



ENG 1131 – Writing through Media: Images in Transit
Section: 1983 / Course #: 13157

Instructor Name: Charles Acheson

Course Meeting Times: Class: M(S) – W(S) – F(A) 5 (11:45-12:35 EST) // Viewings: R(S&A) 9-11 (4:05-7:05 EST)

Course Delivery Method: Combination of synchronous and asynchronous

Course Meeting Location: Remotely via Canvas and Zoom

Office Location and Hours: Zoom // Office Hours: MW 12:50-2:00 EST & by appt. via either Zoom or email

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? What are the social, cultural, and political implications of these movements? How have recent social and cultural shifts toward isolation in the wake of pandemic shape our understanding of images and the technologies used to present them?

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 address several themes, including but not limited to images of the self, others, race, disability, history, and nature. 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 literature, comics, choose-your-own-adventure narratives, film, television, video games, new media available through YouTube and Zoom, and even your own empirical viewing of the natural world. Finally, this course values critical making as much as

critique, so, the course projects that will meet the Writing Requirement include critical and creative projects.

WELCOME, REMOTE ACCESS LEARNING, AND COVID-19 STATEMENT:

First and foremost, WELCOME! Obviously, the current situation in which we find ourselves is not ideal; however, I want to reassure you that this course has been designed for student safety and accessibility. As such, this course will be taught entirely remotely to avoid potentially unsafe conditions in which social distancing would not be possible. This includes both synchronous (coordinated class wide meetings via Zoom) and asynchronous (work according to your schedule) methods. Aside from Zoom for class meetings, all of the course work will be handled through the course's Canvas site. You can find our Canvas site through the e-Learning tab on most UF website pages, as well as a direct link in my email signature.

I invite and encourage any correspondence regarding the course. While I will have weekly office hours (listed above), I am more than happy to meet with you at other times as well, when your schedule is more amenable. Whether by email or via Zoom, I am here to help and do everything I can to help and make the course more accessible. On that note, if you ever find yourself in a situation where you are unable to complete an assignment (or are otherwise hindered materially or in other ways), please contact me so that we can collaborate on a solution. You are not alone, and I am fully committed to your success.

Course Objectives:

- Students will learn about various media forms, as well as the limits and potential of these media forms.
- Students will learn how narratives shift and change as they move through various media.
- Students will gain knowledge as to how adaptation occurs in various cultures.
- Students will engage the media around them to interpret other pieces of media.
- Students will write, listen, and talk during each class meeting.
- Students will enhance their critical thinking abilities through both argumentative writing and creative making.

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 (any English-language edition is acceptable, and electronic versions are highly recommended):

- *Persepolis: The Story of a Childhood* by Marjane Satrapi
- *To Be or Not to Be: A Chooseable-Path Adventure* by Ryan North, William Shakespeare, and You.
- *March Book 1* by John Lewis, Andrew Aydin, and Nate Powell
- *Firewatch* by Campo Santo

All of these texts are available through Amazon (except *Firewatch*), but if you do not need to speedy delivery Amazon provides, I encourage you to find copies of these texts from smaller or free locations. Local bookstores are a great opportunity to help your community, but also don't forget the university and local libraries, which offer electronic borrowing of many texts.

The following media will be made available through open internet access, class viewings, Canvas, or ARES:

- *Persepolis* (animated film)
- *Hamlet* (dramatic recording)
- *John Lewis: Good Trouble*
- *Understanding Comics: The Invisible Art* by Scott McCloud

Required Technological Access:

- Internet with Zoom and Canvas

- Device to play *Firewatch*. The game is available on all current-generation game consoles and computer operating systems. The minimum requirements to run the game can be found here: <https://library.panic.com/firewatch/pc/pc-system-requirements/>. If you are unable to run/play the game, please contact instructor for an alternative method to experience the game for the course.

Assignments (see below for Grading Rubric):

Zoom Background Analysis Project (150 pts) – 750 words

As the form of this course attests, technologies that enable digital meetings and interviews are becoming increasingly important. How we depict ourselves in these tiny windows in these little windows has come under scrutiny. However, background images have not yet undergone similar critique. Yet, the images and objects behind us can reveal so much about the presenter, including helping or hindering authority, distracting, etc. This project asks students to select a digital presentation delivered by an expert in their field and, then, analyze and critique the Zoom (or other technology) background used by their chosen expert.

Adaptation Contrast Project (200 pts) – 1,000 words

Building on the analysis skills practiced in the previous project, the Adaptation Contrast Project asks students to take the next argumentative step. Using any of the adaptations and source texts from the required texts list, students will articulate how images and narratives change as media undergoes adaptation. Then, incorporating evidence from both versions, students will form and defend an argument of which media version best serves the narrative and themes.

Synthesis Project (250 pts) – 1,500 words

Building on your analysis and comparison skills developed in the previous projects, the third project of the semester requires you to synthesize at least one required course reading and at least two outside sources (no more than four) to develop a unique argument about the text. Synthesis is the final stage of critical writing development we will engage in this course. Whereas analysis and comparison require you to write about what the texts say, synthesis requires us to develop a completely new idea through our understandings of the texts and sources.

Comics Adaptation of Additional Text Project (200 pts) – 750 words

For the final project of the course, students will create a brief (4-5 page) comics adaptation of a media artifact (or portion of said artifact). In addition to flexing creative muscles, this project centers critical-making (learning through making) as a capstone for the critical work engaged throughout the semester. In addition to the comics adaptation, students will prepare a short explanatory, reflective essay expressing their decision-making when designing their comics.

Class Leader Presentation (100 pts) – 500 words

Throughout the semester, one student (or small group depending on course enrollment) will develop a brief presentation that will serve as a springboard for discussions and postings. The form of this presentation is variable depending on how a student(s) prefer

to deliver. During the week preceding their presentation, students will meet or email with the instructor to discuss topic ideas as well as how the student(s) wishes to deliver their presentation.

Engagement and Postings (100 pts) – 1,500 words

Student engagement and preparedness for each class meeting and discussion posting will be essential for the success of the class. Students are expected to respond to all discussion prompts and engage with course materials as able.

Course Policies:

1. You must complete all assignments to receive credit for this course.
2. In accordance with the Carnegie I expectations, students should expect to spend two hours on course work outside of class time for each credit hour per week. This translates to six hours per week in addition to our three weekly meeting hours.
3. *Attendance:* Each student is expected to attend synchronous meetings—active camera is not required. 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. UF attendance policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
4. *Late Arrivals:* Students that are more than ten minutes late to a meeting or viewing will be given a lateness check. Two checks equal an absence. <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
5. *Class Behavior Expectations:* Students are expected to respect their peers, the instructor, and the classroom environment. This includes both in-person interactions and impersonal interactions (discussion posts, etc.). During class and viewing times, all technology must be used for the activity at hand exclusively.
6. *Instructor Email Response Protocol.* Students should expect a reply to any email about the course within 24 hours. The instructor strives to be quicker than that timeline; however, please consider this timeframe when reaching out if the correspondence is time sensitive. Please only email through the UF email system (NOT Canvas).
7. *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/>
8. *Project Format & Submission:* As this is an English course, all essays submitted for grading are expected to meet MLA 8th Edition guidelines. All projects are to be uploaded to the appropriate Canvas drop box before the due date listed.
9. *Late Projects:* Projects submitted late will incur a 10% penalty for each day overdue.

10. *Project Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
11. *Grading Timeline Expectations:* Students can expect returned, graded work one week from time of final draft due date or time of submission if late.
12. *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/>.
13. 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.
14. Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
15. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
16. *Grade Appeals.* In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount (cblount@ufl.edu), Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
17. *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>
18. This syllabus is subject to change should a need arise.

Calendar

PLEASE NOTE: Unless otherwise stated by the instructor, Monday and Wednesday meetings will be synchronous, whereas Friday meetings will be asynchronous.

Wk	Day	Weekly Topics	Due
1	M 8/31	WELCOME	
	W 9/2	Zoom Background Authority Why Does Everyone Own a Copy of <i>The Iliad</i> ?	
	F 9/4	Background Flashcards	

Wk	Day	Topic: Zoom Backgrounds	Due

2	M 9/7	Labor Day	
	W 9/9	Designing Backgrounds	
	F 9/11	Check Canvas Discussions for new prompt and instructions. Use this class time to develop your responses. Responses need to be posted before next in-person Zoom meeting.	

Wk	Day	Topic: <i>Persepolis</i>	Due
3	M 9/14	Introduction and Background to <i>Persepolis: The Story of a Childhood</i> How We Read Comics Activities	Discussion Prompt Response on Canvas by class start
	W 9/16	<i>Student Discussion Leader Presentation</i>	
	F 9/18	Workshopping Project	Zoom Background Project Due at 11:59 PM EST to Canvas

Wk	Day	Topic: <i>Persepolis</i>	Due
4	M 9/21	Introduction and Background to <i>Persepolis</i> (animated film) Adapting Illustration to Animation	
	W 9/23	<i>Student Discussion Leader Presentation</i>	
	R 9/24	Viewing: <i>Persepolis</i>	
	F 9/25	Check Canvas Discussions for new prompt and instructions. Use this class time to develop your responses. Responses need to be posted before next in-person Zoom meeting.	

Wk	Day	Topic: <i>Persepolis</i>	Due
5	M 9/28	Moving Lines and Elasticity of Human Forms	Discussion Prompt Response on Canvas by class start
	W 9/30	<i>Student Discussion Leader Presentation</i> Check Canvas Discussions for new prompt and instructions. Use this class time to develop your responses. Responses need to be posted before next in-person Zoom meeting.	
	F 10/2	Homecoming-TBA	

Wk	Day	Topic: <i>Hamlet</i>	Due
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6	M 10/5	Introduction and Historicizing <i>Hamlet</i> Grounding Drama and Performance Art	Discussion Prompt Response on Canvas by class start
	W 10/7	<i>Student Discussion Leader Presentation</i>	
	R 10/8	Viewing: <i>Hamlet</i>	
	F 10/9	Workshopping Project	Contrast Project Due at 11:59 PM EST to Canvas

Wk	Day	Topic: <i>Hamlet</i>	Due
7	M 10/12	Introduction and Background of <i>To Be or Not to Be: A Chooseable-Path Adventure</i> Agency and the Ergodic Nature of Choices in Media	
	W 10/14	<i>Student Discussion Leader Presentation</i>	
	F 10/16	Check Canvas Discussions for new prompt and instructions. Use this class time to develop your responses. Responses need to be posted before next in-person Zoom meeting.	

Wk	Day	Topic: <i>Hamlet</i>	Due
8	M 10/19	Background: Choose Your Own Adventure Books Legal History and Similarities to Comics Reading	Discussion Prompt Response on Canvas by class start
	W 10/21	<i>Student Discussion Leader Presentation</i>	
	F 10/23	Check Canvas Discussions for new prompt and instructions. Use this class time to develop your responses. Responses need to be posted before next in-person Zoom meeting.	

Wk	Day	Topic: <i>March</i>	Due
9	M 10/26	Introduction and Background: John Lewis and <i>March</i>	Discussion Prompt Response on Canvas by class start
	W 10/28	<i>Student Discussion Leader Presentation</i>	
	F 10/30	Check Canvas Discussions for new prompt and instructions. Use this class time to develop your responses. Responses need to be posted before next in-person Zoom meeting.	

Wk	Day	Topic: <i>March</i>	Due
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10	M 11/2	Background: Second Wave Freedom Riders	Discussion Prompt Response on Canvas by class start
	W 11/4	<i>Student Discussion Leader Presentation</i>	
	R 11/5	Viewing: <i>John Lewis: Good Trouble</i>	
	F 11/6	Historical Pictures	

Wk	Day	Topic: <i>March</i>	Due
11	M 11/9	<i>Student Discussion Leader Presentation</i>	
	W 11/11	Veteran's Day	
	F 11/13	Workshopping Project	Synthesis Project Due at 11:59 PM EST to Canvas

Wk	Day	Topic: <i>Nature & Firewatch</i>	Due
12	M 11/16	Introduction: What We Mean When We Look at Nature John Berger: Museums and Zoos	
	W 11/18	<i>Student Discussion Leader Presentation</i>	
	F 11/20	Introduction to <i>Firewatch</i> and Playing Games	

Wk	Day	Topic: <i>Nature & Firewatch</i>	Due
13	M 11/23	Check Canvas Discussions for new prompt and instructions. Use this class time to develop your responses. Responses need to be posted before next in-person Zoom meeting.	
	W 11/25	Thanksgiving	
	F 11/27	Thanksgiving	

Wk	Day	Topic: <i>Nature & Firewatch</i>	Due
14	M 11/30	Simulacra of Nature and Digital Walking Loneliness and Isolation in the Age of Corona	Discussion Prompt Response on Canvas by class start
	W 12/2	<i>Student Discussion Leader Presentation</i>	
	F 12/4	Mysteries of Nature	

Wk	Day	Course Conclusions	Due
15	M 12/7	Conclusions: What happens to images as they move? Conclusions: "Better" Media Forms?	
	W 12/9	Workshopping Project	Adaptation Project Due at 11:59 PM EST to Canvas

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