

ENG 1131: Writing through Media: Public Interventions

Class: MWF, period 4 (10:40-11:30am)
Screening: M, periods 9-11 (4:05-7:05pm)
Classroom: CSE E211A

Section: 1363
Instructor: Todd Jurgess
Email: todd1726@ufl.edu
Office: Turlington 4413
Office Hours: Mondays, periods 5-6 (11:45am-1:40pm)
or by appointment

Texts

Course Pack (available at Xerographic Copy Center, 927 NW 13th St.)

Strunk, William Jr. and E.B. White. *The Elements of Style* (4th ed.).
New York: Longman, 1999.

also: have an 8Gb flash drive available for your course materials.

Course Description/Objectives

At its most general level, this course teaches students how to use effective rhetoric in multimedia platforms. In the last several decades, the increasing presence of affordable digital technologies has profoundly affected our working lives, creative pursuits, and personal relationships. Therefore, learning to fashion compelling and convincing rhetoric in these environments is an imperative to you regardless of your major or career plans.

To do so, we will develop skills in traditional print rhetoric as well as newer forms of audiovisual rhetoric, for the Internet is a blend of both textual language as well as a wide array of visual practices (ranging from edited images, .gifs, and image-macros to streaming video and interactive webpages). Before we try to apply these tools, we must first understand how each works and how each is different from the other (what problems can a YouTube video solve that a detailed scientific report can't? And vice-versa?). Toward that end, you will write two analysis papers on rhetoric and then put the skills you observe into practice, producing instances of both visual and print rhetoric.

Then, we will start to think about how to intervene in public problems using both print and multimedia rhetoric, studying how to use our rhetoric in public spaces (physical or online). To develop our practice here, we will read an array of texts on the philosophy of perception, digital environments, as well as experimental forms of

rhetorical argument. Using these ideas, you will then develop deployment strategies for distributing your rhetoric to a specific target audience.

Finally, we will break up into small groups and use our pooled resources to launch larger campaigns, where you will use a variety of tools to attempt to influence public policy or opinion. We will then consider how one can intervene within institutional structures by composing a written grant.

By the end of this class, you should be able to: 1) analyze and craft effective written and visual rhetoric, 2) deploy that rhetoric in thoughtful and experimental manners, and 3) build larger-scale projects toward larger-scale change, using a variety of media tools.

Assignments

Blog Posts (one 250-word post per week)	100 pts
As part of the course's experiments with rhetoric, you will keep up a weekly blog, in which you will analyze and comment on our readings, in addition to responding to specific, course-related prompts. The blog will also serve as a venue for the visual projects we will work on throughout the semester.	
Rhetorical Analysis (1,200 words)	125 pts
For this assignment, you will be issued 5 editorials. Choosing one, you will then compose an analytical essay on the chosen editorial, summarizing and assessing its rhetorical appeals and relative effectiveness.	
Revision Report (x2, 500-words each)	50 pts each
After our in-class revision projects, you will compose this short document to externalize your revision process, including specific strategies you used to assess and improve your writing.	
Visual Rhetoric Analysis (1,200 words)	125 pts
In this assignment, you will be issued 5 web-pages, which you will assess and analyze to show how rhetoric functions in internet environments, where image and text modify and contextualize one another.	
Visual Rhetoric in Practice	125 pts
For this assignment, we will put our theoretical impressions of internet rhetoric to the test. Here, you will compose a visual put to rhetorical	

ends. You can use photos, cartoons, Powerpoints, image macros, web pages, or a design concept to complete the assignment, as well as any other forms you can come up with.

Deployment Strategy Report (1,200 words)
pt

125

Knowing your audience is a vital aspect of any rhetorical project. The internet poses a new challenge to this traditional problem, as the overwhelming amount of voices can sweep even the most brilliant work to the side if the work doesn't have a thoughtful deployment strategy. In this assignment, you will use the formal report form to propose realistic strategies for deploying your visual rhetoric. Using forms of statistical evidence, you will plan out a clear and well-written plan of dissemination for your project (whether you actually carry it out or not is your decision).

Campaigns

150 pts

Advertisers use the term "campaign" to suggest a conquering force in battle. In the ad battle, the war is between them and us, their goal being to make us buy their product. Here, the class will work in groups on campaigns pertaining to social issues. That doesn't mean it has to be a major public issue. In fact, campaigning for a specific way of seeing the world can apply to philosophical as well as ideological concerns. In any case, your goal here will be to launch an audio-visual campaign intervening in public, social, and individual issues.

Grant Proposal (1,400 words)

150 pts

As a part of our campaign, we will practice using effective composition in formal situations to draft a grant proposal. We will be doing a kind of grassroots level of work in our campaigns, but we will use the grant writing process to imagine larger scale implementations of our public interventions.

TOTAL

1000 pts

Grading Criteria

While grading criteria change depending on the specific assignments (see assignment sheets on Sakai for more detail), your grade will

generally depend on the quality of your analysis, the clarity of your argumentation, and how you revise the issues we identify in writing conferences. Please note that these guidelines apply to written assignments. Visual assignments will be dealt with a more open rubric, based on successful application of rhetorical concepts we develop in class.

An "A paper" will have a clear, concise, and original thesis supported by clearly articulated evidence (which kind of evidence depends on the assignment). The writing will be polished, taking into account the topics and issues raised during individual writing conferences as well as comments made in general about your style on returned papers.

A "B paper" may have any one of these elements in place, but suffers from sections of prose whose relation to the main argument is unclear. Maybe the thesis simply reiterates obvious arguments, or perhaps the writing just hasn't been finessed.

A "C paper" may have any one of these elements in place, but suffers more gravely from infelicities in any one area. For example, you may have great insights, but those insights may be hedged in poorly-revised prose with an unclear argument.

Papers receiving D's or E's will reflect a complete absence of the above elements.

Each assignment will be returned to you with comments within 10 days of its due date. My feedback will always be forward-looking and will attempt to help you as you identify and fix issues in your writing. With this in mind, each student will be allowed to rewrite one assignment should he/she receive a grade lower than a B-. In order to do so though, you must meet with me during office hours to discuss your revision strategy. Please note that while rewriting a paper will not result in a lower grade, it does not necessarily guarantee an improvement on your score.

Final grades for the class will be graded on a 1,000 point scale. Basically, take your total number of points, put a decimal point before the first number, and that's your percentage for the class (for example, 930 points is a .930 percentage, which is an A; 872 points is a .872 percentage, which is a B+; 723 points is a .723 percentage, which is a C-).

Course Schedule

Please note: Schedule subject to change.

Week 1 (8/25 - 8/29)

M Introductions

Screening: Rhetorical Appeals and Context
 Analysis Exercise

W Rhetorical Analyses, Cont'd
F Standards for College Papers
Document Design
Read: MLA Sample Paper
Analysis Example (on Sakai)
drop/add ends at midnight

Week 2 (9/1 - 9/5)

M Holiday - No Class
W Rules for Rhetoric, pt. 1: Graceful Phrasing
Read: Strunk and White, "Elementary Rules of Usage"
F Rules for Rhetoric, pt. 2: Structure and Order
Read: Strunk and White, "Elementary Principles of Composition"

Week 3 (9/8 - 9/12)

M Revision Exercises
Screening: Visual Rhetoric
W Visual Analysis
Due: Final draft of Rhetorical Analysis
F Adapting Strunk and White to Visual Rhetoric

Week 4 (9/15 - 9/19)

M Visual Rhetoric: Tool Introduction
Due: Revision Report 1
Screening: Testing tools, sketching ideas
W Theorizing Practice
F Short Strategy Presentations
Lab Work

Week 5 (9/22 - 9/26)

M Rhetorical Contexts in Digital Spaces
Due: Visual Analysis First Draft
Screening: Relational Art, Performance Art, Public Practice
W Mediality and Context
Read: Ulmer, "The Learning Screen"
(<http://ulmer.networkedbook.org/the-learning-screen-introduction-electracy/>)
McLuhan, from The Gutenberg Galaxy (CP)

F Deployment
Read: Benjamin, "On Some Motifs in Baudelaire" (CP)
Friedberg, from Window Shopping (CP)

Week 6 (9/29 - 10/3)

M Effective Rhetoric for Image Macros
Screening: clips from Blackfish (2013, dir. Gabriela Cowperthwaite); Seaworld's counter

W Effective Rhetoric for Video

F Effective Rhetoric for Blogs and News Pages

Week 7 (10/6 - 10/10)

M Visual Rhetoric in Practice - Presentations

Screening: Presentations, cont'd

W The Formal Report Genre
Planning Session for Deployment

F Crunching Numbers and Research Protocols
Due: Final version of Visual Rhetoric

Week 8 (10/13 - 10/17)

M Deployment Strategies, or How to Grab Attention in a Sea of Content

Read: King, "The Campaign to 'Cancel Colbert'"
(<http://www.newyorker.com/online/blogs/newsdesk/2014/03/twitter-campaign-to-cancel-colbert-report.html>)

Dodge and Kitchin, excerpts from Code/Space (CP)

Screening: Deployment Workshop

W Document Design v. Web Design

F Homecoming - No Class

Week 9 (10/20 - 10/24)

M Revision Session: Deployment Strategies
Due: Deployment Strategy Report First Draft

Screening: Group formation for final campaigns

W Phenomenological Perception
Concept Exercise: Husserl, Intentionality

F Balancing Intention and Horizon
Emotion and Significance
Read: Merleau-Ponty, excerpts from Phenomenology of Perception
(CP)

Week 10 (10/27 - 10/31)

M Strategy Workshop
Due: Deployment Strategy Report Final Draft

Screening: Experimental Television (Raindance, Videofreex)

W Institutional Critique, Video Collectives, and User-Generated
Television
Read: Halleck, "The Wild Things on the Banks of the Free Flow"
(CP)

F Grant Proposal: The Basics
Read: Karsh and Fox, from The Only Grant-Writing Book (tba)

Week 11 (11/3 - 11/7)

M Public Policy, Institutional Contexts

Screening: Harn Museum Visit

W Museum Interventions
Read: Tompkins, interviews with Marcel Duchamp (on Sakai)

F Grant Proposals: Other Institutions
Read: Rosenberg, from The Artist's Guide to Grant Writing (CP)

Week 12 (11/10 - 11/14)

M Developing Your Pitch

Screening: Group/Project Formation

W Pitches, pt. 1

F Pitches, pt. 2

Week 13 (11/17 - 11/21)

M Grassroots and Collectives

Screening: Blood of the Condor (1969, dir. Jorge Sanjinés)

W Third Cinema and the Door-to-Door Approach
Read: Geidel, "'Sowing Death in Our Women's Wombs'" (CP)

F Coming up with Comparable Interventions

Week 14 (11/24 - 11/28)

M Group Conferences with Instructor

W Holiday - No Class

F Holiday - No Class

Week 15 (12/1 - 12/5)

M Deployment Exercises

Screening: Deployment Exercises

W Deployment Exercises

F Final Campaign Presentations

Week 16 (12/8 - 12/12)

M Final Campaign Presentations

Screening: Final Campaign Presentations

W Conclusions, Futures

Course Policies

Attendance:

Attendance is mandatory. Missing class will not only put you behind in terms of course material, but will also deprive the class of your contributions to discussion. **If you miss more than six class sessions (comprised of all class meetings and screenings), you fail the course automatically.** Use these absences wisely in case of extenuating circumstances. Illness or family difficulties do not excuse you from this policy. The only exemptions are for university-sponsored events, religious holidays, and court-imposed legal obligations (e.g., jury duty or subpoena).

6Students who participate in athletic or extracurricular activities are permitted to be absent 12 scholastic days per semester without penalty (A scholastic day is any day on which regular class work is scheduled). The 12- day rule applies to individual students participating on athletic or scholastic teams. Consequently, a group's schedule that requires absence of more than 12 days should be adjusted so that no student is absent from campus more than 12 scholastic days. If you previously have been warned about absences or unsatisfactory work you should not incur additional absences, even if you have not been absent 12 scholastic days. It is your responsibility to maintain satisfactory academic performance and attendance.

So, please, if you are absent, do not send me an email asking what we did in class. Instead, I encourage you all to make arrangements with each other for the sharing of notes in case an unexpected encumbrance keeps you from attending class. Please note that if you show up to class after the daily quiz, you will not only miss those available points but will also be marked absent for the day. Also, please note that I reserve the right to mark you absent should you fail to bring your required course materials to class.

Final Grade Appeals:

Students may appeal a final grade by filling out a form available from Clara Blount, Program Assistant.

Graded Materials:

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

Classroom Behavior:

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss, write about, and engage with contain controversial topics and opinions. Basically, be human beings to each other and never let discussion descend into personal insults or anything like that. The entire premise of this course depends on you all being able to maturely, eloquently, and rationally discuss pressing political problems.

University Policy/Information:

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx7>

This course can prove 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing--and--math--requirement.aspx>

Information on current UF grading policies for assigning grade points may be found at: <http://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more information about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

Students requiring counseling should contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575.

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class

Finally, students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://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/>