HYPERMEDIA AND DIGITAL RHETORICS
ENC3414: Class #19767

Instructor. Natalie Goodman
Instructor Email. natalie.goodman@ufl.edu
Class Meetings. Synchronous: TWTr Period 2; Asynchronous: MF
Office Hours. On Zoom. TW, 11a.m.-12 p.m., and by appointment

Course Description.

This course will familiarize students with the emerging field of digital rhetoric. Digital technologies have profoundly affected the ways in which we produce and circulate writing, and digital networks create new possibilities and obstacles for writing that require new theories, methods and rhetorical practices. This course will examine the history of writing as a technology, looking to contemporary scholarship on digital rhetoric and multimodal composition in order to theorize and invent new methods for networked writing. Readings will challenge students to consider how digital media reshape the ways we research, compose, and distribute knowledge, as well as how those forms of digital knowledge we create shape the physical environments and corporeal bodies we live in. Course readings will tap a variety of media, including linear text, video essays, pop culture texts, podcasts and programming tutorials (almost all of which will be available for free online).

Students will study and use emerging writing technologies as they address the new ethical challenges facing contemporary writers in digital media environments. Students will learn digital research methods and create critical multimedia projects as they consider how new media affect the rhetorical frameworks through which we communicate and think. Assignments will follow a project-based learning model and include print media writings, a digital image-tracking project, and an artificial intelligence project. Students will learn digital rhetoric practices that bolster their ability to better describe the effects of digital media as they familiarize themselves with emerging tools for digital writing.

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)

Course Credit Policies & Grading

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

> To satisfy the General Education requirement and the receive University Writing Requirement credit, a student must pass the course with a "C" or better **and** meet the assignments' minimum word requirements, totaling 6,000 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 Materials.

All readings assigned in this course will be made available on Canvas. The final class project will require a computer capable of running the most recent version of Python. Students will also maintain a personal website built through a free WYSIWYG (What You See Is What You Get) platform such as Wordpress, Wix or Weebly. This will serve as your portfolio for the course. All assignments will be uploaded to this site and submitted via hyperlink on Canvas.

Course Projects.
TOTAL POINTS POSSIBLE: 1000

Participation, Homework, and In-Class Activities (200 points)
Students are expected to read / view the assigned materials before class. Be certain to bring materials and assigned texts to each class. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will contribute to this portion of the final grade.

Participation in writing lessons, presentations, peer review workshops, homework, and in- class activities is also included in this grade. Because much of the class will address social dynamics of multimodal writing and the class will offer workshop and collaborative time, your participation is crucial.

Critical Blog Posts – 200 points (20 points each)
In addition to the longer writing assignments, you will also write regular responses to topics discussed in the course. These will vary from analytical reflections on topics covered in the course, to critical examinations of our readings, to formal proposals for the major assignments. **3,000 words total (8 blog posts, 375 words per post).**

Discussion Leader – 100 points
In groups of two, students will lead a brief (15 minute) in-class discussion of one of our weekly readings. Students will include one hypermedia text (video, image, sound, etc.) to pair with, and help unpack, the reading. At least one day prior to their presentation, students should meet with me during office hours or before/after class to discuss their presentation. No later than two weeks after their presentation, students will individually submit a brief presentation reflection as a blog post.

Iconographic Tracking – 150 points
For this project, students will use Laurie Gries' iconographic tracking methodology and the open-source reference software Zotero to track the circulation of a digital icon or image. Students will submit a paper describing their research, methodology, and analysis. Prior to their iconographic tracking report, students will write an "Icon Analysis" blog post that rhetorically analyzes their chosen icon. **1,000 words.**

QAnon Dissoi Logoi* – 150 points

The Ancient Greek sophist Gorgias was famous for the practice of "dissoi logoi," the exercise of arguing both sides of an argument in order to demonstrate rhetorical proficiency. For this assignment, students will choose an obvious falsehood or pseudoscientific claim and create a video essay arguing in defense of it. Students will study and practice the composition and circulation of false arguments and "fake news," and use these tactics to create and deliver a compelling and "professional" lie. In addition to the video essay, students will write a short "QAnon Epistemology Report" blog post detailing the rhetorical strategies and "research" methods used to create your video essay.

1,000-word transcript + podcast

> *Adapted from Jacob W. Greene's "Dissoi Blogoi"

Artificial Intelligence: Neural Network Training Project (200 points) (1,000 words)

Drawing on the practices of data collection and curation explored in the Iconographic Tracking project, students will build and train their own artificially intelligent neural network to generate points within a dataset of their choice. Class time will include discussions of theoretical readings and an introduction to some basic programming concepts. The final project will include a functional neural network and an accompanying reflective essay examining the implications for the future of writing—and of humanity itself—presented by emergent AI technologies.

1,000-word reflective essay + link to generated dataset

Grading Scale.

A	93-100	B	83-86.9	C	73-76.9	D	63-66.9
A-	90-92.9	B-	80-82.9	C-	70-72.9	D-	60-62.9
B+	87-89.9	C+	77-79.9	D+	67-69.9	E	0-59.9

	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	Digital documents display unclear development of the central topic, including underdeveloped expression of ideas. Documents may not

	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.	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	Digital documents employ significant use of word choice inappropriate for the context, genre, or discipline. Document uses too many

	address the document's audience. Style should be addressed from the sentence level through the entire document.	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 the context.

Course Policies.

1. Assignments.

You must complete all assignments to receive credit for this course.

2. Attendance Policies.

ENC3414 is a participation-oriented, skills-based writing course, which means that you will build your skills incrementally and systematically in each class throughout the semester. Much of the learning that takes place is spontaneous and difficult to reproduce outside of class.

That being said, I do recognize that we are currently living and working within extraordinary circumstances and will keep that in mind in the event of missed classes. I do ask that you communicate with me if you need to miss a class so we can work together to stay on track.

3. Late Work.

Meeting all assignment deadlines is key to avoid falling behind. However, if you find yourself unable to turn an assignment in on time, the procedure is as follows:

When I grade each assignment, I will input a 0 for any missing submissions. This is mostly so both of us can keep track of where you are in the course. You'll have until the final week of classes to submit any missing assignments (although please note that the later you submit them, the less likely it is you'll receive extensive written feedback from me, but I'm happy to schedule a meeting with you to discuss your work if you'd like).

4. Paper Maintenance Responsibilities.

Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

5. Plagiarism & Academic Honesty.

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

> Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):
>
> - Quoting oral or written materials, whether published or unpublished, without proper attribution.
> - Submitting a document or assignment 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>)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

6. Classroom Behavior.

When attending class via Zoom, there are a few guidelines we expect you to follow.
- Avoid distractions during class time. Close unnecessary apps and put your phone away. Attend from an area with no distractions. (If circumstances require you to work from an area with distractions, let me know. For example, if you have to share a room with family, let your teacher know that your mom might be walking in the background or your brother is doing his class at the dining room table at the same time.)
- Make sure that whatever is visible (your attire, the background) is reasonable for class. Would you wear it to class? Would you show that poster in class? Would you bring that pile of dirty clothes to class?
- Zoom requirements: During class, you are expected to be visible to the instructor and be able to communicate with the instructor by audio or writing in the chat box.

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will 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.

Much of our reading and discussions will refer to current events and thus will necessarily have a political component. Dissenting views in general are welcome and encouraged, but discussion contributions that disrespect the existence of other people are not welcome in this space and will result in dismissal (and accordingly, absence) from class.

7. Students with Disabilities
Students with disabilities who are requesting accommodation 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.

However, I am always willing to discuss accommodations on a case-by-case basis if you find yourself struggling at any point during the semester and suspect it may be due to a disability, whether officially diagnosed or not.

8. UF Grading Policy
For more information, 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, in the Department office (4008 TUR). 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://evaluations.ufl.edu/evals/Default.aspx

11. Sexual Harassment.
It is the policy of the University of Florida to provide an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. In accordance with federal and state law, the University prohibits discrimination on the basis of sex, including sexual harassment. Sex discrimination and sexual harassment will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University encourages students, faculty, staff, and visitors to promptly report sex discrimination and sexual harassment.

12. U Matter, We Care.
The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact

so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

Tentative Schedule.

This schedule is an outline and is subject to change. Check the Canvas Modules page for the official, detailed schedule for each week.

Week 1, May 10-14.

M. *Asynchronous Day*
Watch syllabus video

T. Alex Reid, "[Why Blog? Searching for Writing on the Web](#)"
Class introductions
Set up class blogs

W. *Read:* Plato, *Gorgias*

Tr. *Read*: Doug Eyman, *Digital Rhetoric,* [Introduction](#)

F. *Asynchronous Day*
Blog #1 and class blog link due by 11:59 p.m.

Week 2, May 17-21.

M. *Asynchronous Day*
Read: Laurie Gries, "Iconographic Tracking" (Canvas)
Blog #2 due by 11:59 p.m.

T. Read: Gries, "[Mapping Obama Hope](#)" and "[Swastika Monitoring](#)"
Watch: *Feels Good Man* (2020). [Available to rent](#) for $3.99 on multiple platforms

W. Zotero Workshop

Tr. Read: Ridolfo and DeVoss, "[Composing for Recomposition: Rhetorical Velocity and Delivery](#)"

F. *Asynchronous Day*

    Blog #3: Icon Analysis due by 11:59 p.m.

Week 3, May 24-28.

M. *Asynchronous Day*

    Iconographic Tracking Report due by 11:59 p.m.

T. Read: de Zeeuw et al., "Tracing normiefication: A cross-platform analysis of the QAnon Conspiracy Theory" and Jones, "Finding the Good Argument OR Why Bother With Logic?"

W. Intro to Podcasting

    Listen: *QAnonAnonymous*; *You're Wrong About*, "Losing Relatives to Fox News"

Tr. Read: *Wired* article, "Don't Want to Fall for Fake News? Don't Be Lazy" and Reid, "fake news and the distribution of critical thinking"

F. *Asynchronous Day*: Audacity Workshop

    Blog #4: Aural Media, due by 11:59 p.m.

Week 4, May 31-June 4.

M. Memorial Day—NO CLASS

T. *Read*: Holmes, "Ethos, Hexis, and the Case for Persuasive Technologies"

    QAnon Dissoi Logoi due by 11:59 p.m.

W. *Read*: Boyle, *Rhetoric as a Posthuman Practice* excerpt (Canvas)

Tr. *Read*: Jacques Derrida, *Archive Fever* excerpt (Canvas)

F. *Asynchronous Day*

    Blog #5: QAnon Epistemology Report due 11:59 p.m.

Week 5, June 7-11.

M. *Asynchronous Day*

    Blog #6: AI neural network training proposal due

T. *Read:* Donna Haraway, "Manifesto for Cyborgs"; and Jillian Wiese, "Common Cyborg"

W. *Read:* Heynen, "Biometric Aesthetics: Towards a Critical Theory of the Biometric Body" (Canvas)

Tr. *Read:* Schlesinger et al., "Let's Talk About Race: Identity, Chatbots, and AI"; and Paliwal et al., "AI Chatbots: Transforming the Digital World"

F. *Asynchronous Day*
    Do: CLI tutorial; Python tutorial

Week 6, June 14-18.

    M. *Asynchronous Day*
      Blog #7: AI chatbot analysis, due 11:59 p.m.

    T. Individual Conferences, NO CLASS

    W. In class: Workshop

    Tr. In class: Workshop

    F. *Asynchronous Day*
      Neutral Network Training Project and Project Reflections due by Friday, June 18 at 11:59 p.m.
      Grades will be posted by Monday, June 21.