

# ENC 3310: ADVANCED EXPOSITION—MULTIMODAL WRITING/DIGITAL LITERACY (17769, SECTION #451B) SUMMER B 2020

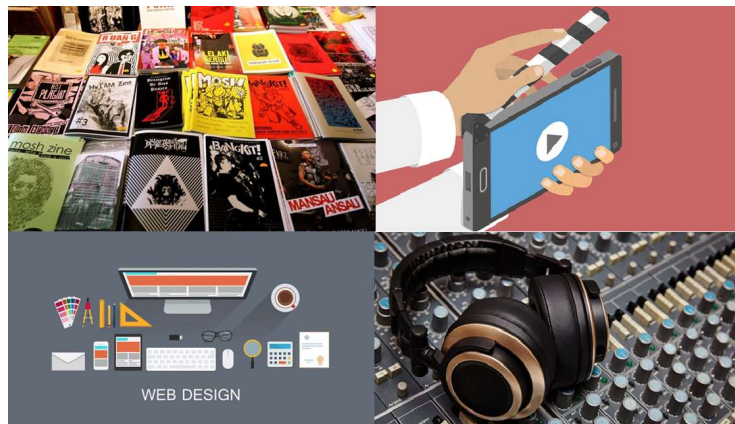
**INSTRUCTOR NAME:** Ayanni C. H. Cooper

**INSTRUCTOR E-MAIL:** Ayanni.Hanna@ufl.edu

**COURSE MEETING TIMES & LOCATIONS:** Period 3 (11:00 AM - 12:15 PM); Online/Hybrid Classes (Synchronous, Asynchronous, and Small Group Sessions included)

**OFFICE LOCATION AND HOURS:** Instructor's Zoom Personal Room, W & F 11:00am - 12:15 PM and by appointment

**COURSE WEBSITE:** Canvas



## COURSE DESCRIPTION

In our current era, it is essential for writers of all disciplines to understand various methods, or modes, of communication in order to reach their audiences. Simultaneously, writers must think carefully on how descriptions, narratives, and arguments can be constructed to be both effective *and* engaging. From colorful depictions, to clear instructions, to thoughtful comparisons, a writer's tool box is ultimately filled with many expository skills.

This course works with various methods of multimodal composition and exposition techniques to encourage digital literacy and digital creativity. Students will compose multimodal documents to convey creative, well-researched, carefully crafted, and attentively written information that can be circulated through both digital and non-digital platforms. Though projects like podcasts, zines, and personal websites, students will practice and explore digital writing and research central to academic, civic, and personal expression.

## COVID-19 ADJUSTMENTS

Though this course was originally intended for face-to-face classrooms, the current (uncanny, unusual) state of affairs requires a shift online. To accommodate this move, the course will consist of **both synchronous and asynchronous** classes, as well as group-activity days. Please refer to the course schedule (at the end of this document and on canvas) for the dates/details of all synchronous, asynchronous, and group-activity classes.

## 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 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.

## REQUIRED MATERIALS

Many of the "readings" 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.

All other materials will be provided via Course Reserves or Online in Canvas.

## COURSE POLICIES

1. *Completion:* 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.

However:

- a. Each subsequent unexcused absence after three (3) will lower your final grade by a third (1/3) letter grade. Ex. A to A-, B- to C+
- b. **Three** (3) instances of tardiness count as **one** (1) absence. Arriving after attendance is taken means you are late.
- c. 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.
- d. **Six (6) absences 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.

For further information on university attendance policy, please see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

- 3. *Paper Format & Submission*: All papers will be submitted through Canvas in an accepted electronic file format (.doc, .docx, .rtf) unless otherwise explicitly stated. Papers should be formatted in accordance with MLA formatting (Times New Roman 12pt, double-spaced, one-inch margins, MLA header, and MLA citations).
- 4. *Late Papers/Assignments*: Papers received late will be docked a third (1/3) letter grade for each day they are late. Papers later than three (3) days will **earn a 0**, save for any extenuating circumstances.
- 5. *UF's policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:  
<https://titleix.ufl.edu/policy-statement/>
- 6. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
- 7. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: "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-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.
  - a. *Examples of Plagiarism from the Current UF Student Honor Code*: A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
    - i. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.

- ii. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - iii. Submitting materials from any source without proper attribution.
  - iv. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
8. *Accessibility/Disability*: Students with accessibility needs who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
9. *Counseling and Wellness*. Students who are in distress or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto: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/>.
10. For information on UF Grading policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
11. *Grade Appeals*. In upper division courses, students may appeal a final grade by filling out a form available from Dr. Kenneth Kidd, the Associate Chair, via e-mail to [kbkidd@ufl.edu](mailto:kbkidd@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.
12. *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>
13. *Classroom Behavior*: This class is a diverse environment, consisting of individuals from various cultural, socioeconomic, and ethnic backgrounds. Many of the texts we will discuss and write about engage controversial topics and opinions. I expect that you will conduct yourself with civility, decorum, and demonstrate respect for ideas that may differ from your own. While discussions may become impassioned, I will not tolerate rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity in written assignments or in-class discussion. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.
14. *In-Class Technology*: Laptops, e-readers, and/or tablets should only be used for research, writing, or reading related to texts currently under discussion. Silence your cell-phone before class and do not use during lecture/class-discussion.
15. *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. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale or [Habitat for Humanity](#).)

## GRADE DISTRIBUTION

ASSIGNMENT	POINTS	PERCENTAGE
Attendance/Participation/Groupwork	100	10%
Rhetorical/Genre Analysis	150	15%
Short Responses (50pts/5% Each)	150	15%
ImageText Zine	175	17.5%
Audio Essay	175	17.5%
WebText	150	15%
Multimodal Portfolio	150	15%

## ASSIGNMENT DESCRIPTIONS

### 1. Participation, Class Discussion, and Homework

Students are expected to read/view the assigned materials before class. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will contribute to this portion of the final grade. Also, be certain to bring your texts to class every day – either electronic copies, print-outs, or books – and paper and pen/pencil with which to write. Participation in writing lessons, peer review workshops, and homework is also included in this grade. In addition, the participation grade also encompasses interaction with/responses to specified, required canvas discussion threads.

### 2. “What It Is, What It Do?”: Rhetorical & Genre Analysis

Word Count: 800 words  
Due: July 10<sup>th</sup>

This assignment asks that you perform a multimodal rhetorical/genre analysis on a text of your choice. You will consider topics such as audience, author, medium, and design. While not an argumentative piece, you will need to explain your conclusions and reasoning.

### 3. Thinking Critically: Three Short Responses

Word Count: 400 each (minimum)  
Due: July 17<sup>th</sup>, July 29<sup>th</sup>, August 12<sup>th</sup>

In each of these responses, you will discuss how one mode of communication OR element of design is utilized in class texts.

### 4. “On the Eloquence of Pictures”: ImageText Zine Creation

Word Count: 850 Words  
Due: July 24<sup>th</sup>

For this assignment you will write and produce a short zine-style essay that incorporates still images as a central function of the document’s objectives of conveying information. This assignment asks you to consider the interactions of images and text in how you write and include images when conveying information to an audience.

### 5. “Testing, Testing, 123”: Audio Essay

Word Count: 1000 Words  
Due: July 31st

For this assignment you will write, record, edit, and produce a short audio essay about a topic of your choice. The recording must be at least five (5) minutes long, but no more than ten (10) minutes long.

6. Do You Wanna Build a Website?: WebText

Word Count: 800 Words  
Due: August 7<sup>th</sup>

You will write, design, and build a web page that provides information about your chosen subject. The web page will include written text, as well as a variety of visual elements of your choice.

7. Final Boss Battle: Multimodal Portfolio

- ✓ Four (4) 250-word reflections on specific assignments
- ✓ One (1) 350-word overall course reflection

Due: August 14<sup>th</sup>

The final assignment for the course brings together the previous assignments addressing your subject in order to create a digital portfolio project that represents your semester's work in total. This portfolio will extend the web assignment to provide a more expansive representation of the subject you have researched and written about all semester. 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.

Includes short creator's statements and a course reflection.

**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

Class projects will be graded on the following:

1. Projects are cohesive, coherent, well-designed, thought-provoking, and engaging;

2. The project makes clear its purpose and audience, while effectively engaging both and making conscious use of the medium/modes in question;
3. Sources and information presented are accurate and credible, the content and ideas are timely and significant, the project is engaging and of high-quality;
4. Students independently seek out available resources, assess and utilize the appropriate technology and software, plan their schedule wisely;
5. Project overall demonstrates creativity, an appropriate balance of risk-taking, and a pragmatic understanding of class concepts.

- **An A will meet and exceed all five criteria;**
- **A B will satisfactorily meet four-five criteria;**
- **A C will satisfactorily meet three criteria;**
- **A D will satisfactorily meet one or two criteria;**
- **An E will not meet the criteria;**

**Note:** A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

<http://www.isis.ufl.edu/minusgrades.html>



READINGS & VIEWINGS		<b>Syllabus Legend</b> [S] – Synchronous Classes [A] – Asynchronous Classes [G] – Online Group Work
	Week One	
Monday 7/06	[S] Course Intro / Let's Talk Multimodal	
Tuesday 7/07	[S] <i>Writer/Designer</i> Ch 1: "What are Multimodal Projects?"; " <a href="#">The Language of Multimodal Texts</a> "; Michael Hoeschmann and Stuart R. Poyntz Ch 4: (Start – <i>Semiotics, or learning to read the production of cultural meaning</i> )	
Wednesday 7/08	[S] <i>Writer/Designer</i> Ch 2: "How Does Rhetoric Work in Multimodal Projects?" Laura Bolin Carroll "Backpacks vs. Briefcases: Steps toward Rhetorical Analysis"; Michael Hoeschmann and Stuart R. Poyntz Ch 4: "Audience"	
Thursday 7/09	[S] <i>Writer/Designer</i> Ch 3: "Why Is Genre Important in Multimodal Projects?"; Michael Hoeschmann and Stuart R. Poyntz "Cultural Life"; <i>The Last Dance</i> : Episode 1	
Friday 7/10	[A] Draft Rhetorical/Genre Analysis	<b>Genre/Rhetorical Analysis Due</b>
	Week Two	
Monday 7/13	[S] J. Anthony Blair "The Rhetoric of Visual Arguments"; " <a href="#">Introduction to Zines</a> "	
Tuesday 7/14	[S] How to Read Nancy" by Mark Newgarden and Paul Karasik, "Stories for Humans" by Scott McCloud, Chan Chau "Parts of Us" from <i>Elements: EARTH</i>	
Wednesday 7/15	[A] Photoshop Practice Activity	
Thursday 7/16	[G] Close Reading/Elements of Design	
Friday 7/17	[A] Photoshop Practice Activity	<b>1<sup>st</sup> Short Write-Up Due</b>
	Week Three	
Monday 7/20	[S] Chris Dorosz and JR Watson "Designing with Color"; Mary Stewart "Launching the Imagination"	
Tuesday 7/21	[S] From LOLCats to Me and the Boys: " <a href="#">The Language of Internet Memes</a> "; " <a href="#">What Defines a Meme?</a> "	
Wednesday 7/22	[A] Text Design: <a href="#">Text</a> , <a href="#">Letter</a> , <a href="#">Grid</a>	
Thursday 7/23	[G] Meme Design	



Friday 7/24	[A] Photoshop Workshop	Image/Text Zine Project Due
	Week Four	
Monday 7/27	[S] Thinking with Sound: The Magic of Music “ <a href="#">NYT The Playlist</a> ”; Podcast Brainstorming	
Tuesday 7/28	[S] “ <a href="#">Inside the Podcast Brain: Why Do Audio Stories Captivate?</a> ”; “ <a href="#">The Growth of Podcasts and Why It Matters (Infographic)</a> ”	
Wednesday 7/29	[A] Audacity/Audition Activity	2 <sup>nd</sup> Short Write-Up Due
Thursday 7/30	[G] Podcast Review	
Friday 7/31	[A] Audacity/Audition Activity	Podcasting Assignment Due
	Week Five	
Monday 8/03	[S] Website Design and Organization “ <a href="#">Guide to Visual Hierarchy</a> ”; “ <a href="#">Understanding Visual Hierarchy in Web Design</a> ”; “ <a href="#">Web Accessibility Core Skills</a> ”	
Tuesday 8/04	[S] WebComics: <i>The Devil is a Handsome Man</i> by Angle VS <i>ThunderPaw</i> by Jen Lee	
Wednesday 8/05	[A] Outline Website	
Thursday 8/06	[G] Review & Critique Popular Websites	
Friday 8/07	[A] Finalize Website	WebText Assignment Due
	Week Six	
Monday 8/10	[S] Going Beyond: The Video Essay “ <a href="#">F for Fake (1973) - How to Structure a Video Essay</a> ”; “ <a href="#">Neutron Stars – The Most Extreme Things that are not Black Holes</a> ”; “ <a href="#">How Media Scares Us: The Work of Junji Ito</a> ”	
Tuesday 8/11	[G] Video Essay Group Analysis	
Wednesday 8/12	[A] Draft and Finalize 3 <sup>rd</sup> Short Write-Up	3 <sup>rd</sup> Short Write-up Due
Thursday 8/13	[A] Update Website for Portfolio	
Friday 8/14	[A] Finalize and Submit Final Portfolio	Final Portfolio Due