

**ENG 1131 - Writing Through Media:
A Sense of Place in Cinema and New Media
Section 2463—Class # 12891
Spring 2022**

Communities are to be distinguished, not by their falsity/genuineness,
but by the style in which they are imagined.

—Benedict Anderson, *Imagined Communities*, 6.



Instructor Name: Mr. Kevin McKenna (He/Him/His)

Course meeting times & locations: T Period 7 (1:55PM-2:45PM) Weil Hall 408A
R Periods 7-8 (1:55PM-3:50PM) Weil Hall 408A

Screening time & location: T Periods 9-11 (4:05PM-7:05PM) Weil Hall 408A

Office Location and Hours: T - 12:30PM-1:30PM in Turlington Hall 4359

Zoom Meeting ID: 922 1010 9831

W - 2:00PM-3:00PM in Turlington Hall 4359

Zoom Meeting ID: 960 8316 3993

**Synchronous remote office hours will also be offered via Zoom in addition to F2F*

Course website: <https://ufl.instructure.com/courses/446708>

Instructor Email: kevin.mckenna@ufl.edu

COURSE DESCRIPTION

Rising sea levels are prompting many communities to relocate. Pollution and contaminated water are transforming urban neighborhoods into untenable ghost towns. COVID-19's economic impact is forcing many people to confront homelessness across the globe. While socially and politically we continue to debate the best resolutions to these pressing issues, forcefully dislocated people must consider a different, exigent series of questions. How do I define a home? How do I rebuild my life? Where can I find a sense of belonging? Which elements of our community are worth preserving and which can we transform? Though novel crises spur this line of questioning, exploring ways of constructing place is not new.

In this course, we will turn to moving-image works (cinema, video games, and massive media) to discover expressions of displacement and placemaking related to decolonization, environmentalism, homelessness, racial and gender equality, and space exploration. We will probe the conditions that dispossess individuals and communities, the myriad relationships we establish with built and natural environments, the various practices and rituals that bind self with

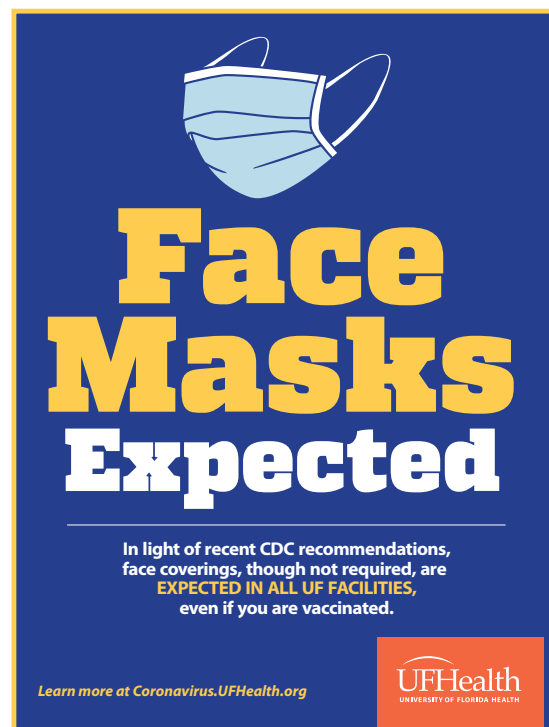
community, and which structures (legal, architectural, social, etc.) are necessary to society. Over the course of the semester, we will evaluate the efficacy and difficulty of applying our media texts' approaches to emplacement as a response to current anxieties. In developing such evaluations, our analyses will focus on both representations of placemaking in media as well as moving-image media's role in forming a sense of identity, community, and belonging.

Assignments for the course will include reading quizzes, Letterboxd review posts, 2 analytical essays, and a creative multimedia project that illustrates how you define and experience a *sense of place*. This course satisfies the General Education requirement for (W) and either (C) or (H). Students must meet the 6,000 word writing requirement by the end of the semester.

COVID STATEMENT

This semester, the university is continuing face-to-face (F2F) teaching. Additionally, while many faculty, staff, and students have been vaccinated, face coverings are still expected in UF facilities even if vaccinated (per CDC guidance).

We must remain mindful of the fact that we are still in the midst of a global pandemic and that maybe not all have had access to the vaccine. Thus, 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 by joining your classmates via remote sessions.



Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all students in remote sessions. 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.

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.

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 TEXTS & MATERIALS

Textbook: There is no required textbook to purchase for this course.

Materials: Students will be required to download and play *Pokémon GO* throughout the semester. Additionally, students will be expected to create a Letterboxd account for weekly review posts. This can be completed through the mobile application or on their website. Both applications are free to download and use; students are NOT required (nor encouraged) to invest in any paid upgrades for these applications. Applications can be downloaded in the Apple App Store or Google Play Store. Students without access to this technology will be offered accommodations if necessary (after speaking with the instructor).

SUPPLEMENTAL MATERIALS

Secondary readings will be uploaded as pdf files to Canvas > Files > Course Reader > Week X.

FILMS

The films included in this course may include topics and images that some people find difficult or disturbing, including but not limited to: graphic violence, rape, sex, nudity, incest, drug and

alcohol use, gun violence, suicide, death, mutilation, harm to animals, profanity, racism, sexism, and derogatory slurs. Additionally, several films are non-English and require subtitles. Each of these films is considered important and relevant to discussions of film, media, and place. If you have concerns about engaging with any of this course's content, please contact me prior to screening a particular film to discuss accommodations.

COURSE COMMUNICATIONS

The bulk of communications between the instructor and students will occur on Canvas. This platform will be used to transmit syllabus changes, assignment reminders, instruction alterations, emergency announcements, and any other information necessary for class. Students are responsible for regularly checking Canvas announcements and conversations to be aware of any pertinent information. It is recommended that students setup notifications in Canvas; this can be accomplished via the following steps: Canvas > Account > Notifications > Announcements & Conversations > Notify Immediately.

ASSIGNMENTS

The following are general descriptions of the assignments to be completed during the spring term. Make sure to consult Canvas for updated requirements, rubrics, and deadlines. You may also contact me through email or after classes if you have any concerns about any of the assignments.

All assignments should be submitted on Canvas unless stated otherwise.

1. **Film Analysis Essay** **1500 Words / 175 Points**
Students' first essay assignment will focus on providing a thorough analysis of one of the films from the course syllabus. Students will analyze the film from two primary perspectives: (1) how the content, plot, and themes of the film relates to two essential concepts on space and place studied in class, (2) how the film's style and form comments on (enunciates, complicates, revises, etc.) these spatial ideas, and (3) how spectators can take these lessons and integrate them into establishing a sense of place in our contemporary world.
2. **Research Paper** **2000 Words / 250 Points**
Students will select a film from the course syllabus and conduct research related to the modes of displacement/emplacement reflected in its content, themes, style, and forms. Students will both research how the topic of space and place has been discussed in relation to their selected film, but they will also conduct research on the political, historical, and social conditions related to this mode of displacement/emplacement in contemporary society. Students will ultimately argue how well the film offers reasonable, practical, and efficacious solutions to this type of issue.
3. **Pokémon GO Reflection Essay** **750 Words / 150 Points**

Students will be required to play Pokémon GO throughout the semester and encouraged to keep a log of their activity while using the application (captured Pokémon and general locations where they were captured). THIS IS NOT A COMPETITION AND STUDENTS SHOULD NOT PUT THEMSELVES IN DANGEROUS SITUATIONS OR LOCATIONS TO PARTICIPATE. TREAT THIS AS A SUPPLEMENT TO NORMAL ACTIVITIES AND MOVEMENT ON CAMPUS. BE SAFE AND AWARE OF SURROUNDINGS WHILE USING THE APPLICATION.

For this assignment, students will analyze their experience using the application. Students will identify how the application prompted new environmental navigation (i.e. going to places on campus that are not a part of regular inhabitation or interaction) or new social interactions (encountered new students/friends either in the material or digital spaces), what new relationships with these discrete locations or general place (UF's campus) formed as a result, and whether/how their experience was mostly tethered to the virtual space of the screen/interface or material environment. The reflection should conclude with a discussion of augmented reality (AR) technology's potentials for developing a sense of place.

4. **Creative Project & Artist Statement** **750 Words / 225 Points**

The semester will conclude with students submitting a creative project designed to accomplish three tasks: (1) illuminate how the student defines a particular place, (2) use media to illustrate how the student feels a sense of attachment to this specific place, and (3) use stylistic techniques and forms studied in class to evoke a particular sense in the exhibition space (i.e. mood or tone in the space while watching this work) that should relate to the emotional and sensational themes of the second component. Specific instructions and prompts will be provided later in the semester (at least a month before it is due), but students may also propose their own ideas.

Students will include an artist statement with this project. The artist statement will offer a title to the project, a description of any materials used in production, and a clear, intellectual explanation of how the creative piece conveys the three required components detailed above.

5. **Reading Quizzes** **100 Points**

Students will complete a multiple choice quiz on Canvas each week to assess comprehension and recollection of essential concepts from assigned readings. Seven (7) multiple choice questions will constitute each quiz. There will be a four-minute (4) time limit for each attempt, but students have unlimited attempts prior to the assigned deadline. However, questions pull from a question bank, so each iteration may feature new questions. Correct answers will not be made available until after the deadline. Late submissions will not be accepted without prior approval. Quizzes will be made available at 12:00 AM on Monday of each week, and they will be due every Thursday by 1:30PM, except Week 13 when it will be due on Tuesday.

6. **Letterboxd Review Posts** (10 x 100 words) 1000 Words / 100 Points

To help guide our discussions of the semester's films, you will write informal reactions for ten (10) of the film screenings on *Letterboxd*. Students will be allowed to miss two (2) reviews without penalty, as twelve (12) films will be screened this semester. During the first week, students will learn how and be expected to: create a Letterboxed account, "Follow" fellow classmates and the instructor, and publish "Reviews." Reflections of films will be posted to Letterboxd as reviews. The reactions do not need to relate directly to the week's lessons; instead, the reactions can include your general thoughts on the film, your emotional response, or a particular sequence you found intriguing. These reactions are informal. However, they must be at least **one-hundred** (100) words, but they need not exceed 200 words, and it is expected that students attend to the film's details in their reviews. Any reviews completed beyond the required ten will not be graded. The reactions must be submitted on the corresponding discussion section, the following Thursday by 3:00 PM. (For example, the written reaction to *Les Misérables* is due by Thursday, January 13th at 3:00 PM.)

COURSE POLICIES

1. You **must complete all assignments** to receive credit for this course.
2. **Attendance:** Attendance will be taken at the start of every class and screening (if we need to hold any in person). To be marked present, students must be in the classroom at the time attendance is recorded and have all required materials to complete class assignments. Attendance is measured by class periods; therefore, if a student is absent from a lecture or discussion meeting without approval, it will only count as one (1) unexcused absence. However, if a student is absent from a screening session without an excuse, it counts as three (3) unexcused absences. Excused absences must be approved by the instructor before the start of each course meeting. Circumstances constituting an excused absence may include, but are not limited to: illness, serious family emergencies, special curricular requirements, military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved. Four (4) unexcused absences results in a 5% deduction from the student's final grade. Five (5) unexcused absences results in a 10% final grade reduction. Six (6) unexcused absences results in an automatic failure of the course. Any student who arrives after attendance is recorded is responsible for confirming his/her/their presence with the instructor after class is over. Perfect attendance will result in a student's grade rounding up to the next highest point if the overage is above .50. Refer to the university attendance policy located here: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
3. **Tardiness:** Students are considered late if they arrive after roll call. Three (3) tardiness marks equal one (1) unexcused absence. If a student is aware he/she/they may be late for a particular class, it is the student's responsibility to contact the instructor before class. The instructor may provide an excusal relative to the circumstances. Any student who

arrives after attendance is recorded is responsible for confirming his/her/their presence with the instructor after class is over.

4. **Classroom Policies:** Students are expected to treat the instructor, university staff, and fellow classmates with empathy, respect, and professionalism. Failure to regard any person in the class or visiting the classroom with dignity may result in various penalties equal to the severity: removal from classroom, failure on assignment, or referral to Office of Student Conduct and Conflict Resolution. Such expectations extend to all virtual encounters for this class, including Canvas assignments, electronic communications, and Zoom office hours. Students are permitted to use laptops and tablets in the classroom, but cellphones are prohibited. Use of cellphones will, first, result in the instructor politely asking the student to put the device away. Multiple infractions will result in the student being removed from the classroom for the remainder of the meeting. The same policy applies to using laptops or tablets for material unrelated to class.
5. **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/>
6. **Paper Format & Submission:** All papers will be submitted electronically on Canvas; they must be submitted as Word files (.doc or .docx).
7. **Late Papers/Assignments:** Late assignments will receive a 10% point deduction for every 24-hour period the paper is late. Regardless of circumstances, students must receive an extension prior to the assignment deadline to avoid any penalty.
8. **Paper Maintenance Responsibilities.** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. **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. The UF Student Honor Code defines "plagiarism" as:
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 acknowledgment 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.>

10. **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.
11. **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/>
12. For information on **UF Grading policies**, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. **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.
14. **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/>
15. **Policy on environmental sustainability.** Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned 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.)

SYLLABUS SCHEDULE

<i>Screenings will be held in Weil Hall 408A on Tuesdays, Periods 9-11 (4:05pm - 7:05pm)</i>		
<i>Week 14 will not have a screening</i>		
<u>Date</u>	<u>Reading</u>	<u>Due</u>
<u>Week 1 - Course Introduction - Space & Place</u>		
<i>Th. - 1/6</i>	Course Introduction & Overview	
<u>Week 2 - Spatial Logics: Social Production & Exclusion</u>		
Screening: <i>Les Misérables</i> (Ladj Ly, 2019)		
<i>T - 1/11</i>	"Introduction: Defining Place" from <i>Place: An Introduction</i> - Tim Cresswell (p. 1-22)	Syllabus Quiz by 11:59PM Letterboxd Account Creation by 11:59pm

Th. - 1/13	"Dis-Locations: Mapping the Banlieue" - J.L. Dobson	Reading Quiz #1 by 1:30PM Letterboxd Review by 3:00PM
<u>Week 3 - Spatial Logics: Central Power & Control</u> Screening: <i>The Truman Show</i> (Peter Weir, 1998)		
T - 1/18	"Panopticism" from <i>Discipline and Punish: The Birth of the Prison</i> - Michel Foucault	
Th. - 1/20	"Escaping the Panopticon: Utopia, Hegemony, and Performance in Peter Weir's <i>The Truman Show</i> " - Dusty Lavoie	Reading Quiz #2 by 1:30PM Letterboxd Review by 3:00PM
<u>Week 4 - Spatial Logics: Navigation & Resistance</u> Screening: <i>A Taxi Driver</i> (Jang Hoon, 2017)		
T - 1/25	"The Shadow of the Gwangju Uprising in the Democratization of Korean Politics" - Kim Yong Cheol	
Th. - 1/27	" <i>A Taxi Driver: Politics of Remembering Trauma</i> " - Sohng Yi Chan (WEB)	Reading Quiz #3 by 1:30PM Letterboxd Review by 3:00PM
<u>Week 5 - Mi'kmaq Sense of Place & the Horrors of Colonization</u> Screening: <i>Blood Quantum</i> (Jeff Barnaby, 2019)		
T - 2/1	"Returning to Netukulimk: Mi'kmaq cultural and spiritual connections with resources stewardship and self-governance" - Kerry Prosper, L. Jane McMillan, Anthony Davis, and Morgan Moffitt	

Th. - 2/3	<p>"Jeff Barnaby on <i>Blood Quantum</i> and colonist zombies" - Alex Heeney (WEB)</p> <p>"Jeff Barnaby Made an Apocalypse Movie to Watch the System Fall. Then a Pandemic Hit" - Jordan Crucchiola (WEB)</p>	<p>Reading Quiz #4 by 1:30PM</p> <p>Letterboxd Review by 3:00PM</p>
<p><u>Week 6 - Erecting Place Between National and Individual Identity</u> Screening: <i>Rafiki</i> (Wanuri Kahiu, 2018)</p>		
T - 2/8	<p>"Ch. 5 - Working with Place - Creating Places: Regions and Nations as Places" from <i>Place: An Introduction</i> - Tim Cresswell (p. 141 - 144)</p> <p>"Ch. 6 - Working with Place - Anachorism: Sexuality Out-of-Place" from <i>Place: An Introduction</i> - Tim Cresswell (p. 167 - 173)</p>	
Th. - 2/10	<p>"Queer Worldmaking in Wanuri Kahiu's film <i>Rafiki</i>" - Lyn Johnstone</p>	<p>Reading Quiz #5 by 1:30PM</p> <p>Letterboxd Review by 3:00PM</p>
<p><u>Due: Film Analysis Essay by Sunday, 2/13 at 11:59PM</u></p>		
<p><u>Week 7 - A Global Sense of Place Under Threat</u> Screening: <i>Climate Refugees</i> (Michael Nash, 2010) *Remote screening via Course Reserves*</p>		
T - 2/15	<p>"Ch. 4 - Reading 'A Global Sense of Place'" from <i>Place: An Introduction</i> - Tim Cresswell (p.88 -114)</p>	
Th. - 2/17	<p>"Sea Level Rise and Climate Change Exiles: A Possible Solution" - Sujatha Byravan & Sudhir Chella Rajan</p>	<p>Reading Quiz #6 by 1:30PM</p> <p>Letterboxd Review by 3:00PM</p>
<p><u>Week 8 - Specter and Memory as Place-Making</u> Screening: <i>Atlantique</i> (Mati Diop, 2019)</p>		

T - 2/22	<p>“Ch. 5 - Working with Place - Creating Places: Place and Memory” from <i>Place: An Introduction</i> - Tim Cresswell (p. 119 - 128)</p> <p>“Ghost Stories in the Soil: Feminist Notes on Place and Research” - Vanessa Lynn Lovelace & Jamie Huff</p>	
Th. - 2/24	<p>“Black Atlantic Currents: Mati Diop’s <i>Atlantique</i> and the field of Transnational American Studies” - Suzanne Enzerink</p>	<p>Reading Quiz #7 by 1:30PM</p> <p>Letterboxd Review by 3:00PM</p>
<p><u>Week 9 - Economic Displacement & Immobilization</u> Screening: <i>The Florida Project</i> (Sean Baker, 2017)</p>		
T - 3/1	<p>“Ch. 6 - Working with Place - Anachorism: The Homeless— People without Place” from <i>Place: An Introduction</i> - Tim Cresswell (p. 173 - 186)</p> <p>“Introduction” from <i>Boxcar Politics: The Hobo in U.S. Culture and Literature, 1869 - 1956</i> - John Lennon</p>	
Th. - 3/3	<p>“Rebellion and Restriction: Childhood in ‘custody’ and ‘<i>The Florida Project</i>’” - Felicity Ford</p>	<p>Reading Quiz #8 by 1:30PM</p> <p>Letterboxd Review by 3:00PM</p>
<p><u>Week 10 - Spring Break (3/7-3/11)</u></p>		
<p><u>Week 11 - Constructing Place in the Host-Nation City</u> Screening: <i>Man Push Cart</i> (Ramin Bahrani, 2005)</p>		
T - 3/15	<p>“Walking in the City” from <i>The Practice of Everyday Life</i> - Michel De Certeau</p>	
Th. - 3/17	<p>“Encounters and Embeddedness: The Urban Cinema of Ramin Bahrani” - Amy Corbin</p>	<p>Reading Quiz #9 by 1:30PM</p> <p>Letterboxd Review by 3:00PM</p>

Week 12 - Confronting Isolation and Abuse in a "Safe Place" Screening: <i>Dogtooth</i> (Yorgos Lanthimos, 2009)		
T - 3/22	<p>"Ch. 2 - The Genealogy of Place: Place as Home?" from <i>Place: An Introduction</i> - Tim Cresswell (p. 39 - 41)</p> <p>"The House. From Cellar to Garret. The Significance of the Hut" from <i>The Poetics of Space</i> - Gaston Bachelard</p>	
Th. - 3/24	"Dogtooth: The Family Syndrome" - Mark Fisher	<p>Reading Quiz #10 by 1:30PM</p> <p>Letterboxd Review by 3:00PM</p>
Due: Research Essay by Sunday, 3/27 at 11:59PM		
Week 13 - Digital Connections & Quarantine Horror in the Age of COVID Screening: <i>Host</i> (Rob Savage, 2020) *Discussion immediately after screening		
T - 3/29	<p>"Ch. 5 - Working with Place - Creating Places: Digital Place" from <i>Place: An Introduction</i> - Tim Cresswell (p. 144 - 150)</p> <p>"Host': Why Rob Savage's Quarantine Horror Film is About More than a Virus" - Brenna Ehrlich (WEB)</p>	Reading Quiz #11 by 1:30PM
Th. - 3/31	No Class - SCMS Conference	Letterboxd Review by 3:00PM
Week 14 - Augmenting and Projecting Place Media: <i>Pokémon GO</i> (Niantic, 2016) and the Empire State Building (No Screening)		
T - 4/5	<p>"Low-Resolution Media Façades in a Data Society" from <i>The Building as Screen</i> - Dave Colangelo</p> <p>"Ch. 5 - Working with Place - Creating Places: Place and Architecture" from <i>Place: An Introduction</i> - Tim Cresswell (p. 128 - 135)</p>	

Th. - 4/7	<p>“Ch. 5 - Working with Place - Creating Places: Creating Place in a Mobile World” from <i>Place: An Introduction</i> - Tim Cresswell (p. 116 - 119)</p> <p>“Gamifying Place, Reimagining Publicness: The Heterotopic Inscriptions of <i>Pokémon Go</i>” - Orlando Woods</p>	Reading Quiz #12 by 1:30PM
Due: Pokémon GO Reflection Essay by Sunday, 4/10 at 11:59PM		
Week 15 - Finding Place in Alien Frontiers		
Screening: <i>Interstellar</i> (Christopher Nolan, 2014)		
T - 4/12	“Framing Space: A Popular Geopolitics of American Manifest Destiny in Outer Space” - Daniel Sage	
Th. - 4/14	“Screening Cosmos-politanism: The Anthropocentric Politics of Outer Space Media” - Kirk Boyle & Dan Mrozowski	Reading Quiz #13 by 1:30PM Letterboxd Review by 3:00PM
Week 16 - Course Debrief & Reflection		
T - 4/19	Course Debrief	
Due: Creative Project & Artist Statement by Wednesday, 4/27 at 9:30AM		

GENERAL GRADING RUBRIC

	SATISFACTORY	UNSATISFACTORY
CONTENT	Assignments respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of material.	Assignments either include a central idea that is unclear or off-topic or provide only minimal discussion of ideas. Assignments may also lack sufficient or appropriate sources or fail to meet instructed standards.

ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure, including clear thesis statements and topic sentences.	Documents and paragraphs lack clearly identifiable thesis statements and topic sentences, may lack coherence or logic, and may also lack transitions and signposting to guide the reader.
ARGUMENT AND SUPPORT	Assignments persuasively present ideas and use strong supporting evidence. At the weak end of the satisfactory range, assignments may provide only generalized discussion of ideas or rely on weak support for arguments.	Documents make only generalizations, providing weak to no support (as in uncritical summaries or narratives that fail to provide analysis or new information).
STYLE	Assignments are written in a style with appropriate diction for the context, genre, and discipline. Assignments should show complexity of thought, not complexity of syntax. Writing engages the appropriate audience for each respective medium.	Assignments rely on diction that is inappropriate for the context, genre, or discipline. Assignments may use padded diction (don't rely on a thesaurus to sound smart), overly complex syntax but no complexity and clarity of thought. Documents may also use words incorrectly or unnecessarily (e.g. "utilize" for "use").
MECHANICS	Assignments are error-free. 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 arguments.	Assignments contain so many mechanical or grammatical errors that they impede the reader's understanding or undermine the writer's credibility.
PRESENTATION	Assignments have a polished and uniform look, are appropriate to the genre and context of the topic and use visual components effectively while making a pleasurable experience for readers.	Presentation is poorly executed and/or inappropriate to the genre and context, e.g., with non-uniform organization, illegible graphics, or a visual organization that impedes the reader's understanding or undermines the designer's credibility.

“A” Assignments engage with the topic thoughtfully and thoroughly, using reliable sources and working within the context of audience, purpose, and assignment format/medium. Show care and attention to visuals and formatting to enable reader comprehension. Tone and language are “professional” (objective, clear, and semi-formal) and communicate complex thought. Have few or no grammatical and punctuation mistakes.

“B” Assignments thoroughly approach the topic, using reliable sources. Acknowledge the context of audience, purpose, and assignment format/medium, though may stumble over one or more elements. Show attention to visuals and formatting; may be basic, but still clear and streamlined. Tone and language are professional and clear. Have some grammatical or punctuation mistakes.

“C” Assignments make a good faith effort to engage with the topic, but source use or complex synthesis is not as well-integrated as A or B assignments. Some acknowledgement of audience, purpose, and assignment format/medium, but neglect one of these areas more than others. Show some thought in formatting and visual use, but not streamlined/tailored to the document's purpose. Tone and language are respectful but ‘chatty’ or overly complex. Have noticeable grammatical and punctuation mistakes.

“D” Assignments have unclear topic or do not engage with the listed assignment requirements; little to no synthesis and incorrect or negligible source use. Little to no acknowledgement of audience, purpose, or assignment format/medium. Incorrect or unclear use of formatting and visuals. Tone and language unprofessional and/or unclear. Have disruptive grammatical and punctuation errors.

“F” Assignments fail to meet any expectations or instructions relating to the assignment; are incomplete in every evaluative category. Submitted extremely late with no prior excusal from the instructor. Suffers from stylistic, rhetorical, and grammatical errors to the point of illegibility.

GRADING SCALE

A	4.0	93-100	930- 1000	C	2.0	73-76.9	730-769
A-	3.67	90-92.9	900-929	C-	1.67	70-72.9	700-729
B+	3.33	87-89.9	870-899	D+	1.33	67-69.9	670-699
B	3.0	83-86.9	830-869	D	1.0	63-66.9	630-669
B-	2.67	80-82.9	800-829	D-	0.67	60-62.9	600-629
C+	2.33	77-79.9	770-799	E	0.00	0-59.9	0-599