

ENC 3312: Advanced Argumentation - How We Make



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Meeting Times: M W F period 5 (11:45-12:35)
Location: CBD210
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Office Hours : Wednesday-10:00-11:00 and by appointment

Course Description

ENC 3312, Advanced Argumentative Writing explores how writing materials, tools, and technologies make arguments. From composing an email or making a meme to circulating protest videos or logging onto Facebook live, writing happens across page, screen, and interface. As writing technologies continue to evolve, we need to understand how the materials of production orient experiences and alter perceptions, triggering responses both digitally and physically. Our course will examine emerging tools and technologies of writing that compose across physical and digital spaces. All of the assignments for this class use a project-based learning model: students will analyze, propose, design, and make texts using emerging writing technologies such as Augmented Reality, 3D printing, and digital mapping. As we write, we refine our arguments and work to better understand how media affects meaning. Accounting for materials, tools, and technologies, we will reframe acts of writing and examine how new writing forms create new kinds of arguments and new methods for composing information - making meaning, making media, and making change.

This course also fulfills part of the University Writing Requirement. Students who complete all assignments will earn 6000 words towards the University writing requirement.

Course Objectives

- Analyze the rhetorical characteristics of arguments
- Write, critique, and revise arguments
- Create practical definitions for making as writing
- Compose arguments in print, digital, and material forms
- Design rhetorically compelling multimedia content across writing platforms
- Design for accessibility, functionality, and aesthetics
- Write a researched critique connected to a specific place, text, or object
- Collaborate in groups to create multimedia augmented reality content
- Show how arguments relate to embodiment, materialism, and activism

Course Structure

Since our course works to analyze, model, and make different kinds of arguments, we will use class time to examine texts, learn platforms, and workshop writing. Students will learn how to use augmented reality, 3D printing, and video editing software - building a set of argumentative writing skills across print and digital platforms. No prior coding or software experience is required; however, students should display a sense self-motivated interest in developing their abilities to learn and operate new technologies. Come to class prepared to discuss readings and experiences so that we can develop writing/making skills.

We will also use class time to workshop major assignments and multimodal projects. Sometimes these workshops will occur in our classroom and sometimes we will partner with the Marston Science Library or go off campus to work. Typically, each workshop will have 1-3 learning goals that students' must demonstrate before the workshop's end. These learning goals could be demonstrating anything from specific writing skills to progress on your final project. I will cover the learning goals at the beginning of each workshop and students are responsible for working independently (or in groups) until each goal is complete. If you finish before other students and/or before the end of the workshop, I will either assign you additional tasks (not busywork) or ask you to help your peers.

Required Texts/Software

(available online)

Speculative Everything - Anthony Dunne and Fiona Ragby

DIY Citizenship: Critical Making and Social Media - Matt Ratto and Megan Boyler

Account with Aurasma <https://studio.aurasma.com/home>

Account with Tinkercad <https://www.tinkercad.com/>

*All other readings/videos will be available on our class page in Canvas or in our course schedule. Unless otherwise noted, bring a fully charged laptop and smartphone/tablet to each class meeting.

Assignments and Grading	Points
<p>Make Arguments Discussion Posts (250 words each) Students will be expected to maintain a bi-weekly discussion blog due by Thursday, 9am of each week. Students will be required to read and respond to at least two other students' discussion posts before Friday's class.</p> <p>Writing Goals: Crafting a Response - Inductive/Deductive Composition</p>	100
<p>Make Mistakes - Week 3 Pinterest Fails Project (800 words) Students will pick a Pinterest project, analyze the genre and specific design, document the making process, and work to reproduce the product. Deliverables include a rhetorical analysis of the original Pinterest/Fail, a detailed description of the making process, a presentation of the project, and a finished material product.</p> <p>Writing Goals: Rhetorical Analysis - Make a Claim, Provide evidence</p>	100
<p>Make Models - Week 6 3D Model - (1000 words) New writing technologies compose arguments across physical and digital space, creating conversations about design, accessibility, sustainability, and progress. To analyze how new technologies impact the design of arguments, students will design and print a 3D project - arguing for why the project is viable or updates old tech. The goal is to “sell” the idea to the class, so make sure you pay attention to audience and rhetorical appeals.</p> <p>Writing Goals: Dossoi Logoi - Arguing from both sides, Organization</p>	100
<p>Make Plans - Week 8 Annotated Bibliography for Research Paper (800 words) Write a 70 word annotation for 5-6 sources that you will use for your Media Archeology paper. Each annotation should contain (at the very least) 1) a brief summary of the source and 2) an explanation of how the source fits into your overall argument (e.g., difference from other sources, potential counter-argument, etc.). Students will also include a headnote that describes the project.</p> <p>Writing Goals: Clarity and Concision - Summarizing Arguments</p>	100
<p>Make History - Week 9 Media Archeology Research Paper (2000 words) Students will pick a piece of media and do “archeology work” to analyze the invention, application, updates, and arguments surrounding the specific media. This paper provides students with a well-researched foundation for</p>	200

<p>understanding arguments made through design and culture. Papers should define the media, present a cultural context, and explain how the media has been updated or become obsolete and why.</p> <p>Writing Goals: Synthesis - Arguments to Inform</p>	
<p>Make Progress - Week 11 Site-Specific AR Application Proposal (1000 words) Students will write a researched argument proposing a specific location to augment in Paynes Prairie. The proposal should describe 1) why this location is ideal for a site-specific AR application, 2) the kinds of overlays and content that will be used at the location, 3) the kind of background research and technical knowledge required to carry out this proposal. Students will present their proposals formally to the class along with a short Adobe Spark presentation. The class will vote to determine which proposal(s) will be accepted for the final project.</p> <p>Writing Goals: Persuasive Appeals - Writing to Persuade, Detail and Context</p>	100
<p>Make Change - Week 15 Site-Specific AR Application Project (2000 words) Students will work on a collaborative, class-wide project related to Paynes Prairie. Each student will be responsible for producing augmentations and application content for a yet-to-be-determined number of trigger images at the location. For each of their trigger images, students will create: 1) one video overlay, 2) one audio-visual overlay, and 3) an about page. Students will use Aurasma augmented reality programs to create the augmentations for this assignment. Students will extend their work from the proposal into this assignment by adapting their written work into a multimodal format. The word count for this assignment can be fulfilled through hyperlinked text and/or audio overlays. Students should split the word count evenly among the three modalities in this project (video, audio, and text).</p> <p>Writing Goals: Evaluation - Drawing Conclusions, Arguments of Design</p>	200
<p>Minor Assignments and Participation (homework, in class writing, etc.)</p> <p>Writing Goals: Participation - Ethos, Logos, Pathos, Telos, Kairos</p>	100

Attendance

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 called, they are late, which disrupts the entire class. Two instances of tardiness count as one absence.

I reserve the right to lower your grade by 5 points for each absence after 3 unexcused absences. University policy states students automatically **fail after 6 absences**.

“Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>”

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. Challenging ideas is part of learning - make a point, make arguments - but please be respectful.

Course Evaluations

“Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <http://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.”

Plagiarism

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):

- a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b.) 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. Important Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

In-Class Work

Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Late papers will not be accepted. Failure of technology is not an excuse.

Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. Be prepared for unannounced quizzes or activities on the readings or classroom

discussion. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up. Writing workshops require that students provide constructive feedback about their peers' writing.

Bring something to write with to every class. This can be a laptop, notebook, or tablet.

Paper Maintenance Responsibilities

Students are responsible for maintaining 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 All papers will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to E-learning/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. Staple papers before submitting hard copies. Unstapled papers are not accepted.

Writing Center

The University Writing Center is located in Tigert 302 and is available to all UF students.

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.

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
R+	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
R-	2.67	80-82	800-829		D-	0.67	60-62	600-629
C+	2.33	77-79	770-799		F	0.00	0-59	0-599

The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades now have two components. You must pass this course with a “C” or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). To receive the 6,000-word University Writing Requirement credit (E6), papers **must** meet minimum word requirements totaling 6000 words.

Assessment Rubric

Letter grades will be given for each major assignment and correspond to the following criteria. Minor assignments and daily grades will be assessed on a complete/incomplete basis. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester. In order to receive the grade in the left hand column, the assignment must meet ALL of the criteria in the description.

Grade	Description
A	<ul style="list-style-type: none"> • Follows ALL instructions specific to the assignment rubric • Generates and elaborates on original ideas relevant to the course content • Assignment is mechanically sound and free of distracting grammatical, stylistic, and/or technical errors • Assignment displays clear organizational forethought including attention to transitions, introduction, and conclusion. • Assignment is properly formatted in MLA or other style guide approved by instructor • Assignment incorporates source material appropriately and effectively • Assignment provides evidence to support claims
B	<ul style="list-style-type: none"> • Follows most instructions specific to the assignment rubric • Incorporates and elaborates ideas relevant to the course content • Assignment may have a few minor errors but is free of distracting grammatical, stylistic, and/or technical errors • Assignment has an identifiable organizational structure • Assignment has a few minor formatting issues • Assignment incorporates source material appropriately • Assignment provides evidence to support most of its claims
C	<ul style="list-style-type: none"> • Follows some instructions specific to the assignment rubric • Incorporates ideas relevant to the course content • Assignment has a few distracting grammatical, stylistic, and/or technical errors • Assignment has an identifiable organizational structure • Assignment has a few minor formatting issues • Assignment incorporates source material • Assignment provides evidence to support some of its claims
D	<ul style="list-style-type: none"> • Follows very few instructions specific to the assignment rubric • Incorporates ideas irrelevant to the course content • Assignment has numerous distracting grammatical, stylistic, and/or technical errors • Assignment has an unclear organizational structure

	<ul style="list-style-type: none"> • Assignment has formatting issues • Assignment incorporates no (or very little) source material • Assignment provides little to no evidence to support its claims
F	<ul style="list-style-type: none"> • Does not follow instructions specific to the assignment rubric • Incorporates no ideas relevant to the course content • Assignment has numerous distracting grammatical, stylistic, and/or technical errors • Assignment has no identifiable organizational structure • Assignment has numerous formatting issues • Assignment incorporates no source material • Assignment provides no evidence to support its claims

Schedule

(Consult the online schedule for the most up to date version: [Online Schedule](#))

Week One August 21 -25

Make Meaning

M 8/21 Making Arguments

Introduction to Making Arguments - Read syllabus and assignment guidelines on Canvas.

Before Coming to Class: Read: Writing Arguments

<http://writingcenter.unc.edu/tips-and-tools/argument/>

How to Say Nothing in 500 words (Canvas)

W 8/23 Analyzing Arguments

Rhetorical Analysis - How do We Make Arguments?

Read: Rebecca Jones, "Finding the Good Argument OR Why Bother with Logic

<http://writingspaces.org/sites/default/files/jones-finding-the-good-argument.pdf>

Class Prep: Define 2 key terms from the article and add to the course discussion board. Each definition/explanation should be around 50-100 words.

F 8/25 Visual Arguments - Ethos/Kairos

Introduction to Pinterest Fails project

Discussion: A Rhetorical History of DIY

Week Two August 28-Sept 1 Failure is an Option - Technical

M 8/28 Making Visual Arguments

Writing Workshop: Make a Claim - Organizing Arguments with Purpose/Audience, Ads

W 8/30 Making Mistakes

Read: "Undo It Yourself: Challenging Normalizing Discourses of Pinterest?" by Morgan Leckie
<http://harlotofthearts.org/index.php/harlot/article/view/296/183>

Class Prep: Look over Pinterest and Pinterest Fails, identify one implicit argument

Digital Literacy Discussion Post: Discussion post due Thursday, August 31st by 9pm. Two responses to other student posts due before Friday's class. This is a bi-weekly assignment due every other Thursday by 9pm so I will not repeat it throughout the rest of the schedule. You can find prompts for each discussion post on Canvas.

F 9/1 Pinterest Persuasion

Read: "Can We Block these Political Thingys? I Just Want to Get F*cking Recipes: Women, Rhetoric, and Politics on Pinterest" Katherine DeLuca
<http://kairos.technorhetoric.net/19.3/topoi/deluca/index.html>

Discussion posts

Week Three Sept. 4-8 The Rhetoric of Everyday Things - Technique

M 9/4 Resting Arguments

Holiday, no class

Read: DIY Citizenship by Ratto and Boyler (Intro)

W 9/6 Rhetorical Delivery

Discuss: Presenting Arguments, DIY Citizenship and Arguments Made Material

Read: Jason Tham "Rhetorical Web-Design: Thinking Critically about Ready-Made Web Templates and the Problem of Ease"

Read: DIY Citizenship (223-227)

F 9/8 Oral and Written Arguments

Present Pinterest Projects in class

DUE: Pinterest Making Project

Week Four Sept. 11-15 Making Models

M 9/11 Object Oriented Arguments

Introduction to 3D technologies and Critical Making

Watch: Critical Making by Matt Ratto

<https://www.youtube.com/watch?v=t804VvWfq60&t=1804s>

Review:

<https://www.nasa.gov/content/printing-challenges-for-first-3d-printer-aboard-international-space-station>

Class Prep: FutureEngineers.Org - What kind of Challenges are on the sites and how has NASA involved the public in 3D Making?

W 9/13 Critical Making - Guest Speaker: Sara Gonzolaz

Workshop: Arguing through Form - Writing Plans & 3D print tutorial (Marston Science Library)

Watch: Plato On: Form - <https://www.youtube.com/watch?v=MgotDFs6cdE>

Class Prep: Please sign up for Tinkercad and Sketchfab Accounts, review the sites

F 9/15 Forms of Argument

How we make arguments through design, dialectic, and dissoi logoi

Read: Speculative Everything by Ragby and Dunne (1-10, 33-47),
Intro to Dissoi Logoi - <http://www.niu.edu/wac/archives/files/dissoi.html>

Review: Plato's Theory of Forms

Class Prep: Everything is an Argument - Bring one thing you have made to class and explain how the object makes an argument through design. Remember to make a claim, provide evidence, and present a conclusion

Due: Discussion Post

Week Five Sept. 18-22 Speculative Design

M 9/18 Inventio

Workshop 3D Compositions (Meet in Marston Science Library)

Composing Explanatory Arguments

Watch: Without a Leg to Stand On TEDX with Matt Ratto

<https://www.youtube.com/watch?v=LNoxpJntZo>

W 9/20 The Upgrade Path and Counterarguments

Read and Discuss: Making the Future

<http://www.smithsonianmag.com/science-nature/what-lies-ahead-for-3-d-printing-37498558/>

Class Prep: Identify the basic premise and two pieces of evidence from the article. Can you offer a strategy for countering the argument?

F 9/22 Speculative Dissoi Logoi - Arguing Both/Many Sides

Read and Discuss: Speculative Everything - Ragby and Dunne (47-89)

Class Prep: What is the Difference between Critical Design and Design Fiction? How does design help create a User Experience? How can we balance author/audience?

Week Six Sept. 25-29 Media in the Making - A History of Technology

M 9/25 Model Arguments

Present in Class: Make your Argument through Design, Presentation, Model, and Material

DUE: 3D Projects and Rationale

W 9/27 Media Archeology

Introduction to Media Archeology

Read: The Evolution of Everyday Objects - Slate Magazine (Canvas)

F 9/29 The Archive - Arguments to Inform

Discussion: What is Media Archeology - Archiving Technology, Annotating Evidence

Watch: Eudaimonia, "The Medium is the Message by Marshall McLuhan Animated Book Review"

The history of audio recording - Facebook article.

Discussion Post: Determine three technologies that 1) weren't around 10 years ago; and 2) changed your experience of the world. What do I need to know about this technology that I might not know?

Week Seven Oct 2-6 The Upgrade Path and Dead Media

M 10/2 Mediating Arguments

Skype Interview with Lori Emerson (meet in the Marston Visualization Room)

Class Prep: Review <http://mediaarchaeologylab.com/>

Please bring two specific questions about archiving media or the Media Archeology Lab.

W10/4 Obsolescence

Watch: “FUTURESTATES: Digital Antiquities”

Class Prep: Search “The Dead Media Project” and Dossiers from a similar project. Pick out two examples of dead media that are particularly interesting to you. Why did they disappear?

F 10/6 They Say/Ë Say Writing

No class meeting. Sign up for a conference time in to discuss Media Archeology Project

DUE: 500 word proposal and outline, 3 sources

Week Eight Oct. 9-13 E-wastelands and User Experience

M 10/9 Concision and Clarity

Read: “Googlepedia: Turning Information Behaviors into Research Skills” Randall McClure

Read: “Annoying Ways Students Use Sources” Kyle Stedman

W 10/11 Research and Evidence

Discussion: Media Archeology and E-waste

Watch: E-Wasteland (2012)

DUE: Annotated Bibliography

F 10/13 Synthesizing Arguments

Workshop: Integrating Sources and Synthesis Writing

Class Prep: Please bring a DRAFT of your paper to class for peer review

Week Nine: Oct. 16-20 Augmenting Realities

M 10/16 Linking Arguments

Introduce Site-Specific AR application project - Ecotour of Payne's Prairie

Read: "All the World's a Link" John Tinnell

Class Prep: Research how augmented reality technology is being used in your discipline/major. If it's not, consider ways that it could be used in your discipline/major.

W 10/18 Community Literacy

Introduction to Aurasma Workshop: Create Aurasma account, upload image and video overlays, create image with alpha background

Watch: "Crop-Cropping Augmented Reality Intervention" <https://vimeo.com/67504340>

Class prep: Can a trademarked/copyrighted image be "augmented" by anyone? Should the copyright owner maintain exclusive rights to augmented their image(s)? Prep an argument with a primary claim and 2 pieces of supporting evidence.

DUE: Media Archeology Paper

F 10/20 Writing Environments - Offsite

Site Visit - Payne's Prairie, La Chua Trail

Class Prep: Read over the Florida Parks Paynes Prairie site <https://www.floridastateparks.org/park/Paynes-Prairie>

Week Ten Oct. 23-27

Augmented Reality Activism

M 10/23 Multimodal Writing

Read: Read: Jody Shipka "Including, but Not Limited to, the Digital: Composing Multimodal Texts"

Discuss: User Experience and Walking the Land

W 10/25 Multiplicity of Arguments

Read: "Augmented Reality Activism" Mark Skwarek

Explore: Mark Skwarek's website <http://www.markskwarek.com/>

Workshop: Locating and editing trigger images for the AR project

F 10/27 Empowering Narratives

Read: “New walk-in comic book uses augmented reality to show sexual assault survivors as heroes” <http://mashable.com/2015/05/07/privas-shakti/#UbBmv6UwQsqb>

Explore: http://www.hologramasporlialibertad.Org/en_html#home

Class Prep/Discussion Post: Think about this question as you read/view: what are some other ways that augmented reality technology be used to spur social change?

Week Eleven Oct. 30-Nov. 3 AR and Sustainability

M 10/30 Sustained Argument

Read: Nathan Shafer “Augmented Wilderness”

Workshop: Writing across platforms, video and audio editing, linking scenes in Aurasma

W 11/1 Compose, Propose, and Persuade

Present AR Proposals

DUE: Group Augmented Reality Proposals

F 11/3 Designing Arguments - Offsite

On Site Class - Visit Payne’s Prairie with your groups - photograph AR sites, map out designs
Begin framing an outline for your Augmented Arguments

Week Twelve Nov. 6-10 Mobile Augmented Reality

M 11/6 Articulating Arguments

Read: “From Augmentation to Articulation” by Jacob Greene

W 11/8 Mobilizing Meaning

Read “Mobile Augmented Reality” by Alan Craig

Workshop: Work on AR Proposals - Creating image slide shows with audio background (Adobe Spark)

F11/10 Memorial

Veterans Day - No Class

Week Thirteen Nov. 13-17

If you Augment It, They Will Come

M 11/13 Assessing Arguments, Planning Conclusions

Workshop: Adding multimedia overlays, create project completion time lines, assessing available technologies

W 11/15 Toulmin's Warrents

Read: "Thinking about Multimodality" Cynthia Seife

Discuss: How does Medium affect argument?

F 11/17 Word Choice

Read: "Will New Media Produce New Narratives" Marie Laure-Ryan

Extra Credit Option: Compose a Press Release for Augmenting Payne's Prairie

Week Fourteen Nov. 20-24

Augmenting Arguments

M 11/20 Know Your Audience

Project time line assessment meetings with instructor

Class Prep: Create a checklist of things that still need to be completed for your group.

W 11/22 Avoiding Arguments

NO CLASS - Thanksgiving

F 11/24 Avoiding Arguments (cont).

NO CLASS - Thanksgiving

Week Fifteen Nov. 27-Dec 1

Embodied Arguments

M 11/27 Embodied Arguments

In class review of multimedia content

Read: "Geographies of Writing" Nedra Reynolds (excerpt)

W 11/29 Writing and Re-vision

In class review of multimedia content

Workshop: Revise media content, work in groups to complete remainder of project

F 12/1 Ecologies of Attention

DUE: Group contribution to site-specific AR application project

Week Sixteen Dec 4-8 Making Meaning (Again)

M 12/4 Drawing Conclusions

Application usability testing on site

Read: Jim Ridolfo and Daniëlle Nicole DeVoss, "Composing for Recomposition"

W 12/6 Evaluating Final Arguments

App revisions/course evaluations