ENC 1136, Summer B 2024, Section 5B01, 20331
"Multimodal Writing and Digital Literacy"
Instructor: Kevin Artiga
Office: Turlington 4343
Office hours: Wednesdays at 8 AM to 10 AM (and by appointment)
Class: Monday through Friday from 11 AM to 12:15 PM in ARCH 116

"Because new media is created on computers, distributed via computers, and stored and archived on computers, the logic of a computer can be expected to significantly influence the traditional cultural logic of media; that is, we may expect that the computer layer will affect the cultural later. The ways in which the computer models the world, represents data, and allows us to operate on it; the key operations behind all computer programs (such as search, match, sort, and filter); the conventions of HCI—in short, what can be called the computer's ontology, epistemology, and pragmatics—influence the cultural layer of new media, its organization, its emerging genres, its contents."

—Lev Manovich

Course Description

Digital literacy classes primarily emphasize two functional learning objectives. The first is supplying students with skills and techniques to effectively navigate digital spaces, for example, learning how to use search engines/online databases and how to discern between high-quality and low-quality information. The second is to teach students how to utilize digital technologies to create deliverables—in other words, using multimodal writing to create multimodal texts—like composing digital content, that is, apps, video games, and other forms of audio/visual information. This course, while still committed to these more conventional objectives, places priority in developing a digital literacy that goes beyond functionality to investigate the implications of computer media for the enhanced comprehension and witnessing of the often surprising, unanticipated, and uncanny interactions media technologies have with humans, the world, and beyond.

The contemporary backdrop to this course is relevant; new media technologies are advancing at an accelerating pace in the form of applications and devices driven by machine learning algorithms, along with fostering new modes of existence, like through augmented and virtual reality. Thus, it is not enough to develop literacy that purely focuses on functional outcomes, like using Google Scholar and creating podcasts. Doing so risks developing soft and transient technical skills that will be outdated in a few years, or even a few months. So, the task for students in this course is to develop digital literacy and multimodal composing skills that are durable, transferable, adaptable, and sustaining. Students will accomplish this goal through the careful examination of theoretical texts, building historical knowledge to contextualize the societal impacts of media technologies, and developing the rhetorical competencies necessary to circumnavigate emerging and actively evolving media forms.

Technical proficiency, while welcomed, is not required. In fact, a lack of technical proficiency is appreciated, as this course aims to go beyond computational thinking to articulate perspectives from outside the technical realm, nurturing a more comprehensive understanding of the impact and interactions of multimodal media. There are no limitations on software/platform usage to create multimodal texts; that is, students have freedom in tool selection to allow for exploration and experimentation with a wide range of software and platforms to accommodate for varying levels of expertise. Rather than focusing on technical workshops, the course will prioritize the development of rhetorical skills that enable students to communicate ideas through digital media irrespective of the complexity of the tool(s) used. Accordingly, students must be prepared to work, explore, and learn independently to discover the tools that best suits their technical comfort and communicative goals.

This syllabus is subject to change to best meet course objectives.

Required Texts

All texts are available online and/or through Canvas. Some films/TV episodes must be obtained and watched on your own. For a bibliography, see Canvas.

Assignments

Traditional Essay (20% of final grade) (1500–2000 words)

Students will write a traditional essay with research components. This essay will incorporate images of interfaces to investigate topics related to high stakes concerns around digital culture, artificial intelligence, and emerging technologies. The genre will range from rhetorical analyses to argumentative writing.

Multimodal Essay (20% of final grade) (1500–2000 words)

Students will write an interactive, multimodal essay. Each student will develop an argument related to the themes, ideas, and questions explored in class. The essays will be well-researched, persuasive, creative, and robust.

Reading Comprehension (15% of final grade) (750–1000 words)

Students will create a reading comprehension text on a selected reading or theoretical text. This text should demonstrate their ability to understand and apply concepts from the chosen text, crafting their own arguments and assessments with analytical sophistication.

Reading Guide (10% of final grade) (750–1000 words)

Each student is responsible for preparing a document outline for at least one assigned reading. Additionally, each student will lead and facilitate the discussion on the scheduled date for that reading.

Final Project (25% of final grade)

Students will have the opportunity to craft a personalized final project that aligns with the multimodal principles, ethics, and considerations explored during the semester. Collaborating with the instructor, students will engage in comprehensive planning and execution, ensuring a meaningful and well-rounded culmination of their learning experience.

Attendance & Participation (10% of final grade)

This will account for participation in class discussions, reading annotations, CourseNotes, and/or presentations throughout the semester. Participation will be assessed based on student engagement. General attendance is also part of this category.

Revision

Students will have the option to revise writing after submitting a final draft for one assignment.

Rubric

Below is a rubric table with the basic criteria and expectations each assignment should meet. Note that the rubric below is a general and simplified rubric of the general expectations for your assignments. Other assignments will have their own set of criteria that will be available on the assignment sheet, as applicable.

Criteria	Expectations
Content	Content should demonstrate critical evaluation and synthesis of sources, providing a clear discussion relevant to the topic.
Organization	Organization requires a structured approach with a clear thesis and logical flow of ideas.
Argument	Arguments should be persuasive and well-supported with evidence.
Style	Style should reflect appropriate word choice and sentence structure.
Mechanics	Mechanics need to be error-free, with minor issues not obscuring the paper's overall clarity and credibility.

Grading

Grade Scale

A 94-100	C 74-76
A- 90-93	C- 70-73
B+ 87-89	D+ 67-69
B 84-86	D 64-66
B- 80-83	D- 60-63
C+ 77-79	E 0-59

Attendance

Attendance is required. If students miss more than six periods during the term, they will fail the entire course. Double periods count as two absences. Exempted from this policy are only those absences due to university-sponsored events, such as athletics and band, religious holidays, quarantine, illness, or serious family emergencies. For absences due to quarantine or illness, your instructor may require a signed doctor's note or confirmation from UF Screen, Test, & Protect status. Students are responsible for updating their UF-required Screen, Test, & Protect status. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies. Please note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time. Tardiness: If students enter class after roll has been taken, they are late, which disrupts the entire class. Two instances of tardiness count as one absence.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it 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: 1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution. 2. 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 students are responsible for reading, understanding, and abiding by the entire Student Honor Code, which can be found at https://sccr.dso.ufl.edu/ students/student-conduct-code/. Important Tip: You should never copy and paste something from the Internet without providing the exact location from which it came. Do not use AI/chatbots to write papers.

Classroom Behavior

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. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. While it is acceptable to take notes on a laptop, being distracted, or causing distraction, by doing non-class-work is not, and you will be required to shut down your laptop. All other electronic devices are not permitted, except as specifically announced by the instructor beforehand.

Paper Maintenance Responsibilities

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

Mode of Submission

Papers and drafts are due at the beginning of class or online at the assigned deadline. Late papers will not be accepted. Failure of technology is not an excuse. All papers will be submitted as MS Word (.doc, .docx) documents to Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.

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/.

Writing Studio

The University Writing Studio is located in Turlington 2215 and is available to all UF students. Free appointments can be made up to twice a week. They are currently offering online appointments. See https://writing.ufl.edu/writing-studio/ to learn more.

Recording Policy

Class lectures may only be recorded for purposes defined by House Bill 233/ Section 1004.097. A class lecture does not include academic exercises involving student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. A recording of a class lecture may not be published without the consent of the lecturer. Publish is defined as sharing, transmitting, circulating, distributing, or providing access to a Recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. A recording, or transcript of the recording, is considered to be published if it is posted on or uploaded to, in whole or part, any media platform, including but not limited to social media, book, magazine, newspaper or leaflet. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Students with Disabilities

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting https://disability.ufl.edu/students/get-started/. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Students in Distress

For guidance during distressing situations, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues. U Matter We Care: http://umatter.ufl.edu, umatter@ufl.edu, 352-294-2273 (CARE) Dean of Students: https://dso.ufl.edu/, 202 Peabody Hall, (352) 392-1261 Counseling and Wellness Center: https://counseling.ufl.edu/, 3190 Radio Road, (352) 392-1575 Field and Fork Pantry: https://fieldandfork.ufl.edu/, located near McCarty B, 352-294-2208 Student Health Care Center: http://shcc.ufl.edu/, multiple locations, (352) 392-1161

Course Credits

General Education Composition (C): 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. 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. **To meet the general education credit in composition, a student must receive a grade of C or higher. Courses intended to satisfy the general education requirement cannot be taken S/U.**

6,000 of the university's 24,000-word Writing Requirement (WR): The WR ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. **To meet the writing requirement credit, a student must receive a grade of C or higher and satisfy completion of the writing component of the course.**

Student Learning Outcomes

Content: Demonstrate competence in the terminology, concepts, methodologies, and theories relating to computational media studies, new media studies, and digital humanities.

Critical Thinking: Master digital literacy skills that are durable, transferable, adaptable, and sustaining to handle emerging and evolving media formats.

Communication: Effectively communicate knowledge, ideas, and reasoning through digital media.

Course Schedule

Students must read and be prepared to discuss the assigned texts (including multimodal media) from the calendar before each class. While the texts are not substantial in terms of number of pages or length of time, the texts will have to be studied thoroughly and with extreme care. Most class sessions will have a reading guide.

Unit	Monday	Tuesday	Wednesday	Thursday	Friday	Assignment
Rhetoric	7/1 Crash Course Philosophy #8; Hassenfeld (2021); Munafò & Smith (2018) **Due: CourseNotes 1**	7/2 Herrick; pp. 1–25	7/3 Heidegger (1889-1976)	7/4 **No class**	7/5 **No class**	7/7 **Due**: Reading Comprehension I
Hypermedia	7/8 McLuhan & Fiore (1967)	7/9 Baudrillard (1981) The Media Insider (2022)	7/10 Jameson (1991)	7/11 McDaid (1991) Daft Punk (2005)	7/12 Manovich (2001)	7/14 **Due**: Reading Comprehension II
Interfaces	7/15 Zuboff (2018), Chapter 2 + "I. Human Natural Resources"	7/16 McCorkle (2012) Carnegie (2009)	7/17 Bogost (2007), Chapter 1 (pp 1–64) + first section of Chapter 5 (pp. 147–153)	7/18 Brock & Shepherd (2016)	7/19 Turkle (1995)	7/21 **Due**: Traditional Essay
Digital Culture	7/22 Springer (1998) *Black Mirror*, "Striking Vipers" (2019)	7/23 Click here for reading list	7/24 Nagle (2017), *Kill All Normies*, Chapter 1 + 2	7/25 Nagle (2017), *Kill All Normies*, Chapter 5 + 6	7/26 Eichhorn (2019), pp. 1–69	7/28 **Due**: Reading Comprehension III
Algorithms	7/29 Eichhorn (2019), pp. 69–143 Evans (2017) (audio)	7/30 *Perfect Blue* (1997), Kon	7/31 Armano, et al. (2022)	8/1 Tufekci, "Platforms and Algorithms" (2017) pp.132–163	8/2 Tufekci, "Governments Strike Back" (2017) pp. 223–260	8/4 **Due**: Multimodal Paper
Mediation	8/5 Cuboniks, *The Xenofeminist Manifesto* (2018)	8/6 Hester, *Xenofeminism* (2018) *Titane* (2022), Ducournau	8/7 Sisyphus 55 (2021) Land, "Meltdown" (1994) ‖ (Text)	8/8 Kornbluh (2024), "Introduction," "Circulation," "Imaginary," and "Writing," pp. 9–86	8/9 Kornbluh (2024), "Video," "Antitheory," and "Conclusion," pp. 87–162	8/10 **Due**: Final Project