ENC 1136 - Multimodal Writing and Digital Literacy:
Speculative Fiction's Experimentations withTime & Space
(Section 9123, Class #20312), Spring 2022

Instructor Name: Amanda Rose

Course meeting times & locations: T [Period 4]/ TH [Period 4-5]

Office Location and Hours: I will be available (both in-person and on Zoom) on Tuesdays between 1:15 PM and 2:45 PM (or by appointment). [Zoom Meeting ID TBA]

Course website: Canvas

Instructor Email: arose1@ufl.edu
Discord Invite Link: https://discord.gg/PrrZf9Y7

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 Repor*t, 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*, *Black Mirror,* and *Love, Death, and Robots*), particularly focusing on sf and its fixation on/experimentation with concepts of time and space. By examining the genre of science fiction through a range of different mediums (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. By 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.

Course 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)

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COVID Statement

This semester, the university has mandated a return to face-to-face (F2F) teaching. You are expected to wear approved face coverings at all times during class and within buildings, even if you are vaccinated. (https://coronavirus.ufl.edu/health- guidance/)

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.ufhealth.org/screen-test-protect-2/ You should also report to me immediately so that you may continue your coursework. I encourage you to share contact information with multiple classroom peers,and contact them to receive notes, etc. via email.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. If I am exposed to the virus, class sessions will continue synchronously via Zoom.

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.

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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. 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.

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
		T, Period 4 (10:40 - 11:30 AM)		**TH, Periods 4-5 (10:40 AM -12:35)** Office Hours (1:15 - 2:45 PM)	*Weekly blog posts due Fridays (by Sat AM)	

Required Digital Resources:

Required Texts:

Many of the readings assigned in this class will be online tutorials/directions for using the digital tools needed to compose, produce, and circulate the assigned documents. Because the course focuses on hands-on learning and active production, readings will often be articles, tutorials, and student work (for review/critique). All other materials will be provided via Canvas.

Recommended Texts:

- *The Story of Your Life and Others* (1998) by Ted Chiang, ISBN: 978-0765304193

- *Graphesis: Visual Forms of Knowledge Production* by Johanna Drucker, ISBN: 978-0674724938

Grade Distribution: (See below for Assignment Details and Grading Scale)

Assignment	Min. Word Count	Point Value
Participation & Attendance	N/A	100 points
Weekly Discussion Posts	7 posts x 150 words = 1,050	[Final Portfolio]
Introductory Assignment	500 words	[Final Portfolio]
Reading Process Research Report	500 words	[Final Portfolio]
Digitizing Borges (Formal Assignment)	500 words	150 points
Mini Multi-Genre Assignment	500 words	[Final Portfolio]
Podcast Assignment (Formal Assignment)	500 words	200 points
Multi-Genre Assignment (Formal Assignment)	1,500 words	250 points
Final Portfolio (Formal Assignment)	1,000 words	300 points
Total:	**= 6,050 words**	**= 1,000 points**

Assignments (see below for Grading Scale):

- (Ass#1) Introductory assignment
- (Ass#2) Reading Process Research Report
- (Ass#3) Digitizing Borges (formal assignment)
- (Ass#4) Mini Multi-Genre submission
- (Ass#5) Podcast Assignment (formal assignment)
- (Ass#6) Multi genre Project/Presentation (formal assignment)
- Final Portfolio (*formal assignment)

(+) Discussion Leader (for one week)
(+) Canvas discussion posts (minimum 7)
(+) Participation in In-Class Activities

❖ **Weekly Online Weekly Responses**, Due by Friday evening (at the latest)
  ➢ Every week, students will be asked to submit a short blog response, relating to a specific assigned text and/or class assignment). (250-300 words minimum)

    ** PLEASE NOTE: Students may <u>instead</u> choose to opt out of this blog assignment and instead submit a "multi-genre" project. However, this alternative option also requires that the student include a 150 word (minimum) explanation, describing their experiences and specific choices/strategies when creating the project. – Essentially, this short response must explicitly call attention to how the multi-genre project attempts to demonstrate some form of a "literary analysis" for the chosen text that week.

❖ **Discussion Leader** (one class in the semester)
  ➢ Each student will be expected to be the discussion leader for one class seminar during the semester. You will be expected to create a list of discussion questions and/or share ideas about the text/technology that you wanted to discuss in more detail. Discussion leaders will be scheduled at the beginning of the semester.

1. **Introductory Assignment (in-class survey) (Week 1),** Due on Friday by 11pm (on Canvas)
   ○ Please Submit: A link to your Wordpress "Introduction Page" (which will require you to signup for Wordpress) – [INCLUDING: Some form of an "introductory video" which specifically uses the camera as an opportunity to share/show us something about you and your life.

2. **Reading Process Research Report (Weeks 2-3)**
   ○ <u>Be sure that you have printed out both assigned readings.</u> Please annotate the texts by hand and then submit pictures of your *handwritten* text notes and annotations on Canvas
     – **Reading Process Research Report Part 1 (Week 2),** Due Friday, January 14th (on Canvas)
     – **Reading Process Research Report Part 2 (Week 3),** Due Friday, January 21st (on Canvas)

3. **Digitizing Borges (Weeks 4-5),** Final Submission Due Friday, February 4th (on Canvas)

4. **Mini Multi-Genre Submission (TBA),** Due Friday, February 18th

5. **Podcast Assignment (with partner),** Due Friday, March 4th
   ○ With an assigned partner, you will be asked to create a podcast submission which focuses on any one of the assigned readings. Students must create a script and then record an actual podcast session.

6. **Multi-Genre Project,** Due April 1st
   ○ 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 detailed reflections explaining your choices, creative experience/process, and general goals for providing a deliberate and unique literary analysis.

7. **Final Portfolio Submission,** Due on Thursday, April 21st All of the assignments you have completed throughout this semester are to be combined and organized in an order of your choosing. You will also include a thorough final reflection (five pages) considering your experiences and progress throughout the semester.
   a. Your portfolio submission will be a final opportunity for both of us to take a look at your hard work throughout the semester (and to assess your overall efforts throughout this course). I believe that this holistic grading approach will be the best way for me to encourage experimentation and risk-taking in your writing; and, at the same time, this final collection of documents will be a great incentive for you to work hard and show a thorough commitment to learning/understanding the material we cover throughout the semester.
   b. While I will be grading **all** of the material that you provide in this portfolio, this final assignment will provide you with an opportunity to defend your work. You will also have the opportunity to edit any/all of your weekly submissions for this portfolio. (More TBA)

Course Policies:

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

2. *Attendance:* Course grades will be lowered once a student has been absent for more than three 50-minute courses. Students who miss six sessions will fail the course.
   https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

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.>

   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:
   a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
   b. 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.
   c. Submitting materials from any source without proper attribution.
   d. 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.

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. *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.

13. *Course Evaluations.* Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: https://ufl.bluera.com/ufl/

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

Weekly Class Schedule:

	Multimodal Thinking through the Lens of SF	
Week 1 [Jan 5 (Wed) - Jan 7 (Fri)]	- H.P Lovecraft's "The Call of Cthulhu" (1928)	❖ Create OR login to your personal 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) ❖ Assignment #1: Introductory Assignment -- Create a WordPress page introducing yourself (see directions) ❖ Student Questionnaire (begin in class)'
Week 2 [Jan 10 (Mon) - Jan 14 (Fri)]	- <u>Print and Annotate (by hand)</u> Jorge Luis Borges's "The Garden of Forking Paths" (1941) - <u>Print out and annotate (by hand)</u> excerpts from Vannevar Bush's "As We May Think" (1945)	❖ Assignment #2.A ➤ **NOTE:** THIS ASSIGNMENT SPECIFICALLY REQUIRES THAT YOU PRINT OUT THE READINGS FOR THIS WEEK (and this week only)
	Modernism & SF	
Week 3 [Jan 17 (Mon) - Jan 21 (Fri)] *Monday Holiday	- Drucker's *Graphesis*, Ch.4 - Kress Article - Begin Philip K. Dick's "Minority Report" (due next week)	❖ Assignment #2.B ❖ Blog Post #1, Due Friday (by Saturday morning)
Week 4 [Jan 24 (Mon) - Jan 28 (Fri)]	- Finish reading Philip K. Dick's "Minority Report" (1956) (30 pages) - Film: *Minority Report* - (begin in class) [145 minutes]	❖ Assignment #3.A: Digitizing Borges ❖ Blog Post #2, Due Friday

Week 5
[Jan 31 (Mon) -
Feb 4 (Fri)]
	British New Wave, Week #1
	- Roger Luckhurst's *Science Fiction* chapter, "The 1960s" (pages 141-166) (25 pages)
	- Joanna Russ's "When it Changed" (1972) (7 pages)
	
	    - [Manifesto #1] Read Michael Moorcock's "The Plays The Thing" (1963) (5 pages)
	    - [Manifesto #2] Read J.G. Ballard's "Which Way to Inner Space?" (1962) (4 pages)
	    - [Manifesto #3] Read J.G. Ballard's "Notes from Nowhere" (1966) (2 pages)
		❖ Assignment #3.B: Digitizing Borges (Submission)
		
		❖ Blog Post #3, Due Friday

Week 6 [Feb 7 (Mon) - Feb 11 (Fri)]	British New Wave, Week #2 - Complete Roger Luckhurst's *Science Fiction* chapter, "The 1970s" (pages 167-181) (14 pages) - Pamela Zoline's "The Heat Death of the Universe" (1967) (15 pages) - John Sladek's "New Forms," 1968 (short)	❖ Assignment #4.A: Mini Multi-Genre Project ➢ Project Proposal ➢ One Sample Genre Due to be submitted by Monday evening, Feb 14th ❖ Blog Post #4, Due Friday Blog Post #1, Due Friday
	Postmodernism & SF Part A: Turning to Technology	
Week 7 [Feb 14 (Mon) - Feb 18 (Fri)]	- Johanna Drucker's *Graphesis* (excerpts) - Article(s) TBA	❖ Assignment #4.B: Mini Multi-Genre Project (Submission) ❖ Assignment #5.A: Begin Prep for Podcast Assignment ➢ Students are Assigned a Project Partner ➢ Project Proposal Submission ❖ Blog Post #5, Due Friday
Week 8 [Feb 21 (Mon) - Feb 25 (Fri)]	- *Postmodernism for Beginners* (page #s TBA) - Debord, *Society of the Spectacle* (excerpts) - Baudrillard, *Simulation and Simulacra* (excerpts) - *The Matrix* (1999) - (watch mostly in class) [136 minutes]	❖ Assignment #5.B: Podcast Assignment ❖ Blog Post #6, Due Friday
Week 9 [Feb 28 (Mon) - Mar 4 (Fri)]	- *Love, Death, and Robots*, selected episodes TBA - - (begin in class) - Short Article (TBA)	❖ Assignment #5.C: Podcast Assignment ❖ Blog Post #7, Due Friday
Week 10 [Mar 7 (Mon) - Mar 11 (Fri)]	*** SPRING BREAK ***	❖ Assignment #6.A: Begin Multi-Genre Project ➢ Multi-Genre Project proposal due to be submitted by next Monday evening, March 14 ❖ Blog Post #8, Due Friday
	Postmodernism & SF Part B: Turning to Space	
Week 11 [Mar 14 (Mon) - Mar 18 (Fri)]	- Read Ted Chiang's "Story of Your Life" (1998) (55 pages) - Begin *Arrival* (2016) - (begin in class) [1hr, 56min]	❖ Multi-Genre Project proposals due to be submitted by Monday, March 14 ❖ Assignment #6.B: Multi-Genre Project ❖ Blog Post #9, Due Friday
Week 12 [Mar 21 (Mon) - Mar 25 (Fri)]	SF, Comic Books, and Concept Albums - TBA	❖ Assignment #6.C Multi-Genre Project ❖ In-Class Multi-Genre Presentation ➢ GROUP A, Tuesday ➢ GROUP B, Thursday ❖ Blog Post #10, Due Friday
Week 13 [Mar 28 (Mon) - Apr 1 (Fri)]	- Read Vandana Singh's "Speculative Manifesto" and short story, "Delhi" - Watch *Black Mirror* episode (TBA) (in class)	❖ Assignment #6.D: Multi-Genre Project

		❖ Blog Post #11, Due Friday ❖ In-Class Multi-Genre Presentation ➢ GROUP C (TBA, Tues or Thurs)
Week 14 [Apr 4 (Mon) - Apr 8 (Fri)]	- Read Vandana Singh's "Tetrahedron'' (pages 139-167) - Article TBA	❖ Begin preparing for Final Portfolio Assignment ❖ Blog Post #12, Due Friday
Week 15 [Apr 11 (Mon) - Apr 15 (Fri)]	**Last Full Week of Classes** - Watch *Endgame* (2000) **in class** [1hr, 24min] -- Film adaptation of Samuel Beckett's play ---OR--- - Watch 2 episodes of *Legion* S01	❖ Final Portfolio Assignment
Week 16 [Apr 18 (Mon) - Apr 20 (Wed]	**Classes End Wednesday, April 20th**	❖ Final Portfolio Assignment Due ➢ <u>Due to be submitted by Thursday evening (April 21st)</u>

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