

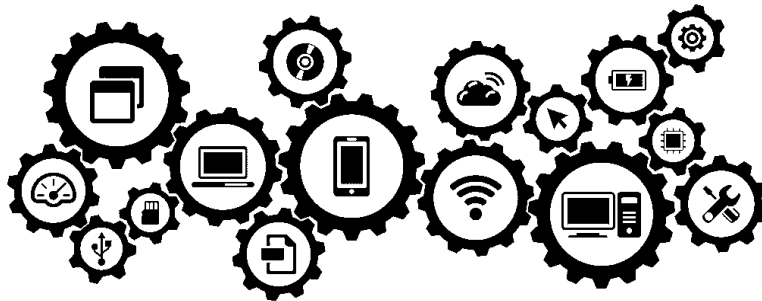
ENG 1131 – Writing through Media

Summer A 2020 – Section 01G9

Instructor Name: Madeline B. Gangnes
Instructor Email: mbgangnes@ufl.edu
Office Hours: Mon. and Weds. 2:15-3:15 PM
(Zoom) & by appointment (chat/ Zoom)

Course Meeting Times: M-F 4 and MW 6-7
(12:30-1:45pm Monday through Friday;
3:30-6:15pm Monday and Wednesday)*
Course Meeting Location:
Online via UF Canvas course site

*Some “meeting times” will be synchronous (everyone online at the same time) via Zoom; others will be designated as times to complete required coursework. See reading schedule.



“Writing through Digital Media”

Course Description

Since the beginning of the “Information Age” in the mid-to-late twentieth century, the word “digital” has been used with increasing frequency to refer to certain technologies and media. Though “digital” has its roots in numerical data, it now serves as a catch-all for any form of media that was, wholly or in part, created using electronic technologies or distributed using electronic means. Today, “digital” is so ubiquitous that we often use the term as a way of saying “not-physical” or “not-analog.” Digital is now our norm.

What, then, is “digital media,” and what does “digital” mean for storytelling in the twenty-first century? In an age of ebooks, online archives, and streaming services, where do we draw the line between the “physical” and the “digital”? How has the creation, expansion, and transformation of the Internet affected the ways in which we produce, distribute, and experience stories across different media?

In this online course, we will explore a selection of digital and digitized fiction, comics, video, audio, multimedia works, and games that can be accessed and interacted with using only an Internet browser. We will approach these materials with attentiveness to relationships among form, format, and content, the advantages and disadvantages of digital modes of storytelling, and issues of copyright, longevity, and accessibility. Key assignments include short response posts, a digital annotation project, an electronic narrative writing project, and a final paper project that incorporates a proposal and peer review.

Notice re COVID-19 Accommodations

This course has been designed to accommodate the difficult circumstances surrounding the COVID-19 epidemic. Some class meetings and screenings/workshops will be held synchronously (in real time via Zoom) and some will be held asynchronously (students do the readings on their own and post a short comment on Canvas). **Synchronous** meetings will be indicated in the class schedule in **red bold**; **asynchronous** meetings will be indicated in **black bold**. The reading and assignment schedule is structured to be somewhat flexible, so that students can get ahead on some of their work to free up time later in some cases. However, this is not an “online course” in the standard sense; there are still fixed due dates and meetings throughout the semester.

UF 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).
- *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.

UF 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.

List of Major Texts

Note: All assigned materials and resources will be provided as links in the syllabus and/or files on Canvas. Students will need to use a laptop or desktop computer to access these materials; a phone or tablet is not sufficient because not all materials are compatible across platforms. If you do not have a laptop or desktop computer, notify the instructor immediately.

Reference:

- Bullock, Richard, et al., eds. [The Norton Field Guide to Writing](#) (2005-Present) (online version)
- Lowe, Charles, and Pavel Zemliansky, eds. [Writing Spaces: Readings on Writing](#) (2010-Present)

Fiction and Poetry:

- Housman, Clemence. *The Were-Wolf* (1896) via [COVE Editions](#) (2018)
- Wells, H. G. *The War of the Worlds* (Pearson's Magazine version, 1897) via ["The \(De\)collected War of the Worlds"](#) (2019-Present)

Audio:

- [Limetown](#) (Two-Up, 2015)
- [Mission to Zyxx](#) (Audioboom, 2017-18; Maximum Fun, 2019-Present)
- [Welcome to Night Vale](#) (2015-Present)

Webcomics:

- Beaton, Kate. [Hark! A Vagrant](#) (2006-18)
- Campbell, Stuart. ["These Memories Won't Last"](#) (2015)
- Carroll, Emily. ["Margot's Room"](#) (2011)
- Munroe, Randall. [xkcd](#) (2004-Present)
- North, Ryan. [Dinosaur Comics](#) (2003-Present)

Games and Electronic Literature:

- [Fallen London](#) (Failbetter Games, 2010)
- [How to Rob a Bank](#) (Alan Bigelow, 2016-17)
- [Queers in Love at the End of the World](#) (Anna Anthrophy, 2013)
- [The Temple of No](#) (Dominik Johann and William Pugh, 2016)

Web Series:

- [Carmilla](#) (Jordan Hall, et al., 2014-16)
- [Distance](#) (Alex Dobrenko, et al., 2018)
- [The Guild](#) (Felicia Day, et al., 2007-13)
- [Limetown](#) (Facebook Watch, 2018)
- [lonelygirl15](#) (EQAL, 2006-08)

Readings will also include a selection of short articles and other secondary materials. See course meeting schedule. If a site/document is not linked in the reading schedule, it is hosted on Canvas as a file. Reading list is subject to change at instructor's discretion (with notice).



Assignments

The assignments for this course are designed to meet the 6,000-word minimum for the University Writing Requirement credit (see <https://catalog.ufl.edu/UGRD/student-responsibilities/writing-requirement>). To satisfy this requirement, every assignment's word count must be met; you cannot submit one assignment with an insufficient word count and "make up" for it with a longer word count in another assignment. Submitted assignments short of the minimum word count will receive NO CREDIT and consequently 0 words toward the 6,000-word minimum. For a simplified breakdown of assignment point values, due dates, and evaluation criteria, see the "Evaluation of Performance" section of this syllabus.

- Response Posts (5 at 200 words each; 1000 words total): These short responses will be worth 100 points total (20 points per post), for **10% of your grade**. By Sunday night of each week (Weeks 1-5), you will write a 200-word analytical response to a piece of media we discussed during that week and post it on the appropriate Canvas discussion board. Further instructions will be provided early in Week 1. Note: each of these responses will be graded on a credit/no-credit basis. If you post them and they meet the requirements, you will receive 20 points; if you do not post them or post them late, or they do not meet the requirements (especially minimum word count), you will receive 0 points and jeopardize your ability to complete the University Writing Requirement (WR).
- Comments on Classmates' Posts (10 at 30 words each; 300 words total): These short comments will be worth 100 points total (10 points per comment), for **10% of your grade**. By the following Friday after each Response Post due date, you will write a comment of at least 30 words each on two classmates' posts. Your comments must be substantive, which means they should add to the discussion. Saying that you agree, or that the poster made a point you never considered is not sufficient. Suggestions include: asking a follow-up question, providing an additional resource with a description of what it adds, respectfully critiquing a point on which you disagree, etc. Note: as with the Response Posts, each of these comments will be graded on a credit/no-credit basis. If you post them and they meet the requirements, you will receive 10 points; if you do not post them or post them late, or they do not meet the requirements (especially minimum word count), you will receive 0 points and jeopardize your ability to complete the University Writing Requirement (WR).
- Digital (De)collection Project and Critical Reflection (1000 words): This assignment will be worth 150 points, for **15% of your grade**. You will choose a public domain poem, short story, or other short fictional text to digitally annotate using tools we will discuss in class. Annotations can include historical background, critical commentary, images and image descriptions, and/or other relevant information. The text of your annotations should total at least 500 words. The project should be accompanied by a 500-word essay about the process of it and the advantages and drawbacks of this kind of project, including a list of sources that informed your annotations (MLA style, not included in word count).

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Assignments (continued)

- Twine Composition and Critical Reflection (1000 words): This assignment will be worth 150 points, for **15% of your grade**. You will create an immersive text through the hypertext editor Twine that takes advantage of this particular form as a way to tell a story that would be difficult to tell in another medium. The text's theme and content can be fictional or non-fictional, but it should exemplify the advantages of this format for conveying information and engaging its audience. The text of the project should total at least 500 words. The project should be accompanied by a 500-word essay about the process of creating it, the advantages and disadvantages of the platform, and specific ways in which our readings and class discussions about interactive media informed your approach to the project.
- Final Paper Proposal (200 words): This assignment will be worth 50 points, for **5% of your grade**. You will submit, via Canvas, a proposal of at least 200 words on the topic of your final paper (see below). Your arguments and evidence do not need to be completely planned out, but there should be a clear sense of the paper's key question(s) and how you will explore them. The proposal should also include a list (in MLA Works Cited format) of a) your paper's primary text(s), b) at least one secondary source from our course that you are considering using in your paper, and c) at least two secondary sources from outside of our course that you are considering using. This list is not included in the 200 required words.
- Draft of Final Paper (1500 words): This assignment will be worth **10% of your grade**. You will choose a work of online media—annotated fiction, electronic literature, web series, webcomics, podcasts, online multimodal works, etc.—that can be accessed in an Internet browser for free. You will analyze specific ways in which the work's format and presentation might affect the audience's experience of the story, and examine the advantages and disadvantages of that format for the narrative. You must use at least three secondary sources to provide relevant historical, cultural, and/or critical contexts for your arguments. A more detailed prompt and rubric for this assignment will be provided in advance of the due date. Note: I do not expect this paper to be perfect. However, it must still conform to MLA guidelines, and it must still show the development of a sophisticated argument that is supported by specific examples and evidence from relevant primary and secondary sources.
- Peer Review of Final Paper Draft: This assignment will be worth 50 points, for **5% of your grade**. Several days before the specified class meeting, I will divide the class into small groups for peer review. Before the class meeting, you will send your final paper draft file to your peer review group members. At the beginning of the class meeting, I will separate you into Zoom breakout sessions with your group, during which time you will give each other written and oral feedback on your drafts. You **MUST** attend the class period (via Zoom) and participate in peer review in order to earn the 50 points that this assignment is worth. Barring extreme extenuating circumstances, if you are absent on this day you will receive 0 points for the assignment; the points cannot be made up later.

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Assignments (continued)

- Revised Final Paper (2500 words): This assignment will be worth **20% of your grade**. After you have received feedback on your final paper draft from me and from your classmates through peer review, you will revise and expand the draft into a longer and more polished paper, which should be 2500-2700 words total (approximately an extra 1,000 words added to your draft). Please note that a high grade on the draft does not guarantee a high grade on the final; evaluation standards for the revised paper will be higher than for the draft.

Course Policies

- 1) Students must **complete all assignments** to receive credit for this course.
- 2) Except in extenuating circumstances or for DRC-approved accommodations, students are expected to **attend all class meetings that are designated as “synchronous” via Zoom, including screenings/workshops**. These will be held **2-3 times per week**. Any absence from these meetings beyond a third absence will result in a one-letter grade reduction from your final grade for each missed class. Absences beyond six synchronous Zoom meetings will result in an automatic fail for the class. That said, please **inform the instructor ASAP if you may need special accommodations** due to your living situation and/or family obligations. **Communication** is the most important consideration here. UF Attendance Policy: <http://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.
- 3) Students must **complete all readings/viewings** of course materials **prior to synchronous meetings**. Anything that has been assigned before a synchronous meeting is “fair game” for discussion. It is recommended that students read/view the materials in the order specified.
- 4) Except in extenuating circumstances or for DRC-approved accommodations, students are expected to **arrive to synchronous Zoom meetings on time**. Attendance will be taken using the “waiting room” feature during the first 5 minutes; for security reasons, you will not be let into the meeting except by the instructor. If the instructor has to let you in after five minutes, you will be considered tardy. Three instances of tardiness count as one absence.
- 5) Students are expected to **silence all electronic devices** and **minimize other distractions in their space and on their computers** (including other applications and browser windows) before the beginning of each class meeting. Please also **mute your microphone when not speaking** during class discussion. Holding down the space bar will temporarily unmute you.
- 6) Students are expected to **behave respectfully** toward their instructor and classmates. Disrespectful behavior during class meetings will result in dismissal, and accordingly absence, from the class meeting. Disrespectful behavior in Canvas discussion threads will result in no credit for the corresponding assignment.

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Course Policies (continued)

- 7) In consideration of the above, students are expected to **be fully dressed without any inappropriate content in camera view if their webcam is active** on Zoom. Given the difficulties caused by stay-at-home orders and general safety considerations re Covid-19, students will be allowed to attend meetings via audio-only, but video is encouraged.
- 8) Students are expected to **abide by UF's Title IX Policy Statement** (<https://titleix.ufl.edu/policy-statement>), which states that 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.
- 9) Students are expected to **submit all assignments in the specified format**. All assignments will be submitted through Canvas unless otherwise indicated—the response papers written/pasted into the appropriate discussion threads and the reflective essays and final paper uploaded as MS Word (.doc/.docx) documents in the section for the corresponding assignment. Instructions for submitting the two digital projects will be provided when they are assigned.
- 10) Students are expected to **submit all assignments by their stated deadlines**. Late assignments will receive a one-letter grade deduction for each day (including weekends!) after the deadline. Assignments that are more than five days late will receive a zero. Extensions must be requested at least 24 hours in advance of the due date.
- 11) Students are expected to **keep digital files of all work** submitted in this course. Please keep copies of your discussion board posts and save all graded work until the semester is over.
- 12) Students are expected to **abide by the UF Student Honor Code** (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode>). 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.’” Violations of the Honor Code include cheating, plagiarism, bribery, and misrepresentation. Plagiarism is a serious violation of the Student Honor Code. Examples of plagiarism include cheating on a quiz or citing phony sources or quotations to include in your assignments. The Honor Code 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)

Assignments containing plagiarized (including self-plagiarized) content will receive a ZERO.

- 13) **Students with disabilities** who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc), which will provide appropriate documentation to give to your instructor early in the semester.
- 14) **Students who are in distress** or in need of counseling are urged to contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out. UF's Counseling and Wellness Center offers additional support: 352-392-1575 or <https://counseling.ufl.edu>.
- 15) In 1000-level courses, **students may appeal a final grade** by filling out a form available from Carla Blount, Program Assistant, in the English Department office (TURL 4008). Grade appeals may result in a higher, unchanged, or lower final grade. See <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.
- 16) Students are expected to **complete online faculty evaluations** at the end of the course. Evaluations are conducted online at <https://evaluations.ufl.edu/evals/Default.aspx>.

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Class Meeting and Assignment Schedule



WEEK 1: DIGITAL ARCHIVES AND ANNOTATION

Monday, May 11 (Class): Course Overview and Intro to Digital Media (**asynchronous: video lecture**)

- Watch: Instructor's recorded video lecture

Monday, May 11 (Screening): Digital Archive and Annotation Workshop (**synchronous**)

Tuesday, May 12: Intro to Digital Archives and Annotation (**asynchronous: read and respond**)

- Read: "Reading Strategies" (short section of "[Strategies](#)" in *The Norton Field Guide to Writing*)
- Read: "[Rhetorical Situations](#)" (*The Norton Field Guide to Writing*)
- Read: Brewster Kahle, "[Universal Access to All Knowledge](#)" (*The American Archivist* 70, 2007)
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials

Wednesday, May 13 (Class): Scholarly Digital Editions (**asynchronous: read and respond**)

- Read: Adam Hammond, "[Review of *The Waste Land for iPad*](#)" (*Toronto Review of Books*, 2012)
- Read: Mark McDayter, "[Are We There Yet? Touch Press's 'The Waste Land' for iPad](#)" (*Click Here.*, 2012)
- Peruse: "Statement on the Scholarly Edition in the Digital Age" (Modern Language Association)
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials

Wednesday, May 13 (Screening): Digital Archive and Annotation Workshop (**synchronous**)

- Read: Sandra L. Giles, "[Reflective Writing and the Revision Process: What Were You Thinking?](#)" (*Writing Spaces: Readings on Writing*)

Thursday, May 14: *The Were-Wolf* (1896) & COVE Editions (**asynchronous: read and respond**)

- Explore: [COVE Editions collection](#)
- Read: Lorraine Janzen Kooistra, "[Editorial Introduction to *The Were-Wolf*](#)"
- Explore: [The Were-Wolf \(COVE\)](#) (2018)
- Read: [Clemence Housman, *The Were-Wolf*](#) pp. 1-15 via *COVE Editions*
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials

Friday, May 15 (Class): *The War of the Worlds* in *Pearson's Magazine* (1897) (**synchronous**)

- Read: Madeline B. Gangnes, "[Purpose](#)" ("The (De)collected War of the Worlds")
- Explore: "[The \(De\)collected War of the Worlds](#)" (2019-Present)
- Read: [H. G. Wells, *The War of the Worlds* serial installment #1](#)

Friday, May 15 11:59 PM (assignment due): Response Post #1 Due

Class Meeting and Assignment Schedule



WEEK 2: NARRATIVE PODCASTS

Monday, May 18 (Class): Intro to Narrative Audio (**asynchronous: video lecture, read and respond**)

- Read: Tiffanie Wen, "[Inside the Podcast Brain...](#)" (*The Archivist*, 15 April 2015)
- Read: Danielle Hancock and Leslie McMurtry, "['Cycles Upon Cycles, Stories Upon Stories': Contemporary Audio Media and Podcast Horror's New Frights](#)" (*Nature*, 1 August 2017)
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials
- Watch: Instructor's recorded video lecture

Monday, May 18 (Screening): (De)collection Project Workshop (**optional synchronous** session to discuss in-progress (de)collection projects)

Tuesday, May 19 (Class): *Limetown* Season 1 (2015) (**asynchronous: listen and respond**)

- Listen: [Limetown](#) Season 1 #1, #2, #2.5, (~55 mins total)
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials

Wednesday, May 20 (Class): *Limetown* Season 1 (2015) (**asynchronous: listen and respond**)

- Listen: [Limetown](#) Season 1 #3, #3.5, #4, #4.5 (~67 mins total)
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials

Wednesday, May 20 (Screening): (De)collection Project Workshop (**optional synchronous** session to discuss in-progress (de)collection projects)

Thursday, May 21 (Class): *Limetown* Season 1 (2015) (**synchronous**)

- Listen: [Limetown](#) Season 1 #5, #5.5, #6, #6.5 (~75 mins total)

Friday, May 22 (Class): Episodic Narrative Podcasts (**synchronous**)

- Listen: [Welcome to Night Vale #1: Pilot](#) (15 June 2012; 20 mins)
- Listen: [Mission to Zyxx #000: Welcome Aboard the Bargarean Jade](#) (30 August 2017; 4 mins)
- Listen: [Mission to Zyxx #101: All Hail the Federated Alliance!](#) (6 September 2017; 26 mins)

Friday, May 22 11:59 PM (assignment due): (De)collection Project & Reflection Due

Friday, May 22 11:59 PM (assignment due): Write substantive response to two classmates

Friday, May 22 11:59 PM (assignment due): Response Post #2 Due

Class Meeting and Assignment Schedule



WEEK 3: WEBCOMICS

Monday, May 25: NO CLASS (Memorial Day)

Tuesday, May 26 (Class): Intro to Webcomics (**asynchronous: video lecture, read and respond**)

- Read: Scott McCloud, *Understanding Comics: The Invisible Art* (1994), Ch. 2 and 3 (pp. 24-93)
- Read: Scott McCloud, *Reinventing Comics: How Imagination and Technology Are Revolutionizing an Art Form* (2000), "The Infinite Canvas" (pp. 200-235)
- Read: Scott McCloud, "[I Can't Stop Thinking! #4](#)" ([scottmccloud.com](#), 2000)
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials
- Watch: Instructor's recorded video lecture

Wednesday, May 27 (Class): Short-Form, Long-Lasting Webcomics (**asynchronous: read and respond**)

- Read: [Dinosaur Comics](#) (2003-Present) [#1](#), [#501](#), [#1762](#), [#2150](#)
- Read: [xkcd](#) (2004-Present) "[Parody Week: Dinosaur Comics](#)," "[Duty Calls](#)," "[Password Strength](#)," "[Click and Drag](#)," "[Time](#)"
- Read: [Hark! A Vagrant](#) (2006-18) [#120](#), [#213](#), [#246](#), [#403](#)
- Read: Rich Shivener, "Re-Theorizing the Infinite Canvas: A Space for Comics and Rhetorical Theories" (*Perspectives on Digital Comics: Theoretical, Critical and Pedagogical Essays*, 2019)
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials

Wednesday, May 27 (Screening): Twine tutorial and workshop (preparation for Week 4) (**synchronous**)

Thursday, May 28 (Class): Infinite Canvas Webcomics and Hypercomics (**synchronous**)

- Read: "[Margot's Room](#)" (2011)

Friday, May 29 (Class): Motion/Interactive Webcomics (**synchronous**)

- Read: "[These Memories Won't Last](#)" (2015)

Friday, May 29 11:59 PM (assignment due): Write substantive response to two classmates

Friday, May 29 11:59 PM (assignment due): Response Post #3 Due

Class Meeting and Assignment Schedule



WEEK 4: TEXT GAMES AND ELECTRONIC LITERATURE

Monday, June 1 (Class): Intro to Text Games and Electronic Literature (**asynchronous: video lecture, read and respond**)

- Read: Nick Montfort, “The Pleasure of the Text Adventure” (*Twisty Little Passages: An Approach to Interactive Fiction*, 2003)
- Read: “Generating Ideas and Text” (short section of “[Processes](#)” in *The Norton Field Guide...*)
- Write: 2-3 sentence observation on the day’s Canvas discussion board about the materials
- Watch: Instructor’s recorded video lecture

Monday, June 1 (Screening): Twine workshop (**optional synchronous** session to discuss in-progress Twine projects)

Tuesday, June 2 (Class): *Fallen London* (2010) (**asynchronous: play and respond**)

- Play: [Fallen London](#) for at least 1 hour (note: you will have to sign up for an account)
- Write: 2-3 sentence observation on the day’s Canvas discussion board about the materials

Wednesday, June 3 (Class): *Queers in Love at the End of the World* (2013) (**synchronous**)

- Play: [Queers in Love at the End of the World](#) for at least 30 minutes

Wednesday, June 3 (Screening): Twine workshop (**optional synchronous** session to discuss in-progress Twine projects)

Thursday, June 4 (Class): *The Temple of No* (2016) (**asynchronous: play and respond**)

- Play: [The Temple of No](#) for at least 1 hour
- Write: 2-3 sentence observation on the day’s Canvas discussion board about the materials

Friday, June 5 (Class): “How to Rob a Bank” (2016-17) (**synchronous**)

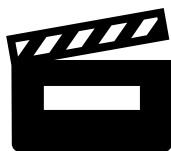
- Play: [How to Rob a Bank](#) for at least 30 minutes

Friday, June 5 11:59 PM (assignment due): Twine Project & Reflection Due

Friday, June 5 11:59 PM (assignment due): Write substantive response to two classmates

Friday, June 5 (assignment due) PM: Response Post #4 Due

Class Meeting and Assignment Schedule



WEEK 5: WEB SERIES

Monday, June 8 (Class): Intro to Web Series (asynchronous: video lecture, read and respond)

- Read: Aymar Jean Christian, "Introduction: Independents Change the Channel" (*Open TV: Innovation Beyond Hollywood and the Rise of Web Television*, 2018)
- Read: Shannon Liao, "[In 2017, the Web Series May...](#)" (*The Verge*, 27 October 2017)
- Read: "Drafting" (short section of "[Processes](#)" in *The Norton Field Guide to Writing*)
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials
- Watch: Instructor's recorded video lecture

Monday, June 8 (Screening): *lonelygirl15* (2006-08) (asynchronous: watch and respond)

- Watch: [lonelygirl15](#) (selections; see [instructor's playlist](#)) (~97 mins total)
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials

Monday, June 8 11:59 PM: Final Paper Proposal Due

Tuesday, June 9 (Class): *The Guild* Season 1 (2007) (synchronous)

- Watch: [The Guild](#) Season 1 (43 mins; requires Netflix!)

Wednesday, June 10 (Class): *Carmilla* Season 1 (2014) (synchronous)

- Watch: [Carmilla](#) Season 1 #1-20 (~80 mins total)

Wednesday, June 10 (Screening): Catch-Up/Head-Start (no class; work on paper or viewings)

Thursday, June 11 (Class): *Distance* (2018) (asynchronous: watch and respond)

- Watch: [Distance](#) (6 videos; choose your own viewing order! ~1 hour total)
- Write: 2-3 sentence observation on the day's Canvas discussion board about the materials

Friday, June 12 (Class): *Distance* (2018) (synchronous)

- Watch: [Distance](#) (remaining 5 videos; choose your own viewing order! ~1 hour total)

Friday, June 12 11:59 PM (assignment due): Write substantive response to two classmates

Friday, June 12 11:59 PM (assignment due): Response Post #5 Due

Class Meeting and Assignment Schedule



WEEK 6: ADAPTATION and FINAL PAPERS

Monday, June 15 Noon: Final Paper Drafts Due

Monday, June 15 (Class): Final paper draft peer review (**synchronous**)

- Distribute your final paper draft file to your peer review group members before class
Reminder: You MUST attend this class and participate in peer review to earn the 50 points
- Read: “Assessing Your Own Writing” and “Getting Response and Revising” (sections of “[Processes](#)” in *The Norton Field Guide to Writing*)

Monday, June 15 (Screening): [Limetown](#) (2018) ep. 1-3 (**optional synchronous screening** hosted by instructor because the series is on Facebook **OR watch on your own**) (~90 mins total)

Tuesday, June 16 (Class): [Limetown](#) (2018) (**asynchronous: watch and respond**)

- Watch: *Limetown* (2018) ep. 4-5 (~60 mins total) – instructor will host via Zoom (optional)
- Write: 2-3 sentence observation on the day’s Canvas discussion board about the materials

Wednesday, June 17 (Class): [Limetown](#) (2018) (**asynchronous: watch and respond**)

- Watch: *Limetown* (2018) ep. 6-7 (~50 mins total) – instructor will host via Zoom (optional)
- Write: 2-3 sentence observation on the day’s Canvas discussion board about the materials

Wednesday, June 17 (Screening): [Limetown](#) (2018) ep. 8-10 (**optional synchronous screening** hosted by instructor **OR watch on your own**) (~80 mins total)

Thursday, June 18 (Class): *Limetown*: Podcast v. Web Series (**synchronous**)

- Review: your notes on the *Limetown* podcast and web series

Friday, June 19 (Class): Course debriefing, discussion of final papers, evaluations, etc. (**synchronous**)

- Read: “Editing and Proofreading” (short section of “[Processes](#)” in *The Norton Field Guide to Writing*)

Friday, June 19 11:59 PM (assignment due): Write substantive response to two classmates

Friday, June 19 11:59 PM (assignment due): Revised Final Papers Due

Evaluation of Performance

Assignments will be evaluated with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, mechanics, and other criteria that might be specific to a given assignment. Rubrics for each assignment will be provided before their due dates, but this is a **general assessment rubric**:

- 1) Project/paper is cohesive, coherent, well-designed, thought-provoking, and engaging
- 2) Project/paper makes clear its purpose and audience and effectively engages both
- 3) Project/paper incorporates sources that are relevant, accurate, credible
- 4) In creating the project/paper, student seeks out available resources, assesses and uses appropriate technology and software, and plans their work schedule wisely
- 5) Any process documentation demonstrates creativity, persistence, an appropriate balance of risk-taking and pragmatism, and a positive problem-solving, hardworking attitude

An **A** exceeds all five criteria; a **B** satisfactorily meets four to five criteria; a **C** satisfactorily meets three criteria; a **D** satisfactorily meets one or two criteria; an **E** does not meet criteria.

Student Evaluation (total calculated from 1,000 points):

<u>Assignment</u>	<u>Points</u>	<u>Due Date and Time</u>
Attendance and Participation	100 (graded)	N/A
Comments on Posts (300 words total)	100 (credit/no credit)	(see schedule)
Response Post #1 (200 words)	20 (credit/no-credit)	May 15 11:59pm
(De)collection & Reflection (1000 words)	150 (graded)	May 22 11:59pm
Response Post #2 (200 words)	20 (credit/no-credit)	May 22 11:59pm
Response Post #3 (200 words)	20 (credit/no-credit)	May 29 11:59pm
Twine Project & Reflection (1000 words)	150 (graded)	June 5 11:59pm
Response Post #4 (200 words)	20 (credit/no-credit)	June 5 11:59pm
Final Paper Proposal (200 words)	50 (graded)	June 8 11:59pm
Response Post #5 (200 words)	20 (credit/no-credit)	June 12 11:59pm
Draft of Final Paper (1500+* words)	100 (graded)	June 15 Noon
In-Class Peer Review of Paper Drafts	50 (credit/no-credit)	June 16 (seminar)
Revised Final Paper (2500 words*)	200 (graded)	June 19 11:59pm

*2500 is the **total** number of words for the final paper. In addition to making revisions based on peer review and my comments, you will add ~1,000 words to your draft when revising.

Grading Scale:

A (4.00) 930-1000	B- (2.67) 800-829	D+ (1.33) 670-699
A- (3.67) 900-929	C+ (2.33) 770-799	D (1.00) 630-669
B+ (3.33) 870-899	C (2.00) 730-769	D- (0.67) 600-629
B (3.00) 830-869	C- (1.67) 700-729	E (0.00) 0-599