

ENC1136:

Digital Literacy and Multimodal Writing

ENC1136 (Section 9122/M137, Class 22188/30433, SP20)

MWF: 3 (9:35 – 10:25)

Room: MW: WEIL 0408D / F: ONLINE (Canvas/Zoom)

Course Website: Canvas

Course Platforms: Canvas, Zoom

Zoom (Class): M: 978 0811 9726 / 0k344f W: 917 9475 5198 / 5h598f F: 946 6585 7029 / 0n215p

Zoom (OH): Meeting ID: 808 771 8666 / No Passcode

Brandon Murakami

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OH: WF:4-5:00p

And by appointment

COVID-19 Announcement: This course takes place synchronously and in both an online and in-person format. **Only the students registered for the in-person section will be allowed into the classroom as long as they are cleared to be on campus.** All other students, to be counted as “present,” must access the course through the HyFlex system. We will be meeting **synchronously** on *Mondays* and *Wednesdays* while our *Friday* will be held **asynchronously**. Additionally, some days will be **Workdays** or **Workshops**, which may or may not be held **synchronously** depending on the week.

Given the uncertainty of the pandemic, this course may transition to fully online. In this event, refer to the course Canvas page for more instruction.

If you are enrolled in the F2F section of this class, you are required to send me proof of a negative COVID test before you may attend class. As an instructor, I have the right to deny entry to any student who has not been tested or who has tested positive for COVID.

If you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.uflhealth.org/screen-test-protect-2/> You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

COURSE DESCRIPTION

Multimodal Composition teaches digital literacy and digital creativity. This course teaches students to compose and circulate multimodal documents in order to convey creative, well-researched, carefully crafted, and attentively written information through digital platforms and multimodal documents. This course promotes digital writing and research as central to academic, civic, and personal expression.

This course confers C credit.

COURSE OBJECTIVES

Multimodal writing objectives are designed to teach students how to compose, revise, and circulate information in digital forms. The course emphasizes:

- Applying composing processes in digital forms
- Demonstrating invention/creativity approaches when working with digital resources and tools
- Choosing which digital tools best serve contextual needs
- Creating documents in six different forms that contribute to multimodal production (see below)
- Using problem-solving methods to navigate digital tools
- Appraising methods for self-guided learning about emerging digital tools (i.e. learning how to learn)

GENERAL EDUCATION LEARNING OUTCOMES

Composition courses provide instruction in the methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirement. Course content must include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students are expected learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

Please note: these General Education Objectives for Composition (C) were developed for an academic print culture. This course will exceed these objectives by introducing theoretical and pragmatic objectives that acknowledge changes from literacy to digital literacy (electracy) that affect how writers write, how readers read, and how information moves. Such concepts will include address of mobility, scalability, circulation, visual rhetoric and visual literacies, and access.

The official General Education Objectives and the additional digital literacy objectives will be met throughout this course by way the project assignments and course materials. Each of the writing assignments requires careful attention to distinctions between format, style, and method. Each assignment will require students to adapt their writing to specific, situational purposes and contexts.

In each assignment, students will be required not only to employ skills in organizing their writing, articulating their theses, supporting their claims with strong evidence, and displaying proficiency in analyzing their writing and others' writing for errors in logic, but they will also be required to be able to explain their reasons form making those choices in their writing. That is, students will learn *not only how to write*, but to explain *why they write as they do*. To this end, students will be asked not only to display these skills in their written work, but to articulate their understanding of why they make the written/rhetorical choices they do in order to better understand their own writing processes and successful writing practices.

IMPORTANT: The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

IMPORTANT: A minimum grade of C is required for General Education credit.

REQUIRED MATERIALS

None (All texts have been made accessible by the Instructor on the Course Canvas)

Many of the "readings" (short clips, images, podcasts, etc.) assigned in this class will be online tutorials for using the digital tools needed to compose, produce, and circulate the assigned documents. Because the course focuses on hands-on, active production, the focus of readings often will be tutorials and student work for critique.

COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Attendance in this class is mandatory. You are permitted three (3) unexcused absences without penalty. Two (2) tardies (more than 5 minutes late) counts as one (1) absence. However:
 - Six (6) absences or more will result in **automatic failure** of the course. Only those absences involving university-sponsored events (such as athletics and band) and religious holidays are exempt from this policy with documentation. I will consider documented extenuating circumstances on a case-by-case basis.
 - Absences will be excused in accordance with UF policy, including for illness, religious holidays, military obligation, or university-sponsored events. Absences related to university-sponsored events and holidays must be discussed with the instructor prior to the date that will be missed. If absent due to a scheduled event, students are still responsible for turning assignments in on time.
 - For further information on university attendance policy, please see:
<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies>
3. *Paper Format & Submission:* Papers should be submitted with standard, 1-inch margins, double spacing, and 12-point Times New Roman font. All papers will be submitted electronically, via Canvas.
4. *Late Papers/Assignments:* There are *absolutely no* late paper submissions. If you need an extension for an appropriate reason, come talk to me in advance of the due date.
5. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course (save things on a cloud server in case of severe computer issues). 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://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-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/), 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 by email given the current situation for UF Staff (cblount@ufl.edu). 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://ufl.bluera.com/ufl/>
11. Students who face difficulties completing the course 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/>
12. *Classroom Behavior and Netiquette:* You'll need your laptops in class on occasion, though I'll let you know which days you'll be needing them so that you can prepare in advance. What you get out of this class will directly result from the energy you put into it in the classroom, so please use the time in the classroom wisely. I will not tolerate any rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity in written assignments or class discussion. In addition, please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many of the texts we 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, being marked "absent" from the class.
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-equitydiversity/resources/harassment/>
14. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends.

ASSIGNMENTS

Participation

200 points (20%)

There are two components to your participation grade: In-Class Participation and Workshop Participation, both which will be detailed below.

1. In-Class Participation — **100 points**

- a. Twice during the semester (Midsemester and End-of-Semester), you will receive a Participation Grade based on your performance during class discussions and your discussion posts made on Canvas, **and** any homework assigned. Each assessment is worth 5% of your overall course grade for a total of 10% or 100 points.

2. Workshop Participation — **100 points**

- a. Prior to the submission of every Major Assignment, you will be asked to “workshop” your project and both give feedback to peers as well as receive feedback. As there are four Major Assignments, each “Workshop Participation” is worth 2.5% of your overall course grade for a total of 10% or 100 points.

Discussion Posts

1,500 words — 200 points (20%)

Over the course of the semester you will write ten (10) discussion posts based on the reading(s) covered for the week. Components of these posts are detailed below. Each discussion post is worth 2% of your overall course grade for a total of 20% or 200 points. **Because this assignment is part of the 6,000-words necessary to receive Composition (C) credit these must be completed in full.**

Brief Responses

These responses answer a prompt or gauge your understanding of the text assigned for the week. You will be required to write a 150-word minimum response. As part of this response, you must quote a **key term** or **central idea** that is discussed within the text. Additionally, you must also ask a question about the text (like it’s significance or applicability to a contemporary issue, for example) at the end of this response. These responses are due on Sunday nights. **Your question does *not* count as part of the 150-word minimum.**

Peer Responses

In addition to your initial response, you will be required to write **two (2)** peer responses that are a minimum of 50-words **after** you have read all your classmates’ posts. In these peer responses you should intellectually engage with what your peer has said and enter a discourse **either** with their initial post **or** the question that they have asked. These responses are due on the following Tuesdays (2 days to respond). **Failure to write peer responses to a week’s discussion posts will result in a 75% deduction (5/20 points max!!) for the week’s assignment. Additionally, peer responses *do not* count towards the 6,000 words necessary to receive Composition (C) credit.**

Digital Technology Research Paper

1,000 words — 100 points (10%)

This short paper has students practice the art of research on a “digital” technology of their choosing. You are to research and incorporate **at least 5** sources, with **at least 3** of them being scholarly. You can frame this paper in any way that you choose (see full assignment prompt for more details) but you will “compose” this paper in the “traditional” manner: writing. As this is the first major assignment, it is also in the style and medium which you are most familiar with and serves as a jumping off point as we explore and understand what composition and multimodality are in respect to “digital” “literacy”.

For the two following assignments you will tailor **one** of them to **one** of the following organizations hosted within UF’s English Department: Center for Children’s Literature and Culture; ImageText; or Imagining Climate Change. You will have time to look up each organization to see which interests you. You will also **let me know in advance** which organization you pick **as well as** which project you are tailoring to the organization (for example, ImageText, a visual rhetoric/comics journal, would benefit *more* from the Image/Text assignment).

Image/Text

1,000 words — 150 points (15%)

Multimodal writing requires understanding relationships between images and texts, a subject you will address in class. For this assignment you will write and produce a short zine-style essay, a picture book, a comic, or an infographic that incorporates still images as a central function of the document’s objectives of conveying information.

During class sessions, you will consider various ways that text and image interact, examining a range of image/texts including memes, image essays, web pages, and so on. This assignment asks you to consider those relationships in how you write and include images when conveying information to an audience. This assignment will also require research and encompass a total of 1,000 words.

Audio/Video

1,000 words — 150 points (15%)

This assignment requires you to develop a short episode of 5-8 minutes about a subject of the student's choosing. The episode requires that there be both an audio and visual components. Like the Image/Text assignment, this assignment will also require research.

Because the editing process is a major aspect of both audio composition as well as video/visual composition, this assignment will require students to first compose and then revise their episode. Your script will encompass a total of 1,000 words.

Multimodal Portfolio

1,500 words — 200 points (20%)

The final assignment for the course brings together the previous assignments to create a digital portfolio project that represents your semester's work in total as well as the skills you have obtained and honed. While this assignment is cumulative, it is also intended to provide you a professional-caliber representation of your digital and multimodal skills that can be used in applying for scholarships, jobs, and other opportunities. It should form the foundation of a growing digital portfolio of your multimodal work throughout your academic career. This portfolio will also include three (3) 300-word creator's statements for each assignment, one (1) 150-word portfolio statement, as well as one (1) 450-word course reflection. You will **majorly** revise *one* of your projects during the last few weeks of the course. Additional revisions to the other assignments *may* potentially be offered as **extra credit**, though this has yet to be determined.

Homework

Throughout the semester I may assign homework that essentially functions to keep you "on track" for developing/working on your major projects. These will have no point-value but consistently *not* doing the homework assignments will affect your project grades by a set amount.

Extra Credit

Depending on class performance, extra credit assignments **may** be assigned per instructor's judgement.

GRADING SCHEME

Assignment	Points	Words
Participation		
<i>Midterm</i>	50	N/A
<i>End of term</i>	50	N/A
<i>Workshops</i>	100	N/A
Participation Total	200	N/A
Discussion Posts		
<i>Response 1</i>	20	150
<i>Response 2</i>	20	150
<i>Response 3</i>	20	150
<i>Response 4</i>	20	150
<i>Response 5</i>	20	150
<i>Response 6</i>	20	150
<i>Response 7</i>	20	150
<i>Response 8</i>	20	150
<i>Response 9</i>	20	150
<i>Response 10</i>	20	150
Discussion Posts Total	200	1,500
Projects		
<i>Digital Technology Research Paper</i>	100	1,000
<i>Image/Text</i>	150	1,000
<i>Audio/Video</i>	150	1,000
<i>Multimodal Portfolio</i>	200	1,500
Projects Total	600	4,500
<i>Assignments Total</i>	<i>1,000</i>	<i>6,000</i>

GRADING SCALE

A	4.0	930+	B	3.0	830-869	C	2.0	730-769	D	1.0	630-669
A-	3.67	900-929	B-	2.67	800-829	C-	1.67	700-729	D-	0.67	600-629
B+	3.33	870-899	C+	2.33	770-799	D+	1.33	670-699	E	0.00	0-599

IMPORTANT: Course grades have two components. To receive Composition (C) requirement credit, a student must receive a grade of C (73%) or higher. For more information, see: <https://catalog.ufl.edu/UGRD/student-responsibilities/writing-requirement>

ASSIGNMENT ASSESSMENT RUBRIC

The instructor will evaluate and provide feedback on the student’s written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to the individual assignment may be delivered throughout the semester. View this rubric as a guide for expectations—papers are graded holistically.

Category	Satisfactory (Y)	Unsatisfactory (N)
Content	Digital documents exhibit evidence of expression of ideas supporting to the document’s topic with a degree of complexity to serve the document’s purpose and successfully provide that evidence to the document’s audience. The document will display critically evaluation and synthesis of external resources when applicable and appropriate.	Digital documents display unclear development of the central topic, including underdeveloped expression of ideas. Documents may not include adequate use of external resources or insufficient application of such resources.
Organization and Coherence	Textual portions of digital documents display identifiable, readable structure for presenting theses, content, and research. Digital documents must also display logical or easy-to-follow navigation to guide readers through the document. Similarly, integration of multimodal components (i.e. images, video, sound) must be compatible with the document’s overall organization.	Digital documents lack clearly-identifiable organization and/or navigation of content. Documents may lack a sense of cohesion of association between ideas and document components.
Argument and Support	Digital documents present ideas, claims, and evidence clearly. Connections between claims and evidence are distinct. The document does not provide generalization, instead offering concrete, specific information.	Digital documents provide generalizations and offer little or no support or evidence to a claim. Documents rely on summaries or thin narratives as the primary means of expression with no critical component.
Style	Digital documents employ writing styles that support the particular context, genre, discipline, and purpose of the document in order to best address the document’s audience. Style should be addressed from the sentence level through the entire document.	Digital documents employ significant use of word choice inappropriate for the context, genre, or discipline. Document uses too many overly long, short, or awkward sentences. Documents may also use words incorrectly.
Mechanics	Papers will feature correct or error-free presentation of ideas. While documents may contain minor spelling, punctuation, or grammatical errors, such errors must be minimal and not distract from the document’s purpose or readability.	Digital documents contain significant mechanical or grammatical errors that impede the reader’s understanding of the document or the errors impede the document’s ability to fulfill its purpose or undermine the writer’s credibility.
Design	Digital documents employ design strategies appropriate to the context, genre, purpose, and audience expectations and needs. Some degree of aesthetic creativity may be addressed, as well.	Design elements impede the reader’s ability to navigate the document or understand the document’s content. Aesthetic considerations may be addressed, as well, depending upon

WORKSHOP CONTRIBUTION RUBRIC

Category	Excellent—A+/A	Good—B+/B	Satisfactory—C+	Needs Improvement—C
Contributions	Routinely provides useful ideas when participating in workshops.	Usually provides useful ideas when participating in workshops.	Sometimes provide useful ideas when participating in workshops.	Rarely provides useful ideas when participating in workshops. May refuse to participate or is frequently absent from class.
Attitude	Student is always respectful of his or her self, others, and teacher, has a positive attitude. Critical comments are constructive. Creates a sense of safe collaboration in workshops.	Often has a positive attitude about workshop tasks. Usually treats others and self with respect.	Often or occasionally has a positive attitude about the tasks and behaves in a respectful manner.	Often is critical of the work or ideas of others. Rarely behaves in a respectful manner.
Preparedness and Focus	Always comes to class on time, follows all workshop procedures, brings needed materials to workshops. Consistently stays focused on workshop tasks. Self-directed and highly motivated.	Very rarely late, almost always brings needed material to workshops, almost always follows classroom. Focuses on workshop tasks and what needs to be done most of the time.	Sometimes late to class, often brings materials but sometimes does not. Usually follows workshop procedures. Focuses on the workshop task and what needs to be done some of the time.	Frequently late to class, rarely brings needed materials and/or is rarely ready to get to work by the start of class. Has difficulty focusing on workshop procedures.
Quality of Work	Provides work of the highest quality that reflects the student’s best efforts. Provides workshop feedback that genuinely helps other workshop participants.	Provides quality work that reflects effort from the student.	Provides work that meets the requirements, but more effort or time could have been given.	Provides sloppy work that reflects very little effort or does not turn in any work.
Behavior	Student is engaged in workshops.	Student is engaged in workshops most of the time.	Student is distracted and not engaged in workshop activities sometimes.	Student frequently misses workshops or does not participate in workshops or does not provide valuable input to workshop activities.

COURSE SCHEDULE

1/11-1/15

Week 1

1/11 – Syllabus/Introductions

1/13 – Cheryl Brown, “Introduction to Digital Literacy” (*Digital Citizenship Toolkit*, Chapter 1)

1/15 – Jones and Hafner, “Mediated Me” (*Understanding Digital Literacies*, Chapter 1)

Kristin Arola et al., “What are Multimodal Projects?” (*Writer/Designer*, Chapter 1)

DUE: Discussion Post #1 on Canvas by Wednesday night (1/20, @11.59p)

1/18 (Holiday) – 1/22

Week 2

1/18 – No Class MLK Day

1/20 – Intro to Research and Planning: Finding a Research Question

Kristin Arola et al., “Analyzing Multimodal Projects” (*Writer/Designer*, Chapter 2)

Graff and Birkenstein, *They Say/I Say*, Intro-Chapters 1-3

1/22 – (Asynchronous-Online)

Lisa Levesque, “Developing Evaluative Literacy Skills” (*Digital Citizenship Toolkit*, Chapter 5)

Graff and Birkenstein, *They Say/I Say*, Chapters 4-5, 7

DUE: Discussion Post #2 on Canvas by Monday night (1/25, @11.59p)

1/25 – 1/29

Week 3

1/25 – Kelly Dermody, “Modes of Digital Communication” (*Digital Citizenship Toolkit*, Chapter 2)

Graff and Birkenstein, *They Say/I Say*, Chapter 8

1/27 – Writing a Research Proposal and Literature Review

Kristin Arola et al., “Choosing a Genre and Pitching Your Project” (*Writer/Designer*, Chapter 3)

1/29 – (Asynchronous-Online): Workday: Drafting Research Proposals

DUE: Discussion Post #3 on Canvas by Monday night (2/1, @11.59p)

2/1 – 2/5

Week 4

2/1 – Maha Bali and Cheryl Brown, “Critical Approaches to Digital Literacy” (*Digital Citizenship Toolkit*, Chapter 4)

2/3 – Workday: Digital Technology Research Draft

2/5 – (Asynchronous-Online):Workshop: Digital Technology Research Paper

DUE: Digital Technology Research Paper on Canvas by Monday night (2/8, @11.59p)

2/8– 2/12

Week 5

2/8 – Evans and Hall, “What is Visual Culture?”

Kristin Arola et al., “Working with Multimodal Resources” (*Writer/Designer*, Chapter 4)

2/10 – Kristin Arola et al., “Designing Your Project” (*Writer/Designer*, Chapter 6)

Kristin Arola et al., “Drafting and Revising Your Project” (*Writer/Designer*, Chapter 7)

2/12 – (Asynchronous-Online): Workday: Image/Text Research Proposal Draft

DUE: Discussion Post #4 on Canvas by Monday night (2/15, @11.59p)

2/15 – 2/19

Week 6

2/15 – Mark Newgarden and Paul Karasik, “How to Read Nancy”

Stuartmcmillen.com

2/16 – The Public, *Introduction to Zines*

Zenpencils.com

2/18 – (Asynchronous-Online)

Kristin Arola et al. “Putting Your Project to Work” (*Writer/Designer*, Chapter 8)

DUE: Discussion Post #5 on Canvas by Monday night (2/22, @11.59p)

2/22 – 2/26

Week 7, Elements of Design

2/22 – Canva, “Guide to Visual Hierarchy”

Dorosz and Watson, “Designing with Color”

2/24 – Workday: Image/Text Storyboarding

2/26 – (Asynchronous-Online): Workday: Image/Text Draft

DUE: Discussion Post #6 on Canvas by Monday night (3/1, @11.59p)

3/1 – 3/5

Week 8, Editing and Revising... Images

3/1 – Thinkingwithtype.com, “Text”, “Letter”, “Grid”

3/3 – Nick Babich, “The Role of Visual Design in User Experience”

Pablo Stanley, UXDesign.cc, “Designing For Accessibility is Not That Hard”

3/5 – (Asynchronous-Online):Workshop: Image/Text Revision

DUE: Image/Text Assignment on Canvas by Monday night (3/8, @11.59p)

3/8 – 3/12

Week 9, Audio and Video World

3/8 – Tiffanie Wen, “Inside the Podcast Brain”

Rose Leadem, “The Growth of Podcasts and Why It Matters”

ShortWave, “How COVID-19 Has Changed Science”

The Indicator from Planet Money, “How Political Instability Affects the Economy”

3/10 – Workday: Audio/Video Research Proposal

3/12 – (Asynchronous-Online)

“F is for Fake (1973) – How to Structure a Video Essay”

Stephanie Joalland, “7 Rules for Writing Short Films”

ECU, “How to Do a Video Essay: The Video Essay Process”

DUE: Discussion Post #7 on Canvas by Monday night (3/15, @11.59p)

3/15 – 3/19

Week 10, Vlogging and New Media as Visual Culture

3/15 – Explained, “World’s Water Crisis”

NCSE, “Our Global Water Crisis, Explained”

3/17 – *Segregated by Design*

3/19 – (Asynchronous-Online): Workday: Audio/Video Drafting

Lisa’s Study Guides, “Film Techniques for Students”

Motion Array, “Rules of Framing and Composition”

DUE: Discussion Post #8 on Canvas by Monday night (3/22, @11.59p)

3/22 – 3/26

Week 11, Editing and Revising... Audio and Video

3/22 – Conferences A (If Group B, Workshop: Audio/Video Storyboarding)

3/24 – Conferences B (If Group A, Workshop: Audio/Video Storyboarding)

3/26 – (Asynchronous-Online): Workday: Audio/Video Editing

DUE: Discussion Post #9 on Canvas by Monday night (3/29, @11.59p)

3/29 – 4/2

Week 12, Editing and Revising II

3/29 – Marinna Guzy, “The Sound of Life: The Making of a Soundscape”

3/31 – Workshop: Audio/Video Revision

4/2 – (Asynchronous-Online): Workday: Audio/Video Final Revisions

DUE: Audio/Video Assignment on Canvas by Monday night (4/5, @11.59p)

4/5 – 4/9

Week 13, Peer Review and Digital Privilege/Access

4/5 – Gayle Morris, UM, “What is Reflection in an E-Portfolio?”

Boyd “Inequality”

4/7 – Workshop: Final Portfolio

4/9 – (Asynchronous-Online): Workshop: Final Portfolio II

DUE: Discussion Post #10 on Canvas by Monday night (4/12, @11.59p)

4/12 – 4/16

Week 14, Workshops

4/12 – Workday: Final Portfolio Revisions

4/14 – Workday: Final Portfolio Revisions II

4/16 – (Asynchronous-Online): Workday: Final Portfolio Revisions III

4/19 – 4/21 (LAST WEEK OF CLASSES)

Week 15,

4/19 – Course Recap and Course Evaluations

4/21 – Course Conclusion (Last Day of Class)

4/24 – 4/30 Final Exams

Week 16, Dead Week

DUE: Multimodal Portfolio on Canvas by Monday night (5/1, @11.59p)

IMPORTANT: I reserve the right to adjust the schedule/assignments as needed to accommodate course goals and to better meet student needs.