-use scanners are available in the library.
4. *Late Projects:* Projects submitted late will incur a 20% penalty for each day overdue.
5. *Project Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *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/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *Grade Appeals.* 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.
10. *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>
11. 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>
12. *Classroom Behavior:* Students are expected to respect their peers, the instructor, and the classroom environment. When not used for activities, all phones need to be silenced and put away. Our classroom provides computers for every student, but laptops or other learning technologies are welcome. During class and viewing times, all technology must be used for the activity at hand exclusively.
13. *UF's policy on 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/>
14. This syllabus is subject to change should a need arise.

### Calendar (note: viewing times are denoted with a V)

Listed below, you will find some general discussion topics we will address each day and due dates. All assignments are due on the listed day and the listed time.

<b>Week 1: Images of the Self, May 8<sup>th</sup> – 12<sup>th</sup></b>		<b>Assignments Due:</b>
M	WELCOME! / Introductory Icebreakers / What is an image?	
MV	On your own: Read Scott McCloud's <i>Understanding Comics</i> and start reading Marjane Satrapi's <i>The Complete Persepolis</i> .	
T	How do we read comics? / Are comics the combination of the verbal and visual or are they something different?	<b>Due for class: <i>Understanding Comics</i></b>
W	How does Satrapi construct a sense of self in comics? / Does her identity change? / What are the cultural and religious contexts in which she must build these images?	<b>Due for class: <i>The Complete Persepolis</i></b>
WV	We will be watching the animated film adaptation of <i>Persepolis</i> .	
R	We will use your homework for our class discussion / Why were these changes made? / What are the effects of these changes for Marjane's identity?	<b>Due for class: 2 differences between the comic and film version of <i>Persepolis</i> with 150+ word explanations and post to Canvas discussion space.</b>
F	Concluding remarks and conversation of the differences between the versions of <i>Persepolis</i> / Brief workshop on essay writing and MLA guidelines	

<b>Week 2: Images of the Other, May 15<sup>th</sup> – 19<sup>th</sup></b>		<b>Assignments Due:</b>
M	Brief peer review workshop with your drafts / What is otherness and how do we construct it?	<b>Due for class: A mostly complete draft of your Compare and Contrast Project</b>
MV	On your own: Read Matt Kish's illustrated edition of Joseph Conrad's <i>Heart of Darkness</i> .	
T	How does Conrad engage otherness in prose? / What are effects of these images of otherness? / Contemporary examples?	<b>Due for class: <i>Heart of Darkness</i></b>
W	How do Kish's illustrations change the images of otherness? / What are the ethics of Kish's project? / How does the materiality of the book affect reading?	<b>DUE BEFORE 11:59 PM: Compare and Contrast Project</b>
WV	We will be watching <i>Apocalypse Now!</i>	
R	How do we view the bodies of the other? / What are the differences in the presentation of the other through Conrad's prose, Kish's illustrations, and Kubrick's film?	
F	We will use these homework answers to launch discussion. / How has the image of empire changed? / How does modern media proliferate images of empire?	<b>Due for class: Given that <i>Apocalypse Now!</i> is a loose adaptation of <i>Heart of Darkness</i>, what ramifications occur of changing the setting? Write a 300-word response and post to Canvas discussion space.</b>

<b>Week 3: Images of Sports, May 22<sup>nd</sup> – 26<sup>th</sup></b>		<b>Assignments Due:</b>
M	How do sports present athletes as <i>others</i> ? / What are the effects of highlight reels and instant replay on the images of athletes? / How is the athletic body depicted differently?	
MV	We will be watching <i>ESPN Presents 30 for 30: June 17<sup>th</sup>, 1994</i> .	
T	Watch Part 1 of John Berger's <i>Ways of Seeing</i> for BBC 4 / How does the juxtaposition of images in <i>June 17<sup>th</sup>, 1994</i> affect their meaning? / How does the lack of narration affect the images in the documentary?	
W	Your homework will launch our discussions for the day. / Capitalism and the athlete, what does it mean that we pay to watch sports and athletic bodies?	<b>Due for class: Is it ethical to show an image of an injury multiple times during or after a sporting event? Post a 300-word response to the Canvas discussion space.</b>
WV	We will be watching <i>Murderball</i> .	
R	"Feel Good" stories: positivity or voyeurism? / What are the ethics of viewing a disabled body? / What are the rhetorical visual strategies of the films we have watched?	
F	We will have a brief peer review session and provide time for you to work on your projects.	<b>Due for class: A complete draft of your Analysis Project.</b>  <b>DUE BEFORE 11:59 PM: Analysis Project</b>

<b>Week 4: Images of History, May 29<sup>th</sup> – June 2<sup>nd</sup></b>		<b>Assignments Due:</b>
M	<b>MEMORIAL DAY HOLIDAY</b>	
MV	<b>NO CLASS MEETING OR VIEWING</b>	
T	What do we gain and/or lose by presenting scholarship in the comics medium? / How do Kirk and Purcell use some of McCloud's concepts in their history?	<b>Due for class: <i>Doom Towns</i></b>
W	Your homework will launch our discussions for the day. / How does the comics gutter affect the historical narrative?	<b>Due for class: What are some of the liberties that Kirk and Purcell take when representing the historical documents in comics form? Post a 300-word response to the Canvas discussion space.</b>
WV	We will have "how to make comics" workshop during the viewing period.	
R	How do Lewis, Aydin, and Powell use the comics medium to construct an image of the Civil Rights Movement? How effective is the comics medium for memoir compared to other	<b>Due for class: <i>March Book 1</i></b>

	media?	
F	We will start with a brief workshop for your sketches. / Are there historical events that should not be depicted in comics, or any visual media?	<b>Due for class: Thumbnail sketches of your comics pages.</b>

<b>Week 5: Images of Animals, June 5<sup>th</sup> – 9<sup>th</sup></b>		<b>Assignments Due:</b>
M	We will be meeting at Lake Alice (directions and specific location will be announced on Canvas and in class). What does it mean to view animals in nature? / What animals can you find for the Curating Project?	<b>DUE BEFORE 11:59 PM: Comics Adaptation Project</b>
MV	We will be watching <i>Planet Earth</i> Season 1 Episode 7: “Jungles”	
T	Your homework will drive our discussions for the day. / How is nature itself in transit?	
W	Why does the frame change our perception of animals? / What is lost or gained in the transition to the frame?	<b>Due for class: The selection from John Berger’s <i>Ways of Seeing</i></b> <b>DUE BEFORE 11:59 PM: Blog Post 1</b>
WV	We will be meeting at the Florida Museum of Natural History to explore the “Frogs! A Chorus of Colors” exhibit. We will meet at the front door for a quick briefing then enter together.	
R	Do zoos still have a place in the modern world? / What is the value of web cams in nature reserves streaming over the Internet?	<b>DUE BEFORE 11:59 PM: Blog Post 2</b>
F	What is the effect of the continuously updated blog on the reader?	<b>DUE BEFORE 11:59 PM: Blog Post 3</b>

<b>Week 6: Images of Children, June 12<sup>th</sup> – 16<sup>th</sup></b>		<b>Assignments Due:</b>
M	How do images change for children? / Are there images only for children?	
MV	We will be watching Brad Nealy’s <i>Wizard People, Dear Reader</i> .	
T	What is riffing? / How has the availability of Youtube affected the production of riffs? / What is the purpose of Nealy’s riff?	
W	What’s really new under the sun these days? / What about Youtube tutorial videos?  <i>If you wish to work in a small group for Riff Project, today is the last day to inform the instructor.</i>	<b>Due for class: Should rifiers or remixer be able to profit from their work using other cultural artifacts? Post a 300-word response to the discussion space on Canvas.</b>
WV	We will have workshop for recording and producing your Riff Project.	
R	Work on Riff Projects	
F	Conclusions and Evaluations for the course. /	<b>DUE BEFORE 11:59 PM: Riff Project</b>

	Work day to finish Riff Projects.	
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**General Assessment Guidelines**

A - You successfully completed the assignment at a high quality level, and your work shows originality and creativity. Your paper reveals that you have grappled deeply with the assignment’s topic. Your paper is clearly structured, thoroughly supported, and persuasive. The assignment contains no errors in grammar, spelling, and/or syntax.

B - You successfully completed the assignment at a moderately high level. Your paper reveals that you have thought deeply about the assignment’s topic and have developed a largely persuasive argument, although your work may need slight revisions in terms of structure and/or content. The assignment is almost completely without errors in grammar, spelling, and/or syntax.

C - While your paper reveals that you have given some thought to the assignment’s topic, your paper seems more of a rough draft than a final version and requires substantial revisions, likely in terms of both structure and content, in order to persuade the reader. While your assignment may be readable, it contains some errors in grammar, spelling, and/or syntax.

D - You did what the assignment required of you at a poor quality level. Work in this range needs significant revision. The paper’s main ideas are poorly supported, and an organizational structure is difficult to discern. Frequently, writing at this level may suffer from many problems in grammar, spelling, and/or syntax which are so serious as to render portions of the paper nearly unreadable.

E - Papers which earn E’s fail to show that the writer has given any consideration to the assignment’s topic. The paper offers slim to no support for its argument, and an organizational structure cannot be discerned. The paper contains an unsatisfactory number of errors in grammar, spelling, and/or syntax. Importantly, if any of the paper has been plagiarized, it will also receive a failing grade.

**Final Grade Scale**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599