

**ENC 1136 - Multimodal Writing and Digital Literacy:
Speculative Fiction, Spatiality, and the Postmodern Turn**
(Section 045A, Class # 18202), Fall 2023

Instructor Name: Amanda Rose

Course meeting times & locations: MWF, Period 4 (10:40 - 11:30 AM); Location: WEIL0408E

Office Location and Hours: M/W 12-1 PM; Location: TUR4106

Course website: Canvas

Instructor Email: arose1@ufl.edu

Course Description:

Multimodal Composition teaches digital literacy and digital creativity. The goal of this course is to teach students to compose and convey creative, well-researched, carefully crafted information through digital platforms and multimodal documents. This course thus promotes digital writing and research as central to academic, civic, and personal expression. Whereas traditional literacy pedagogy focuses specifically on the written word in its standard and literary forms, this course seeks to expand this scope and investigate contemporary multimodal texts, ultimately aiming to explore the different modes, mediums, and forms through which one can create/communicate meaning in a given classroom context.

Throughout the semester, we will be using science fiction as a lens through which to understand the broader flexibility of multimodal communication. As a result, we will be reading sf stories (such as Phillip K Dick’s “Minority Report” and Ted Chiang’s “Stories of Your Life”), we will be watching film adaptations (such as the 2016 adaptation of *Minority Report* and the 2016 adaptation of Ted Chiang’s work, *Arrival*), and we will also be watching a range of other sf films/shows (such as *The Matrix* and Netflix’s *Love, Death, and Robots*), particularly considering sf and its fixation on/experimentation with ideas concerning philosophy and perception specifically through a narrative investigation into the concepts of time and space.

By examining the genre of sf through a range of different media (short stories, television shows, graphic novels, and films), students will gain a better understanding of how this genre — and its representation through diverse forms — has proven to be uniquely suited for experimentations with temporality and spatiality over time. More importantly, centering our focus around sf (and the concepts of time and space), we will ultimately explore how different communicative forms, mediums, and genres rely on both temporality and spatiality as a means for communicating information in diverse ways in the digital world. As we consider these questions throughout the semester, our goal will thus not only be to understand the evolution of the sf genre and its historical relevance across time, but, more broadly, we will investigate the extent to which a writer’s attempts at artistic experimentation and effective communication dependent upon the mediums and forms through which such ideas are being produced and presented.

Course Goals & Objectives:

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

- ❖ Applying composing processes to digital forms
- ❖ Demonstrating invention/creativity approaches when working with digital resources & tools
- ❖ Choosing which digital tools best serve contextual needs

- ❖ Creating documents in six different forms that contribute to multimodal production
- ❖ 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).
- <*CRW 1101, 1301, 2100 & 2300 + ENC2210 syllabi use **this** wording instead of the above>
This course confers General Education credit for Composition (C), and 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. Course grades have two components. 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.

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.

Course Schedule:

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	M, Period 4 (10:40 - 11:30 AM) Office Hours (12 PM- 1 PM)		W, Period 4 (10:40 - 11:30 AM) Office Hours (12 PM- 1 PM)		F, Period 4 (10:40 - 11:30 AM)	

- ❖ **On Mondays, Wednesdays, and Fridays:** Class will take place between 10:40-11:30 AM.

- During these class meetings, an assigned discussion leader will lead the class discussion.
- Additionally, I will be available for office hours every Monday and Wednesday from 12-1 PM. One-on-one meetings can also be scheduled by appointment.

❖ **Fridays:**

- On Friday evenings you will also be required to check in on the Canvas page for critical class information/weekly updates. (In other words, although you are generally expected to be checking your UF email/our Canvas page on a regular basis, you are required to login on Canvas every Friday and check for a class update).
- Most major class assignments will be due on Friday evenings by 11 PM.



Other Digital Tools for this Course:

- ❖ Discord

Required Texts:

- ❖ *Watchmen* (2014) by Alan Moore, ISBN: 978-1852860240
- ❖ *High-Rise: A Novel* by J.G. Ballard, ISBN: 978-0871404022

Additional Texts (purchase not required):

- ❖ *Graphesis: Visual Forms of Knowledge Production* by Johanna Drucker, ISBN: 978-0674724938
- ❖ *The Story of Your Life and Others* (1998) by Ted Chiang, ISBN: 978-0765304193

Note: While I will be supplying a digital copy of these texts in class, it may be preferable for students to purchase a hard-copy.

Required Films (purchase not required):

- *Minority Report* (Steven Spielberg, 2002), 145 Minutes

- *High-Rise* (Ben Wheatley, 2015), 119 Minutes
- *Watchmen* (Zack Snyder, 2009), 163 Minutes
- *La Jetée* (Chris Marker, 1962), 28 Minutes
- *12 Monkeys* (Terry Gilliam, 1995), 129 Minutes
- *Arrival* (Denis Villeneuve, 2016), 116 Minutes
- *Videodrome* (David Cronenberg, 1983), 89 Minutes
- *The Matrix* (The Wachowski Sisters, 1999)
- *Love, Death, and Robots* (Netflix original, selected episodes TBA)

Note: While films will be viewed by students independently at home, I will be supplying digital copies for all assigned films throughout the semester. Therefore, films for this course do *not* need to be independently purchased. Unfortunately, not all of these free digital copies will include subtitles. Students who require (or simply prefer) subtitles should contact me directly via email.

Grades:

- Attendance and Participation: 100 points
 - Discussion Posts/ Discussion Leader: 100 points
 - Informal Assignments (A#1, 2, & 3): 100 points
 - Podcast Assignment (A#4): 150 points
 - Multi-genre Project & Presentation (A#5): 250 points
 - Final Portfolio (A#6): 300 points
- =Total: 1,000 points

Assignments:

- **Discussion Leader** (once during the semester)
 - Each student will be expected to be the discussion leader for one class seminar during the semester. You will be expected to presubmit a series of key questions and discussion points (6 total) related to our assigned reading. These questions and talking points should seek to encourage a productive in-class discussion. Discussion leaders will be scheduled at the beginning of the semester.
- **Introductory Assignment and Survey (Week 1)**, Due Monday before class, August 28th
 1. Complete my short survey (provided through Canvas), and
 2. Submit an introductory video which introduces yourself to the class (3 minutes minimum)
- **Weekly Discussion Posts [150-200 words each, 10 total]:**
 - For the first seven weeks of class, you will be expected to submit a discussion post *every Monday* (by 12 pm) which includes a general summary of the reading(s) assigned for that week. Additionally, you will be expected to choose one key quote from the reading, as well as a brief explanation of why this passage seems particularly relevant to our course and/or the text more generally. All discussion posts are due each Monday by 12:00 PM.
- **Mini Multi-Genre Submission (TBA)**, Due Friday, September 22nd
 - This is an informal assignment which aims to prepare students in advance for the larger Multi-Genre Project to follow.
- **Podcast Assignment (with partner)**, Due Friday, October 20th
 - **Movie Podcast [8 - 10 minutes]:** Podcasting has become a central component to

movie culture, and so this class will aim to investigate this relationship. Not only will we be listening to sample podcasts which have gained prominence in today's popular culture, but we will also be creating podcasts of our own. You will work with 1-2 classmates and submit a 7-9 minute recording which provides an in-depth discussion of one specific sf-related movie, show, story (song, etc.).

Acknowledging that this is a somewhat uncommon assignment/task, technical requirements and best practices for this project will be presented well in advance of the due date.

- **Multi-Genre Project, Due Friday, November 24th**
 - For this MGP, you will be providing a literary analysis of **one** text through the use of five different genres, ultimately creating five final products (or, “completed genres”) in total. When choosing your five genres, you will need to consider how each genre form/medium provides a unique means for communicating your particular ideas (i.e. you must consider both the freedoms and limitations associated with each available genre and how they will aid you in your particular literary analysis). Finally, along with each individual genre submission, you will also be providing a detailed reflection (rationale) explaining your choices, creative experience/process, and general approach toward presenting a literary analysis. Technical requirements and best practices for this project will be presented well in advance of the due date.
- **Final Portfolio Submission, Due Thursday, December 7th**
 - All of the assignments you have completed throughout the semester are to be combined and submitted in the form of a digital portfolio. This portfolio will be created and organized in the form and manner of your choosing. While I will be grading **all** of the material that you provide in this portfolio, this final assignment will also provide you with an opportunity to defend your work. Finally, this portfolio will include a thorough final reflection (four pages) considering your experiences and progress throughout the semester.
 - Your final portfolio submission will be an opportunity for us both to take a look at your hard work throughout the semester and consider your efforts throughout this course. This holistic grading approach will be the best way for me to encourage experimentation and risk-taking in your projects and writing throughout the semester while, at the same time, serving as a great incentive for you to work hard and show a thorough commitment to learning/understanding the material we cover throughout the semester.

Course Policies:

1. You must complete all formal *assignments* to receive credit for this course.
2. *Attendance*: Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>. ”
3. Tardiness for three class sessions is equivalent to one absence.
4. *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/about/title-ix-rights/>

5. *Paper Format & Submission*: All papers should include the student's name and a title. All assignments will be submitted on Canvas. Papers should be double-spaced and written in MLA format. (Page # included top right-hand corner)
6. *Late Papers/Assignments*: Please contact me individually if you have submitted or will submit a late assignment; depending on the reason, I may deduct points or refuse to accept the assignment.
 - Again, I will be more lenient with students who reach out to me and attempt to communicate their problems/concerns ahead of time.
7. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
8. *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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.>
9. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
10. *Students who are in distress* 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/>
11. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
12. *UWP Resources*: The University Writing Program helps undergraduate students at the University of Florida achieve their academic and professional goals by offering broad-based instruction in composition. (www.writing.ufl.edu)
13. *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). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
14. *Course Evaluations*. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/> Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/> Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public_results/.

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:

- Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- 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 acknowledgement and permission of the Faculty to whom it is submitted.
- Submitting materials from any source without proper attribution.
- 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.

***Note:** This syllabus is subject to change based on the needs of the class.

<u>Multimodal Thinking through the Lens of SF</u>		
<p>Week 1 [Aug 23 (Wed) - Aug 25 (Fri)]</p>	<p><u>For Friday:</u></p> <ul style="list-style-type: none"> - H.P Lovecraft's "The Call of Cthulhu" (1928) - Scott McCloud's <i>Understanding Comics</i>, Ch. 1 	<ul style="list-style-type: none"> ❖ Login to your personal Gmail Account (and access your GoogleDrive page) -OR- Create & activate new Gmail account -- Make sure this account is accessible to you, and try to familiarize yourself with your GoogleDrive account (if you've never used this account before) ❖ <u>Assignment #1: Introductory Assignment</u>, Due Monday, August 28th ❖ Student Questionnaire (begin in class)
<p>Week 2 [Aug 28 (Mon) - Sep 1 (Fri)]</p>	<p><u>For Monday:</u></p> <ul style="list-style-type: none"> - Print and Annotate <u>(by hand)</u> Jorge Luis Borges's "The Garden of Forking Paths" (1941) - Print out and annotate <u>(by hand)</u> excerpts from Vannevar Bush's "As We May Think" (1945) <p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> - Read and Annotate (digitally) Joanna Russ' "When it Changed" (1972) <p><u>For Friday:</u></p> <ul style="list-style-type: none"> - Read and Annotate (digitally) Gunther Kress Article, "Gains and losses: New forms of texts, knowledge, and learning" 	<ul style="list-style-type: none"> ❖ <u>Assignment #2.A: Digitizing Borges</u> ❖ Blog Post Due by Sunday - Reading Process Research Report
<u>Modernism & SF</u>		
<p>Week 3 [Sep 4 (Mon) - Sep 8 (Fri)]</p> <p>*Monday Holiday</p>	<p><u>For Monday:</u></p> <ul style="list-style-type: none"> - Begin Philip K. Dick's "Minority Report" - Siva Vaidhyanathan's <i>The Googlization of Everything (And Why We Should Worry)</i> (2011) (25 pages) 	<ul style="list-style-type: none"> ❖ Assignment #2.B: Digitizing Borges <ul style="list-style-type: none"> ➤ Submission due Friday Sep 8

	<p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> - Complete Philip K. Dick’s “Minority Report” (1956) (30 pages) <p><u>For Friday:</u></p> <ul style="list-style-type: none"> - Watch Film: <i>Minority Report</i> (Steven Spielberg, 2002) - (begin in class) [145 minutes] 	
<p>Week 4 [Sep 11(Mon) - Sep 15 (Fri)]</p>	<p><u>British New Wave, Week #1</u></p> <p><u>For Monday:</u></p> <ul style="list-style-type: none"> - Read Excerpts from Roger Luckhurst’s <i>Science Fiction</i> chapter, “The 1960s” - New Wave Manifestos (3 total): <ul style="list-style-type: none"> - Michael Moorcock’s “The Plays The Thing” (1963) (5 pages) J.G. Ballard’s “Which Way to Inner Space?” (1962) (4 pages) J.G. Ballard’s “Notes from Nowhere” (1966) (2 pages) <p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> - Pamela Zoline’s “The Heat Death of the Universe” (1967) (15 pages) - (+) John Sladek’s “New Forms,” 1968 (short) <p><u>For Friday:</u></p> <ul style="list-style-type: none"> - Reading TBA 	<ul style="list-style-type: none"> ❖ <u>Assignment #3.A: Mini Multi-Genre Project</u> <ul style="list-style-type: none"> ➤ Project Proposal ➤ One Genre Submission Due Thursday ❖ Blog Post Due Friday
<p>Week 5 [Sep 18 (Mon) - Sep 22 (Fri)]</p>	<p><u>British New Wave, Week #2</u></p> <p><u>For Monday:</u></p> <ul style="list-style-type: none"> - Begin reading J.G. Ballard’s <i>High-Rise</i> (1975) <p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> - Excerpts from Roger Luckhurst’s <i>Science Fiction</i> chapter, “The 1960s” 	<ul style="list-style-type: none"> ❖ Assignment #3.B: Mini Multi-Genre Project <ul style="list-style-type: none"> ➤ Due Friday, September 22nd ❖ <u>Begin Prep for Assignment #4: Podcast Assignment</u> <ul style="list-style-type: none"> ➤ Students are Assigned a Project Partner
<p>Week 6 [Sep 25 (Mon) - Sep 29 (Fri)]</p>	<p><u>British New Wave, Week #3</u></p> <ul style="list-style-type: none"> - Continue reading <i>High Rise</i> (pages TBA) - Excerpts from Roger Luckhurst’s <i>Science Fiction</i> chapter, “The 1970s” <p><u>Weekend:</u> Finish reading Ballard’s <i>High-Rise</i> (for Monday)</p>	<p><u>Assignment #4.A: Podcast Assignment (Initial Proposal)</u></p> <ul style="list-style-type: none"> ❖ a) Find <u>THREE sample podcast recordings</u> (chosen based on their similarities to your chosen film/project topic), and ❖ b) Submit annotations for each recordings with detailed notes describing: ❖ Blog Post Due Friday

<p>Week 7 [Oct 2 (Mon) - Oct 6 (Fri)]</p> <p>*Fri/Sat Homecoming</p>	<p><u>British New Wave, Week #4</u></p> <p><u>For Monday:</u></p> <ul style="list-style-type: none"> - Finish reading Ballard's <i>High Rise</i> - In-Class discussion <p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> - Scott McCloud's <i>Understanding Comics</i>, pages 60-93, Ch. 3 ("Blood in the Gutter") <p><u>Weekend:</u> Watch <i>High-Rise</i> film adaptation (Ben Wheatley, 2015)</p>	<p><u>Assignment #4.B: Podcast Script</u></p> <ul style="list-style-type: none"> ❖ Podcast Partners are expected to submit an <u>official script</u>, including planned segments and well-developed ideas which you plan to discuss in your official podcast recording.
<p><u>Postmodernism & SF</u> Part A: Turning to Technology</p>		
<p>Week 8 [Oct 9 (Mon) - Oct 13 (Fri)]</p>	<p><u>For Monday:</u></p> <ul style="list-style-type: none"> - Discussion of <i>High-Rise</i> film adaptation <p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> - Scott McCloud's <i>Understanding Comics</i>, pages 94-137, Ch 4 ("Time Frames") and Ch. 5 ("Living in Line") <p><u>For Friday:</u></p> <ul style="list-style-type: none"> - Begin reading <i>Watchmen</i> (pages TBA) 	<ul style="list-style-type: none"> ❖ Assignment #4.C: Podcast Project Recording ❖ Blog Post Due Friday
<p>Week 9 [Oct 16 (Mon) - Oct 20 (Fri)]</p>	<p><u>For Monday:</u></p> <ul style="list-style-type: none"> - Continue reading <i>Watchmen</i> <p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> - Johanna Drucker's <i>Graphesis</i>, pages 1-63 <p><u>For Friday:</u></p> <ul style="list-style-type: none"> - Finish reading <i>Watchmen</i> - In-class discussion 	<ul style="list-style-type: none"> ❖ Assignment #4.D: Podcast Project Revisions (editing, sound, etc.) <ul style="list-style-type: none"> ➤ Final Submission Due Friday
<p>Week 10 [Oct 23 (Mon) - Oct 27 (Fri)]</p>	<p><u>For Monday:</u></p> <ul style="list-style-type: none"> - Reading TBA <p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> - Watch <i>Watchmen</i> film adaptation (Zack Snyder, 2009) <p><u>For Friday:</u></p> <ul style="list-style-type: none"> - Johanna Drucker's <i>Graphesis</i>, pages 116-137 	<ul style="list-style-type: none"> ● <u>Assignment #5.A: Multi-Genre Project</u> <ul style="list-style-type: none"> ➤ Multi-Genre Project proposal due by next Monday evening, October 30th ❖ Blog Post Due Friday
<p><u>Postmodernism & SF</u> Part B: Turning to Space</p>		
<p>Week 11 [Oct 30 (Mon) - Nov 3 (Fri)]</p>	<p><u>For Monday:</u></p> <ul style="list-style-type: none"> - Watch <i>La Jetée</i> (Chris Marker, 1962) - Reading TBA <p><u>For Friday:</u></p> <ul style="list-style-type: none"> ❖ Watch <i>12 Monkeys</i> (Terry Gilliam, 1995) 	<ul style="list-style-type: none"> ❖ Assignment #5.B: Multi-Genre Project <ul style="list-style-type: none"> ➤ Genre #1 Due ❖ Blog Post Due Friday

<p>Week 12 [Nov 6 (Mon) - Nov 10 (Fri)]</p> <p>*Friday Holiday</p>	<p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> ❖ Complete Ted Chiang’s “Story of Your Life” (1998) (55 pages) <p><u>For Friday:</u></p> <ul style="list-style-type: none"> ❖ Watch film adaptation, <i>Arrival</i> (Denis Villeneuve, 2016) 	<ul style="list-style-type: none"> ❖ Assignment #6.C Multi-Genre Project ❖ In-Class Multi-Genre Presentation <ul style="list-style-type: none"> ➤ GROUP A, Tuesday ➤ GROUP B, Thursday ❖ Blog Post Due Friday
<p>Week 13 [Nov 13 (Mon) - Nov 17 (Fri)]</p>	<p><u>For Monday:</u></p> <ul style="list-style-type: none"> ❖ Read excerpts from Guy Debord’s <i>Society of the Spectacle</i> <p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> - Watch <i>Videodrome</i> (David Cronenberg, 1983) <p><u>For Friday:</u></p> <ul style="list-style-type: none"> - Read excerpts from Fredric Jameson’s <i>The Geopolitical Aesthetic: Cinema and Space in the World System</i> 	<ul style="list-style-type: none"> ❖ Assignment #6.D: Multi-Genre Project ❖ In-Class Multi-Genre Presentation <ul style="list-style-type: none"> ➤ GROUP C (TBA) ❖ Blog Post Due Friday
<p>Week 14 [Nov 20 (Mon) - Nov 24 (Fri)]</p> <p>*Wed - Fri Holiday</p>	<p><u>For Wednesday:</u></p> <ul style="list-style-type: none"> - Watch <i>The Matrix</i> (The Wachowski Sisters, 1999) - Read excerpts from Jean Baudrillard’s <i>Simulacra and Simulation</i> 	<ul style="list-style-type: none"> ❖ Assignment #6.E: Multi-Genre Project <ul style="list-style-type: none"> ➤ Submit by Friday ❖ In-Class Multi-Genre Presentation <ul style="list-style-type: none"> ➤ GROUP D (TBA) ❖ Blog Post Due Friday
<p>Week 15 [Nov 27 (Mon) - Dec 1 (Fri)]</p>	<p>**Last Full Week of Classes**</p> <ul style="list-style-type: none"> - Read Vandana Singh’s short story, “Tetrahedron” <p><u>In Class:</u></p> <ul style="list-style-type: none"> - *End-of-Semester Digital Project Showcase 	<ul style="list-style-type: none"> ❖ <u>Assignment #7.A: Final Portfolio Assignment</u> <ul style="list-style-type: none"> ➤ Begin preparation ❖ FINAL Blog Post Due Friday (10 total)
<p>Week 16 [Dec 4 (Mon) - Dec 6 (Wed)]</p> <p>*Th & Fri Reading Days</p>	<p>**Last Day Celebration on Wednesday**</p> <p><u>Watch In Class:</u></p> <ul style="list-style-type: none"> - <i>Love, Death, and Robots</i>, episodes TBA 	<ul style="list-style-type: none"> ❖ <u>Final Portfolio Assignment</u> <ul style="list-style-type: none"> ➤ Due to be submitted by Thursday evening (December 7th)

General Grading Assessment Rubric for Papers:

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and

		organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

Course 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