# Writing Through Media: The Body & Digital Technologies
## ENG1131: Class #13155

*Instructor.* Natalie Goodman
*Instructor Email.* natalie.goodman@ufl.edu
*Class Meetings.* Asynchronous class M/F; Synchronous class W, Period 6
*Film Screenings.* M, Periods 9-11.
*Office Hours.* T, Period 6; W, Period 7

## Course Description.

In this course, we will examine works from a range of styles, genres, and mediums, all centering around some aspect of the body and its relationship to digital technologies. This is also a "writing through" class, meaning you will be analyzing these works as well as creating analytical responses of your own over the course of the semester using a variety of composing tools. We will take into account the relationships that exist between different mediums and forms of media, with special attention paid to visual and aural media.

Questions that will be posed this semester include but are not limited to: what does the rise of artificial intelligence mean for the future of the human? How does our growing reliance on digital computing alter our relationship with our own flesh-and-blood bodies, and with our natural and built environments? Where does our own corporeal body end, and where does technology begin? What kinds of affordances and dangers does the digital hold for the body? What makes one "human", anyway, and what is the purpose of drawing such distinctions? And what does it mean to write about, from, and through the bodies we inhabit in the digital age?

**NOTE: This course has certain synchronous meeting times and days just as if were being held on campus, so attendance will be taken. Asynchronous days require completing a lesson.**

## General Education Objectives.

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6000 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 WR 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.

# Required Materials.

- External USB condenser microphone. Any kind is acceptable, but you need to have one for some of the digital assignments in this class. You can find them on Amazon and elsewhere for around $50.

- We will be listening to podcasts in the class, which means you will need a device that can access and play them. All podcasts are available on a variety of platforms depending on the kind of phone or device you have. Apple phones come with a podcast app (called "Podcasts"), and there are a range of apps available for Android (Player FM, Pocket Casts, and Castbox are a few.) Many podcasts are also available on Spotify. Please see me if you have trouble locating an assigned podcast episode.

- All reading and listening assignments will be digitally accessible and made available on Canvas.

# Course Projects.

- *Asynchronous Activities* (100 pts) Every Monday and Friday, we will have asynchronous class. This means there will be an activity or assignment for you to complete on your own. All asynchronous activities can be found under their corresponding weekly module on the Modules page.

- *Synchronous Class Participation* (100 pts). This is a discussion-based class. Therefore, I expect you to come prepared to contribute meaningfully to the discussion at hand. This does not only refer to large group discussions – small groups and in-class writing assignments are also considered participation and will be factored into your final grade.
    - *Note about film screenings:* I hope to be able to provide you with a means to watch all of our scheduled screenings independently (meaning, we wouldn't meet synchronously at our scheduled screening time to watch them together), but, given our current remote situation, there may be some weeks in which I will have to screen the film over Zoom during our scheduled screening time (Monday, periods 9-11). If this is the case, then I will inform you at least two weeks in advance, and attendance at these screenings will be mandatory.

- *Critical Reading Responses* (2000 words total, 200 pts) Over the course of the semester, you will write **8 critical reading responses** on the assigned reading for that week. There will be a total of 11 opportunities to submit your 8 required responses (see schedule below). Most reading responses are scheduled for our asynchronous classes on Monday (not every Monday, and not every reading—again, see schedule.) These journal posts should be at minimum **250 words each** and must be submitted to the designated Canvas discussion board **by 11:59 p.m.** on the day it's due. Your responses must go beyond summary and should apply concepts explored in class to critically analyze the formal, thematic, structural, or methodological aspects of the text you choose to respond to.

- *Film Analysis Essay* (1000 words, 150 pts) Your first paper will analyze one of the films we've viewed in class. Using specific film terminology, you will pay special attention to how particular aspects of film form create the total structure. While some degree of plot summary will be necessary to guide your reader, you will go beyond merely reiterating the sequence of events.  Instead, you make an argument about how these plot elements fit together to achieve a particular effect. A full assignment prompt will be available on Canvas.

- *Podcast Analysis Essay* (1000 words, 150 pts) This second written essay will apply the analytical skills you honed during the first unit and apply them to a purely aural medium. You will choose an episode of a podcast we've listened to in class and, using appropriate vocabulary, examine the episode's technical, structural, formal, and aesthetic elements. More details will be made available on Canvas.

- *Final Project Proposal* (250 words, 50 pts) Here, you will propose a topic for your final podcast project. This proposal must go beyond general descriptions, topics, and visual media you plan to analyze – you must also trace the critical/historical argument you plan to make. A full assignment prompt will be available on Canvas.

- *Final Project: The Podcast* (15-20 min. recording and script; 250-word artist statement, 300 pts) In this assignment, you will script, record, and produce a podcast segment analyzing and making a critical claim about some piece of visual media. More details will be made available on Canvas.

## Grading Scale.

| A | 93-100 | B | 83-86.9 | C | 73-76.9 | D | 63-66.9 |
|-----|---------|-----|---------|-----|---------|-----|---------|
| A- | 90-92.9 | B- | 80-82.9 | C- | 70-72.9 | D- | 60-62.9 |
| B+ | 87-89.9 | C+ | 77-79.9 | D+ | 67-69.9 | E | 0-59.9 |

## Course Policies.

### 1. Assignments.
You must complete all assignments to receive credit for this course.

### 2. Attendance Policies.
ENG 1131 is a participation-oriented, skills-based writing course, which means that you will build your skills incrementally and systematically in each class throughout the semester. Much of the learning that takes place is spontaneous and difficult to reproduce outside of class.
- If you miss more than 4 class periods, you will fail the course. Each absence beyond 2 will lower your grade by half a letter.
- 3 times late to class (by 5 minutes or more) will equal one absence.
- Only absences involving religious holidays or university-sponsored events are exempt.
- When you are absent, it is your responsibility to find out what you've missed *and* come to the next class prepared; contact a classmate to find out what work you've missed.

- Absence is not an excuse for late work. You are still responsible for turning assignments in on time.

### 3. Paper Format & Submission.
Papers will be double-spaced, and in a readable 12-point font. They must be submitted via the designated Canvas dropbox and should follow this filename template: *LastnameENG2300Essay#*. Podcast recordings will also be submitted on Canvas (specific details to follow).

### 4. Late Work.
Meeting all assignment deadlines is key to avoid falling behind. However, if you find yourself unable to turn an assignment in on time, the procedure is as follows:
- You must notify me in advance of the deadline.
- The assignment must then be turned in no later than three days after the initial due date.
- The maximum score possible for any late work is an 80%, or a B-

### 5. Paper Maintenance Responsibilities
Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

### 6. Plagiarism & Academic Honesty.
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):

> - Quoting oral or written materials, whether published or unpublished, without proper attribution.
> - 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.*

### 7. Classroom Behavior.
When attending class via Zoom, there are a few guidelines we expect you to follow.
- Avoid distractions during class time. Close unnecessary apps and put your phone away. Attend from an area with no distractions. (If circumstances require you to work from an area with distractions, let me  know. For example, if you have to share a room with family, let your teacher know that your mom might be walking in the background or your brother is doing his class at the dining room table at the same time.)

- Make sure that whatever is visible (your attire, the background) is reasonable for class. Would you wear it to class? Would you show that poster in class? Would you bring that pile of dirty clothes to class?
- Zoom requirements: During class, you are expected to be visible to the instructor and be able to communicate with the instructor by audio or writing in the chat box.

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.

Much of our reading and discussions will refer to current events and thus will necessarily have a political component. Dissenting views in general are welcome and encouraged, but discussion contributions that disrespect the existence of other people are not welcome in this space and will result in dismissal (and accordingly, absence) from class.

### 8. Students with Disabilities
Students with disabilities who are requesting accommodation should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.

However, I am always willing to discuss accommodations on a case-by-case basis if you find yourself struggling at any point during the semester and suspect it may be due to a disability, whether officially diagnosed or not.

### 9. UF Grading Policy
For more information, see: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

### 10. 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). Grade appeals may result in a higher, unchanged, or lower final grade.

### 11. Course Evaluations
Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: https://evaluations.ufl.edu/evals/Default.aspx

### 12. Sexual Harassment.
It is the policy of the University of Florida to provide an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. In accordance with federal and state law, the University prohibits discrimination on the basis of sex, including sexual harassment. Sex discrimination and sexual harassment will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action.

The University encourages students, faculty, staff, and visitors to promptly report sex discrimination and sexual harassment.

### 13. Policy on Environmental Sustainability.

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic versions of print texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale).

### 14. U Matter, We Care.

The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need.  If you or a friend is in distress, please contact umatter@ufl.edu so that the U Matter, We Care Team can reach out to the student in distress.  A nighttime and weekend crisis counselor is available by phone at 352-392-1575.  The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center.  Please remember that asking for help is a sign of strength.  In case of emergency, call 9-1-1.

# Tentative Schedule.

*This schedule is an outline and is subject to change. Check the Canvas Modules page for the official, detailed schedule for each week.*

*Week 1: Aug. 31-Sep. 4.* Topic: Writing Technologies.

> **M.** Syllabus + Welcome Video
>
> **M. SCREENING:** *Watch on your own:* "The Art of Overanalyzing Movies" (watch first!) "Joel & Ethan Coen: Shot | Reverse Shot", "The Winkie's Diner Scene in Mulholland Dr", "Die Hard: A Christmas Movie"
>
> **W.** *Read:* Plato, *Phaedrus*
>
> **F.** *Read:* Yale Film Analysis
>    *Do:* Film Analysis Activity

*Week 2: Sep. 7-11.* Topic: Media Studies

> **M.** Labor Day, no class

**M. SCREENING:** "[The Future of Man in the Electronic Age](#)" (1965)

**W.** *Read:* "The Medium is the Massage," Marshall McLuhan
   Reading Response #1

**F.** Multimodal Writing Activity


*Week 3: Sep. 14-18.* Topic: Labor Technologies

   **M.** *Read:* "The Principles of Scientific Management," Frederick Winslow Taylor (excerpt)
      Reading Response #2

   **M. SCREENING:** *Metropolis*, Fritz Lang, 1929

   **W.** Discuss film and Taylorism

   **F.** Writing Workshop: Writing a Film Analysis


*Week 4: Sep. 21-25.* Topic: Posthumanism

   **M.** *Read:* "How We Became Posthuman," N. Katherine Hayles (excerpt)
      Reading Response #3

   **T. SCREENING:** *Ghost in the Shell 2: Innocence,* Mamoru Oshii (2004)

   **W.** Discuss film + Hayles

   **F.** Writing Workshop: Student Example Essay


*Week 5: Sep. 28-Oct. 2.* Essay One

   **M.** Do: Peer Review Activity

   **M. SCREENING:** None, work on papers

   **W.** Individual Conferences (no class meeting)

   **F.** Revision Activity
   **Film Analysis Due by 11:59 p.m.**


*Week 6: Oct. 5-9.* Topic: Podcasting

   **M.** *Read:* "The Pen is Easier than the Mic," Bill McKibbens
      Reading Response #4

**M. SCREENING:** Podcasts TBA (listen on your own)

**W.** Discuss podcasts

**F.** Podcasting activity


*Week 7: Oct. 12-16.* Topic: Cyborgs

**M**. *Read:* "A Manifesto for Cyborgs," Donna Haraway
*Read:* "Common Cyborg," Jillian Weise
Reading Response #5

**M. SCREENING:** *Blade Runner*, Ridley Scott, 1985

**W.** Discuss film + Haraway

**F.** Writing about podcasts workshop
*Listen:* Podcast episode TBA


*Week 8: Oct. 19-23.* Topic: Digital Bodies

**M**. *Read: Power and Control,* Wendy Hui Kyong Chun (excerpt)
Reading Response #6

**M. Screening**: *Cam*, Daniel Goldhaber & Isa Mazzei, 2018

**W**. Discuss film + Chun

**F**. Writing Workshop: Student example essay


*Week 9: Oct. 26-30.* Essay Two: Podcast Analysis

**M.** *Do:* Peer Review.

**M. SCREENING:** none, work on paper

**W.** Individual conferences (no regular class meeting)

**F**. Revision Activity
**Essay Two due at 11:59 p.m.**


*Week 10: Nov. 2-6.* Digital Feelings

**T.** *Read: Shame and Its Sisters,* Silvan Tomkins (excerpt)
   Reading Response #7

**T. SCREENING:** *Her* (Spike Jonze, 2014)

**W.** Discuss film + Tomkins

**F.** *Listen:* Podcast TBA
   *Activity:* Scripting a podcast


## *Week 11: Nov. 9-13.* Body Ecologies

**M.** *Read: Bodily Natures,* Stacey Alaimo (excerpt)
   Reading Response #8

**M. SCREENING:** *Annihilation,* Alex Garland 2018

**W.** Veterans Day, no class

**F.** *Listen: Podcast TBA*
   Activity: Intro to Audacity tutorial


## *Week 12: Nov. 16-20.* Afrofuturism

**M.** *Read:* "Black to the Future," Mark Dery
   Reading Response #9

**M. SCREENING:** *Dirty Computer,* Janelle Monaé (2018); "PUMZI", Wanuri Kahiu (2009)

**W.** Discuss screening + Dery

**F.** Individual Conferences
**Project Proposal due at 11:59 p.m.**


## *Week. 13: Nov. 23-27.* Queer Bodies

**M.** Read: *In a Queer Time and Place,* J. Jack Halberstam (introduction)
   Reading Response #10

**M. SCREENING:** *Black Mirror,* "San Junipero" (2018)

**W.** Thanksgiving

**F.** Thanksgiving

*Week 14: Nov. 30-Dec. 4.* Crip-Posthumanism

    **M.** *Read:* "Virtual Roundtable: Cripistemologies" (PDF)
       Reading Response #11

    **M. SCREENING: *Crip Camp,* 2020**

    **W.** Discuss film + article

    **F.** Activity: podcasting conventions


*Week 15: Dec. 7-9.* Final Projects.

    **M.** Peer review activity

    **M. SCREENING: None, work on projects**

    **W.** Individual conferences, no class


**FINAL PODCAST PROJECT DUE MONDAY, DEC. 14 BY 11:59 PM**