

ENG 1131: Writing Through Media-Visualizing Environments

Instructor: Madison Jones
Email: madisonjones@ufl.edu
Meeting Times: M W F period 6 (12:50pm-1:40), & M period E1-E3 (7:20pm-10:10)
Office: TBA
Office Hours: Thursday-1:45pm-2:45 and by appointment

COURSE DESCRIPTION

ENC 1131 Writing Through Media: Visualizing Environments focuses on digital representations of the environment, including technologies such as GIS mapping, augmented reality, and data visualization. Students will examine representations of ecosystems, borders, (non)humans, economic groups, and ecological disasters in science and popular media. Students will gain valuable writing skills as they navigate the course assignments. They will develop an understanding of environments as written texts, and they will hone their abilities to produce and interpret arguments across disciplines. The readings and assignments for this course include work in technology, sciences, and the humanities, and students can expect to gain interdisciplinary technical and rhetorical knowledge as they gain writing expertise.

Many of the course assignments operate under a project-based learning model. Students will research and write as they design and build digital projects. This class asks the question: how does one *see* an environment? What is the difference between “writing,” “seeing,” and “imagining,” and how do technology and popular culture supplant affective images over the physical environment? By asking what it means to visualize an environment, we are also asking what it means to read and write in and through environments. The class will also consider how we remember and historicize environmental events through writing. Students will transition between literacy and electracy using various media platforms and will analyze and create visualizations of environmental and ecological issues and events which otherwise act invisibly in our daily lives.

COURSE OBJECTIVES

By the end of ENG 1131, students will be able to:

- Analyze rhetorical characteristics of digital media
- Write compelling content for course projects
- Design basic digital content with WYSIWYG (What You See Is What You Get) editors
- Compose rhetorically effective digital visualizations
- Conduct original research about various environmental concerns and exigencies, incorporating primary and secondary sources in their writing projects

COURSE STRUCTURE

The major writing assignments for the first half of the course include weekly blog posts and a research paper. Blog posts respond to specific prompts I will distribute weekly and pertain to the

various topics and readings covered each week. The other assignments include a mapping/Augmented Reality project and an image tracking project.

Monday night screening times are required and will be used for three primary purposes: 1) screening films/documentaries; 2) workshops on digital technologies and software; 3) workshopping student writing and digital design.

The final project will connect the previous work done on the blog, the research paper, the mapping/AR project, and the tracking project, into a coherent portfolio website which the student will present.

REQUIRED TEXTS

- Don DeLillo. *White Noise*. Penguin Classics, 2009.
- Carl Herndl (Ed.) *Sustainability: A Reader for Writers*. Oxford UP, 2013 (Web).
- Charles Lowe and Pavel Zemliansky (Eds.) *Writing Spaces: Readings on Writing*. Parlor Press, 2010 (Open-Access Web).
- All other readings/videos will be available on our class page in Canvas. Unless otherwise noted, bring a fully charged laptop and smartphone/tablet to each class meeting.

ASSIGNMENTS AND GRADING

POINTS (/100)

Weekly Discussion Blog Posts

[15 points]

Students will be expected to maintain a weekly discussion blog due each week. Students will be required to read and respond to at least two other students' discussion posts before class once a week. (250 words)

Annotated bibliography

[5 points]

Write a fifty word annotation for 6-8 sources that you will use for your research paper. Each annotation should contain (at the very least) 1) a brief summary of the source and 2) an explanation of how the source fits into your overall argument (e.g., difference from other sources, potential counter-argument, etc.).

Visualizing Environments (Research Paper)

[20 points]

This paper provides students with the research foundation necessary for the other projects they will develop in the course. Students will write an essay examining a particular environmental event, issue, or problem related to global ecology. These could range from the conflict minerals used in Apple smartphones, to meat and animal cruelty, to the Great Pacific garbage patch. These essays must go beyond merely summarizing the event, drawing critical connections between cause and effect, problem and solution, and the private and public values that contribute to these tensions.

1. A sustained critique that focuses on a single, *specific* aspect of the topic.
2. At least six sources in support of the student's argument.
3. A conclusion section describing how the student's critique can be represented through mapping and/or augmented reality technology, and how it might be taken up in an analysis of an iconic image or through social media data tracking. For this section, describe the future projects briefly. 1500 words

Placing Environments (Mapping / Augmented Reality Project) [15 points]

Students will work with either Google Maps, Aurasma, or a combination of the two to create a representation of an environmental crisis, event, or problem. This project will expand and extend the work from their research paper into a multimodal format. Students will source videos and images, and create voice-over narration. These videos and brief writings will be embedded either in the map, AR application, or combination of the two. Some projects, such as those dealing with ubiquitous images like brand logos, will be ideally suited for AR, whereas remote, specific locations like the gulf dead zone will be ideal for mapping. 1500 words.

Tracking Environments (Econ Project) [10 points]

For this project, students will track an iconic representation of ecology (what Sean Morey calls an “Econ”) using the methodologies laid out in class (adapted from Laurie Gries’ *Still Life with Rhetoric*). Students will submit a paper on their analysis. 1000 words.

Visualizing Environments (Portfolio Website / Final Project) [25 points]

The final project will connect the previous work done on the blog, the research paper, the mapping/AR project, and the tracking project, into a coherent portfolio website which the student will present. Students may choose to present an informational, argumentative website, or they may develop a MEMorial in the manner Gregory Ulmer puts forth in *Electronic Monuments*. Regardless, students will build a website in Wix, Scalar, Wordpress, or Html, which they will workshop the final week of class. Students should split the word count evenly among the three modalities in this project (video, audio, and text). 2000 words.

Minor Assignments (homework, in class writing, etc.) [10 points]**GRADING 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

The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades now have two components. You must pass this course with a “C” or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). To receive the 6,000-word University Writing Requirement credit (E6), papers **must** meet minimum word requirements totaling 6000 words.

ASSESSMENT RUBRIC

Letter grades will be given for each major assignment and correspond to the following criteria. Minor assignments and daily grades will be assessed on a complete/incomplete basis. More specific rubrics and guidelines applicable to individual assignments may be delivered during the

course of the semester. In order to receive the grade in the left hand column, the assignment must meet ALL of the criteria in the description.

Grade	Description
A	<ul style="list-style-type: none"> • Follows ALL instructions specific to the assignment rubric • Generates and elaborates on original ideas relevant to the course content • Assignment is mechanically sound and free of distracting grammatical, stylistic, and/or technical errors • Assignment displays clear organizational forethought including attention to transitions, introduction, and conclusion. • Assignment is properly formatted in MLA or other style guide approved by instructor • Assignment incorporates source material appropriately and effectively • Assignment provides evidence to support claims
B	<ul style="list-style-type: none"> • Follows most instructions specific to the assignment rubric • Incorporates and elaborates ideas relevant to the course content • Assignment may have a few minor errors but is free of distracting grammatical, stylistic, and/or technical errors • Assignment has an identifiable organizational structure • Assignment has a few minor formatting issues • Assignment incorporates source material appropriately • Assignment provides evidence to support most of its claims
C	<ul style="list-style-type: none"> • Follows some instructions specific to the assignment rubric • Incorporates ideas relevant to the course content • Assignment has a few distracting grammatical, stylistic, and/or technical errors • Assignment has an identifiable organizational structure • Assignment has a few minor formatting issues • Assignment incorporates source material • Assignment provides evidence to support some of its claims
D	<ul style="list-style-type: none"> • Follows very few instructions specific to the assignment rubric • Incorporates ideas irrelevant to the course content • Assignment has numerous distracting grammatical, stylistic, and/or technical errors • Assignment has an unclear organizational structure • Assignment has formatting issues • Assignment incorporates no (or very little) source material • Assignment provides little to no evidence to support its claims

E	<ul style="list-style-type: none"> • Does not follow instructions specific to the assignment rubric • Incorporates no ideas relevant to the course content • Assignment has numerous distracting grammatical, stylistic, and/or technical errors • Assignment has no identifiable organizational structure • Assignment has numerous formatting issues • Assignment incorporates no source material • Assignment provides no evidence to support its claims
----------	--

ATTENDANCE

Attendance is required. I reserve the right to lower your grade by 20 points for each unexcused absence after 5 absences.

Please Note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Tardiness: If students enter class after roll has been called, they are late, which disrupts the entire class. Two instances of tardiness count as one absence.

Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

COURSE EVALUATIONS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <http://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

PLAGIARISM

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.

b.) Submitting a document or assignment 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>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire [Student Honor Code](#).

Important Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

CLASSROOM BEHAVIOR

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

IN-CLASS WORK

Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Late papers will not be accepted. Technological failure is not an acceptable excuse. Students should bring a laptop or tablet to class every day.

Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. Be prepared for unannounced quizzes or activities on the readings or classroom discussion. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up. Writing workshops require that students provide constructive feedback about their peers' writing.

PAPER REVISION POLICY

Students are allowed to revise their research paper, provided that: 1) all guidelines stipulated in the assignment are met in the original draft (i.e. length, format, submitted on time); 2) the student agrees to meet and discuss revisions in depth during at least one office hour meeting; 3) the student agrees to complete a rigorous rewrite that includes significant changes to address the feedback; and 4) the original grade was below a "B+." Papers which show only minor changes and revisions will not be accepted.

PAPER MAINTENANCE RESPONSIBILITIES

Students are responsible for maintaining an archive of 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 resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

MODE OF SUBMISSION

All papers will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.

WRITING CENTER

The University Writing Center is located in Tigert 302 and is available to all UF students.

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 whom must then provide this documentation to the instructor when requesting accommodation.

SCHEDULE

Unit 1—Mapping

Date	Daily Topic & In-Class Assignments	Reading/Assignments (Due Before Class)
Week 1		
M Aug 22	-Course overview and introductions. -Look at Gulf Oil Spill, Hypoxic Dead Zone, Global Warming Maps -Explanation of major assignments and projects.	
M (Wksp)	-Setting up websites and blogs. Style: writing for the web. -Screen: <i>End of the Line</i> , Dir. Garry Marshall.	
W Aug 24	-Research Paper Assigned. -Brainstorming Activity. -Blog Post (#1) Assigned.	Read: Michelle D. Trim and Megan Lynn Isaac's "Reinventing Invention: Discovery and Investment in Writing."
F Aug 26	-Discuss Gulf Hypoxia. -Activity: Responding to Experts.	Read: "Louisiana Universities Marine Consortium, 'About Hypoxia.' Hypoxia in the Northern Gulf of Mexico webpage" and Dan Charles' "Putting Farmland on a Fertilizer Diet."

Week 2		
M Aug 29	-Discuss Blog Posts. -Activity: Entering the Conversation.	-First Blog Post Due. -Read: Catherine Savini's "Looking for Trouble: Finding Your Way into a Writing Assignment."

M (Wksp)	-Topic selection workshop. -Screen: <i>Vanishing Pearls</i> , Dir. Nailah Jefferson.	
W Aug 31	-Look at Sean Morey's "Roadkill Tollbooth" -Blog post (#2) assigned: Annotated Bibliography.	-Read: Elizabeth Kolbert, "The Darkening Sea" and James Purdy's "Wikipedia Is Good for You!?"
F Sept 2	-Research Activity. -In-Class Workshop: Working with Google Maps.	-Read: Randall McClure's "Googlepedia: Turning Information Behaviors into Research Skills" and Alex Reid's "Why Blog? Searching for Writing on the Web."

Week 3		
M Sept 5	Holiday (No Class).	-Blog Post Due.
W Sept 6	-Blog Post (#3) Assigned. -Rhetorical Analysis Activity. -Research Network conference handout and signup.	-Read: Laura Bolin Carroll's "Backpacks vs. Briefcases: Steps toward Rhetorical Analysis."
F Sept 7	-No Class Meeting. Sign up for a Research Network conference time today or Monday to meet in pairs to discuss research paper topics.	

Week 4		
M Sept 12	-No Class Meeting. Sign up for a conference time.	-Blog Post Due.
M (Wksp)	-Screen: <i>Dirty Business</i> , Dir. Peter Bull.	
W Sept 14	-Annotated Bibliography Workshop.	-Bring your annotated bibliography to class.
F Sept 16	-Annotated Bibliography Due. -Discuss secondary source use. -Blog post (#4) assigned: ITO (Intro, Thesis, Outline).	- Read: Kyle Stedman's "Annoying Ways Students Use Sources."

Begin Unit 2 on Monday	-Research paper due Friday, Sept. 23rd.
------------------------	---

Unit 2—Image Tracking

Week 5		
M Sept 19	-Begin Unit 2 -View “Obamicon” and “Blue Marble” 1972.	-Read: “Iconographic Tracking: A Digital Research Method for Visual Rhetoric and Circulation Studies” by Laurie E. Gries
M (Wksp)	Wksp: Create your own Obamicon. Screen: <i>Tapped</i> , Dir. Stephanie Soechtig and Jason Lindsey.	
W Sept 21	-Peer Review. -Blog Post (#5) assigned.	-Read: Beth Hewett’s “From Topic to Presentation: Making Choices to Develop Your Writing” -Bring two printed paper draft copies to class.
F Sept 23	-Activity: Analyzing Visual Rhetoric in Greenwashing Ads. -Conventions of writing about images. -Tracking Environments project assigned.	-Read: “The Language of Persuasion” and “Analyzing Images” (PDFs). -Research paper due.
Week 6		
M Sept 26	-Discuss reading. -Activity: Analyzing and Responding to Berry’s Rhetoric.	-Read: Wendell Berry’s “Nature as Measure” and Rebecca Jones’ “Finding the Good Argument OR Why Bother With Logic?” -Blog post due.
M (Wksp)	Wksp: Gries’ Image Tracking Method.	
W Sept 28	-Discuss reading. -Blog post (#6) assigned, in-class writing prompt.	-Read: Ralph Cicerone’s “Finding Climate Change and Being Useful”
F Sept 30	-Class activity: From Reading to Writing.	-Read: <i>White Noise</i> (up to p. 50) and Mike Bunn’s “How to Read Like a Writer.”
Week 7		

M Oct 3	-Discuss reading. -Discuss blog post (responding to Berry and Cicerone).	-Sandra Steingraber, "The Case for Gardening as a means to Curb Climate Change" -Blog post due.
M (Wksp)	Screen: <i>More Than Honey</i> , Dir. Markus Imhoof.	
W Oct 5	-Blog post (#7) assigned. -Class activity: From Writing to Understanding.	Read: <i>White Noise</i> (up to p. 100).
F Oct 7	Holiday (No Class)	

Week 8		
M Oct 10	-Activity: Summarizing complex arguments. -Discuss reading.	-Read: Richard Manning, "The Oil We Eat" -Blog post due.
M (Wksp)	Screen: <i>GasLand</i> , Dir. Josh Fox	
W Oct 12	-Discuss reading. -Blog post (#8) assigned.	-Read: David Montgomery, "Good Old Dirt."
F Oct 14	-Discuss reading.	Read: <i>White Noise</i> (up to p. 150).

Begin Unit 3 on Monday	-Project due Friday, Oct. 21st.
------------------------	---------------------------------

Unit 3—Augmented Reality

Week 9		
M Oct 17	-Discuss reading: how is AR a form of writing?	-Read: Craig, Ch 1 -Blog post due.
M (Wksp)	-Workshop: Getting started with Aurasma Studio. -Screen: <i>Blackfish</i> , Dir. Gabriela Cowperthwaite.	
W Oct 19	-Watch: the last known Thylacine (photographed at Beaumaris Zoo in 1933), -Blog post (#9) assigned:	-Read John Berger, "Why Look at Animals?"

F Oct 21	-Placing Environments assigned. -Discuss "Seeworld."	-Due: Tracking Environments project. -Read: <i>White Noise</i> (up to p. 200).
-------------	---	--

Week 10		
M Oct 24	-Discuss reading. -Conventions of writing about places.	-Read: Craig, Chapter 2-AR Concepts -Blog post due.
M (Wksp)	Workshop: Photoshop introduction. Screen: "The Cove," Dir. Louie Psihoyos	
W Oct 26	-Blog post (#10) assigned: Pokémon Go Activity.	-Craig, Chapter 3-AR Software
F Oct 28	-Discuss reading.	-Read: <i>White Noise</i> (up to p. 250).

Week 11		
M Oct 31	-Discuss reading.	-Read: Jeff Opperman, "Getting to Know Your Bacon: Hogs, Farms, and Clean Water." -Blog post due.
M (Wksp)	Screen: <i>Food Inc</i> , Dir. Robert Kinner.	
W Nov 2	-Discuss reading. -Blog post (#11) assigned.	-Read: <i>White Noise</i> (up to p. 300).
F Nov 4	-Discuss reading.	-Craig, Chapter 4-AR Hardware -Project due next Friday, Nov 11th.

Week 12		
M Nov 7	-Strategies for developing successful content.	-Craig, Chapter 5-Content is Key -Blog post due.
M (Wksp)	Workshop: Video Production Screen: <i>Our Daily Bread</i> , Dir. Nikolaus Geyrhalter.	
W Nov 9	-Discuss reading. -Blog post (#12) assigned.	-Read: Lee Rozelle, "The Ozone Hole That the Imagination Seeks to Fill" and finish <i>White Noise</i> .

F Nov 11	Holiday (No Class).	-Due: Placing Environments project.
-------------	---------------------	--

Begin Unit 4 on Monday

Unit 4—MEMorial

Week 13		
M Nov 14	-Visualizing Environments assigned. -What is a MEMorial? Electracy? -Look at: “Florida Rushmore”	-Read: TBA selection from <i>Electronic Monuments</i> .
M (Wksp)	Workshop: Creating an ePortfolio Screen: <i>An Inconvenient Truth</i> , Dir. Davis Guggenheim	
W Nov 16	Thanksgiving Holiday (No Class)	
F Nov 18	Thanksgiving Holiday (No Class)	

Week 14		
M Nov 21	-Discuss reading. -Conventions of making an ePortfolio.	-Read Roman Krznaric, “Empathy and Climate Change: A Proposal for a Revolution of Human Relationships” and Catherine Ramsdell’s “Storytelling, Narration, and The Who I Am Story.”
M (Wksp)	Screen: <i>Into Eternity</i> , Dir. Michael Madsen.	
W Nov 23	Watch: The Story of Stuff: Bottled Water.	Read: TBA selection from Timothy Morton’s <i>Hyperobjects</i> .
F Nov 25	-Activity: Responding to the Argument.	Read: Gay Hawkins, “Worm Stories”

Week 15		
M Nov 28	-Activity: Mountains vs Worms.	Read: Aldo Leopold, “Thinking Like a Mountain.”

M (Wksp)	-Screen: <i>A Fierce Green Fire</i> , Dir. Mark Kitchell.	
W Nov 30	-Compare readings.	Read: Gary Snyder, “Coming into the Watershed” and Michael Pollan, “The Genius of the Place.”
F Dec 2	-Workshop ePortfolio Websites	

Week 16		
M Dec 5	-Workshop ePortfolio Websites	
M (Wksp)	-Screen: <i>The Simpson’s Movie</i> , Dir. David Silverman.	
W Dec 7	-Writing Through Media Colloquium Presentations	

<p>Finals Week: Visualizing Environments MEmorial ePortfolio Project Due by Exam Date/Time</p>
--