

## Syllabus ENG 1131, Section 2057

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#### Writing *through* Media

MWF 3 (9:35-10:25am) and R 9-11 (4:05-7:05pm)

CSE E211

**Instructor:** Sean Printz  
**Email:** [coyotedreams@ufl.edu](mailto:coyotedreams@ufl.edu)  
**Class Location:** CSE E211  
**Office:** TBA  
**Office Hours:** R 3pm to 4pm  
**Online Syllabus:** Found on the class Sakai page.

#### Course Description

Being able to write through media well is, more than anything, about being able to understand what media are and how they work. It is about understanding that every device writes its user as much as the user writes with it, and it is about understanding the ways in which media have a long and complicated past that had influenced their development. This course will focus on teaching the techniques, methods, structures, and theories that are the foundations of media, using relevant theoretical approaches to explore several of the major sources of media that we currently encounter on a daily basis, including photographs, video games, blogs, comics, and film. Here, we will first study these media through the work of prominent theorists like W.J.T. Mitchell, Ian Bogost, Andrew Galloway, Marshall McLuhan and N. Katherine Hayles in order to get beyond the surfaces of these media, showing how each medium has its own rhetoric, and through that, how you can learn to make use of the political, social, and structural understandings revealed through this study to make media work for you. Second, we will enable you to leverage these understandings towards creation, asking you to understand the ways in which your writing through media – whether that be in YouTube, Twitter, blogs, or digital comics – *writes you*. The course will then push you to craft a more self-aware representation of yourself, showing how you can create a professional and relevant digital presence that works towards your goals.

#### Course Goals and Objectives

This course seeks not only to *examine* these texts and other media objects, but also to break down components that make them tick, figuring out how those components function in order to attempt to see how they attempt to create enjoyment, interest, or thought in their audience. From there, this course will help you learn to communicate (in formal prose, informal conversation, and through creative construction) what we have gathered and learned from these encounters with our texts and classroom discussions. As this course is concerned also with verbal and written communication, a primary objective is to sharpen critical thinking and writing skills through the interaction with and analysis of media. Lectures, discussions, and group assignments aimed at improving writing and communicating skills are an integral part of the course.

#### Assignments and Grading

##### Grade Breakdown:

Rhetorical Analyses:	25%	(3000 Words)
Annotated Bibliography	10%	(2000 Words)
Media Projects:	30%	(1500 Words)
Presentations:	10%	(500 Words)

Research Paper: 25% (2000 Words)

**Analytical Responses:** Your analyses are designed to help you improve your argumentative/writing skills. Your responses should avoid summary, and be centered upon specific examples. Each response will be due electronically. Your Prospectus (500 words, due with your Annotated Bibliography, described below) and final presentation will also be graded as part of your Analytical Response percentage.

**Picture Book or Movable Book Rhetorical Analysis (1250 words minimum):** You will be expected to rhetorically analyze a picture book or movable book, paying close attention not only to standard rhetorical choices, but also to aspects of the materiality and production of the book. More details will be provided prior to the assignment's due date.

**Small Critical Analyses (500-1000 words, depending on the assignment):** During the semester you will be assigned short analyses to practice your writing skills before tackling the larger projects. The feedback on these shorter assignments will help you prepare for your larger projects.

**Media Projects:** As this is a Writing *through* Media class, one of the expectations is that you will be able to write/argue through media forms that include, but are not limited to, the production of a comic, a blog (word- or image-centered), a video, a piece of free-standing artwork, and other media form. These projects must be thought-provoking and of good quality. The final media project must relate in some way to your research paper, though it does not need to restate the same information. You will also be assigned a few small media assignments to help you develop and practice skills before being assigned the larger projects; many of these smaller projects will be aimed at creating a professionalized identity. The feedback on these shorter assignments will help you prepare for your larger projects.

**Presentations:** You will be collaborating on a group presentation at the end of the semester, focusing on a main topic of your choice (that has in some way been a significant part of our class discussions). This is an extension of many of the skills you have learned through the Media Projects, and can include visual, video, or audio components. You will be presenting these in the last week of classes.

**Research Paper (2000 word minimum):** One research paper is required for this course. Specific instructions will be distributed at least three weeks before the first draft is due. Throughout the semester, various lectures and assignments focusing on argumentative structure, use and presentation of evidence, assertive claims, and critical thinking will be incorporated into the class, thus providing preparation and practice for this assignment. In addition to your required peer-reviewed sources, your research paper should incorporate some of the mediums (images, videos, audio files, etc.) that are at the center of this class. You will also be required to conference for this paper during scheduled conference hours.

**Annotated Bibliography (about 250 words per annotation, not including quotes):** In preparation for your second essay, you will research and annotate 5 outside, credible (peer-reviewed) sources and three new media (images, videos, audio files, etc.) sources relevant to the subject of the essay. At the end of your bibliography, you will compose a prospectus detailing your intended argument for your second essay. Detailed instructions and an example will be provided at least three weeks before the assignment is due.

**Required Texts:**

Bogost, Ian. *Persuasive Games: The Expressive Power of Videogames*. The MIT Press: 2011. ISBN: 9780262514880

Douglas, Susan. *The Rise of Enlightened Sexism: How Pop Culture Took Us from Girl Power to Girls Gone Wild*. St Martin's Griffin: 2010. ISBN: 978-0312673925

Hayles, N. Katherine. *Writing Machines*. The MIT Press, 2002. ISBN: 978-0262582155

McCloud, Scott. *Understanding Comics: The Invisible Art*. William Morrow: 2014 ISBN: 978-0060976255

McLuhan, Marshall. *The Medium is the Massage*. Gingko Press: 2001. ISBN: 1584230703

**From Comixology** (<http://www.comixology.com/>):

Jeph Loeb and Tim Sale: *Batman: The Long Halloween*, DC Comics: 2011. ISBN: 978-1401232597

\*\*\*Texts and scholarly articles not noted above will be made available through Sakai's Resources page as either a PDF or as a link to an online source. **You will be expected to bring a readable copy of these texts with you to class of this material.** Should an error occur in Sakai that prevents you from opening the document, all articles can be found by their author and title through the UF library's database access to MLA Bibliography and JSTOR.

### **Tentative Schedule**

**Week 1:** August 25-29

Monday- General Introduction to Class

Wednesday- Greenblatt, "Culture"; George Lakoff and Mark Johnson, *Metaphors We Live By*: Chapter 1-2 <http://shu.bg/tadmin/upload/storage/161.pdf>

Thursday Viewing- *Hugo* and *The Story of Film, an Odyssey*.

Friday- WJT Mitchell, "[What Images Really Want](#)," and Goffman, *The Presentation of Self in Everyday Life* excerpt: George Lakoff and Mark Johnson *Metaphors We Live By*: Chapter 3 in resources.

**Week 2:** September 1-5

Monday- **Holiday, no class.**

Wednesday- Ronald Millett, Eldon Lytle, and John Pratt "Petroglyphs: Rock Art or Rock Writing" <http://www.johnpratt.com/items/docs/lds/meridian/2006/petroglyphs.html>

Thursday Viewing- *Cave of Forgotten Dream* (2011), Directed by Werner Herzog.

Friday- "I, Pencil" (<http://www.econlib.org/library/Essays/rdPnc11.html>), Lecture: What Is X?

**Week 3:** September 8-12 **Media Project 1 Due Friday: Create a digital representation of yourself. This can be through layered images, in a video, or through some other visual medium.**

Monday- Todd Taylor "If He Catches You, Your Through: Coyotes and Visual Rhetoric" (Sakai); Discussion: Elements of Visual Rhetoric and Film/Television elements

Wednesday- Douglas, *The Rise of Enlightened Sexism*, "Introduction."

Thursday Viewing- Various Advertisements and short cartoons (to be rhetorically analyzed in viewing session).

Friday- Hayles, *Writing Machines* (4-33)

**Week 4:** September 15-19

Monday- Donald W. Fritz, "Origin and Meaning of Pattern in the Book of Kells" in resources.

Wednesday- Hayles, *Writing Machines* (35-63)

Thursday Viewing- *Book of Kells*  
Friday- Hayles, *Writing Machines* (65-100)

**Week 5: September 22-26 Due Friday Midnight: Small Rhetorical Analysis.**

Monday- Hayles, *Writing Machines* (101-131)

Wednesday- Maria Nikolajeva and Carole Scott: “The Dynamics of Picturebook Communication” in resources.

Thursday Viewing- Baldwin Excursion

Friday- Douglas, *The Rise of Enlightened Sexism* Chapter 2, “Castration Anxiety.”

**Week 6: September 29- October 3**

Monday- *Understanding Comics*: Chapters 1-2; *Long Halloween*: Chapter 1-3

Wednesday- *Understanding Comics*: Chapter 3-4; *Long Halloween*: Chapters 4-7

Thursday Viewing- *Misrepresentation*

Friday- Douglas, “*Rise of Enlightened Sexism*” Chapter 3, “Warrior Women in Thongs.”

Discussion: How to do Research? What’s a Peer-Reviewed Source? How to judge quality of New Media Sources?

**Week 7: October 6-10 Due Friday Midnight: Picture Book Analysis**

Monday- *Understanding Comics*: Chapters 5-7; *Long Halloween*: Chapters 8-11

Wednesday- *Arkham City*; *Lego Batman*; *Injustice*

Thursday Viewing- *Understanding Comics*: Chapters 8-9; *Long Halloween*: Finish

Friday- **Homecoming, no class.**

**Week 8: October 13-17 Due Friday, Complete two full annotations for Annotated Bibliography and bring to class.**

Monday- McLuhan, *The Medium is the Massage*, (1-40) Selection of Gaming Articles to be provided.

Wednesday- *Persuasive Games*: Chapter 1

Thursday Viewing- *Heavy Rain*, *Bastion*, *Wolf Among Us*, *Thomas was Alone*, *Child of Light*

Friday- Galloway, Introduction to *Interface Effect*, provided in resources. Selection of Gaming Articles to be provided.

**Week 9: October 20-24 Due Thursday for Conferencing, Prospectus full draft. Due Friday Midnight: Complete Annotated Bibliography and Prospectus.**

Monday- Douglas, *The Rise of Enlightened Sexism*, “The New Girliness.”

Wednesday- *Persuasive Games*: Chapter 2

Thursday Viewing- Conferencing

Friday- McLuhan, *The Medium is the Massage*, (41-80)

**Week 10: October 27-31 Due Wednesday Midnight: Research Paper Rough Draft**

Monday- *Persuasive Games*: Chapter 3

Wednesday- McLuhan, *The Medium is the Massage* (81-118)

Thursday Viewing- *First Person Tetris*, *Brothers*, *Proteus*, *Scribblenauts*, and *Braid*

Friday- James Paul Gee: “Videogames and Embodiment” in resources

**Week 11: November 3-7 Due Sunday 11pm: Research Paper Revision**

Monday- Kurt Squire: “Videogames as Designed Spaces” in resources

Wednesday- *Persuasive Games*: Chapter 4

Thursday Viewing- Youtube Videos and Hypertexts, *Inanimate Alice*.

Friday- McLuhan, *The Medium is the Massage* (119-Finish)

**Week 12: November 10-14**

Monday- Postman, *Amusing Ourselves to Death*, read chapters 1 and 2, available in Resources.

Wednesday- Douglas, *The Rise of Enlightened Sexism*, “Sex-R-Us.” Discussion/Lecture: Making your claims more argumentative. Why does X matter?

Thursday Viewing- *Mirror's Edge*, *Portal 2*, *Depression Quest*, *Gone Home*, *Stanley Parable*.

Friday- *Persuasive Games*: Chapter 8

**Week 13: November 17-21 Due Friday Midnight: Research Paper Final Draft**

Monday- Henry Lowood: “High-performance Play: The Making of Machinima” in resources; Plan your own Group Videos

Wednesday- Watch videos in Videogame Section of Resources.

Thursday Viewing- Hearn Museum Excursion.

Friday- “A Rape in Cyberspace”; “Crossfire Controversy” (2 articles in resources)

**Week 14: November 24-28 Due Monday 5pm: Media Project 2**

Monday- *Persuasive Games*: Chapter 9

Wednesday- Thanksgiving break

Thursday Viewing- Thanksgiving break.

Friday- Thanksgiving break.

**Week 15: December 1-5 Due Saturday 5pm: Media Project 3**

Monday- Building a Resume in resources; The Importance of Dressing the Part in resources; Discussion: The Art of a Professional Identity Performance

Wednesday- Creative Resumes in resources; Discussion: Advantages and Disadvantages of Creative Resumes; **Google yourself before class—What do you find?**

Thursday Viewing- Group Video Production; Work on Group Presentations

Friday- Discussion: Building your Professional Identity

**Week 16: December 8-12 Due Wednesday: Presentations**

Monday- Calvino: “Why Read the Classics” in resources.

Wednesday- Presentations

Thursday Viewing- Presentations

Friday- Reading day: no classes.

## **Week 17: December 15-19 Final Exams**

### **Course Policies:**

#### **Attendance:**

As a class devoted to the exploration of media, class discussion and participation are key to success: *that means you must show up*. That said, attendance means more than being present in the classroom; it also means coming to class prepared to be an active participant.

In keeping with university policy, excessive absences will result in a failing grade. Absences attained through court-mandated events, such as jury duty and trial testimony, and school-sanctioned events, such as participating in an athletic event (swimming, track, football, etc.), must be discussed with the instructor prior to the absence. Absences for illness or family emergencies will count toward your **three allowed absences**. Each absence beyond three will have negative repercussions for your grade. **Any absence beyond six may result in an automatic failure of the course.**

If you are absent, it is still your responsibility to make yourself aware of all due dates; you are still responsible for turning assignments in on time.

If you are more than 15 minutes late, you will be marked absent. Save your absences for when you're really unable to attend class.

#### **Preparation**

You are expected to be prepared for every class meeting, including completing all reading/viewing and writing assignments on time and bringing appropriate materials (including texts) to class. All hard copy submissions and drafts are due at the beginning of class and all electronic submissions are due by the time indicated upon Sakai for each assignment. **Late papers/projects will not be accepted.** Failure of technology is not an excuse.

#### **Mode of Submission**

All papers must be in 12-point Times New Roman font, double-spaced, and must comply with MLA standards. Your final drafts should be polished, carefully edited, and presented in a professional manner. Many of your papers will be submitted electronically—be careful to meet the deadlines assigned to each of these. Be sure to staple papers before submitting all hard copies. All creative projects must include an electronic copy submitted by the deadline. If your creative project is not created via electronic media (e.g., a hand-drawn comic), scanned images or photographs may be submitted at time of deadline. **Late work will not be accepted.** This includes assignments not turned in because of absences.

#### **Academic Honesty**

As a University of Florida student, your performance is governed by the UF Honor Code, available in its full form at <http://www.registrar.ufl.edu/catalog/policies/students.html>. The Honor Code

requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation.

Acts of plagiarism include, but are not limited to, failing to properly identify, cite, and credit another's work within one's own; improper identification and attribution of intellectual ideas represented in paraphrasing; unsanctioned and non-identified collaborative writing, and any submission "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>>). In addition, you can plagiarize yourself. Any submission containing, in whole or in part, work previously published or turned in to another authority for review (including instructors) is plagiarism. If you are still unsure what constitutes plagiarism on an individual basis, *ask*.

Visit <http://www.dso.ufl.edu/judicial/procedures/academicguide.php> for more details.

### **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.

### **Final Grading Appeals**

Students may appeal a final grade by filling out a form with the Department of English Program Assistant, Carla Blount. Grade appeals may result in a higher, unchanged, or lower grade.

### **Harassment**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see:

<http://www.dso.ufl.edu/sccr/sexual/>

### **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 who must then provide this documentation to the Instructor when requesting accommodation.