Writing Through Ecomedia
ENG 1131-1786 - Spring 2018

Instructor: Jason Crider
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Office Hours: MW 1:45-2:45pm
Office: TUR 4341 by appt.

Class: ARCH 116
MWF, Period 6 (12:50-1:40pm)
Screening: ARCH 116
M, Period E1-E3 (7:20-10:10 pm)

Course Description

In this course, students will study, and in turn write through, non-print media as it relates to ecological discourse and action. Students will read and research across a wide variety of environmental media, such as ecocriticism, augmented reality activism, environmental visualization, climate change denialism, and greenwashing campaigns. The course will culminate in a web portfolio, an on-site augmented reality installation at Payne's Prairie Preserve State Park, and a visualization project that uses digital media in order to "see" an environment in a new way. Through the creation of these digital projects, students will become stronger analytical thinkers, critical writers, and interdisciplinary makers as they write across a variety of genres and disciplines.

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

The majority of our course readings will be free via Canvas, but you will still be required to purchase the following:

- Squarzoni, Philippe. *Climate Changed: A Personal Journey through the Science*. Harry N. Abrams, 2014. ISBN: 1419712555

Recommended Texts

- Martin, Mark (ed.). *I'm With the Bears: Short Stories from a Damaged Planet*. Verso, 2011. ISBN: 1844677443
- Williams, Joseph M. and Joseph Bizup. *Style: Lessons in Clarity and Grace*. Twelfth Edition. Pearson, 2016. ISBN: 0134080416
- Scranton, Roy. *Learning to Die in the Anthropocene: Reflections on the End of a Civilization*. City Lights, 2015. ISBN: 0872866696

Open-Access Online Texts

- Lowe, Charlie and Pavel Zemliansky (eds.). *Writing Spaces: Readings on Writing.* Parlor Press, 2011 (http://writingspaces.org/).
- Barton, Matt, James Kalmbach, and Charles Lowe (eds.) *Web Writing Style Guide*. Parlor Press, 2010 (http://writingspaces.org/).

*All other assigned readings will be made available via Canvas

Assignments
1,000 possible points

Econographic Tracking – 200 points
For this project, students will use Laurie Gries' iconographic tracking methodology and the open-source reference software Zotero to track the circulation of ecological icon or environmental image (what Sean Morey calls an "econ"). Students will submit a paper describing their research, methodology, and analysis. **1,250 words**

EcoTour Augmented Reality Project – 200 points
For this project, students will use the Aurasma augmented reality application to create site-specific writing installations at Payne's Prairie Preserve State Park. As a class we will research the history of the prairie and the ecological threats it faces, and develop a strategy for implementing our augmented walking tour. Each student will be responsible for producing a formal proposal to be workshopped in class, which they will then extend into a multimodal format for the EcoTour. The word count for this assignment will be divided across video, audio, and text. Ultimately, students will practice writing through augmented reality software as they develop skills in proposal writing, technical documentation, usability, and information design. **1,500 words**

Environmental Visualizing/Mapping Project – 150 points
For the final project, students will develop a visualization on their website for an environmental problem using either Google Maps or building off of one of the methodologies developed previously in the class, such as Gries' iconographic tracking, Ulmer's MEmorial, or Trace's ARCs. This project should not only visualize a problem, but also implement careful analysis and critical reflection of said problem. Ideally these projects will draw from your previous work in the class, allowing it to build off of and link to your earlier projects on your Wix page, as well as those of your peers. **750 words**

Blog Posts – 250 points (50 points each)
In addition to the writing formal writing assignments, you will also keep a regular blog about various topics discussed in the course. These will vary from analytical reflections on topics covered in the course, to critical examinations of our readings, to formal pitches for the major assignments. **2,500 words total (500 words per post)**

Participation – 200 points (100 mid-semester, 100 at the end)
You must be an active and engaged part of the course to not only receive participation credit but to ensure that our course will be an academically fruitful experience. This grade will be gauged by not only your attendance, but your contribution to in-class group activities and larger discussions. **To guarantee receipt of a full grade, you must contribute within class meaningfully at least once a class period.**

Grading Scale

A	4.0	930-1000
A-	3.67	900-929
B+	3.33	870-899
B	3.0	830-869
B-	2.67	800-829
C+	2.33	770-799
C	2.0	730-769
C-	1.67	700-729
D+	1.33	670-699
D	1.0	630-669
D-	0.67	600-629
E	0.00	0-599

Course Policies

1. *Assignments:* You must complete all assignments to receive credit for this course.
2. *Attendance:* Attendance is mandatory. Students are allowed three unexcused absences. If you miss more than three classes during the semester, each additional absence will lower your overall grade by 100 points. If you miss more than five classes, you will fail the course. Exempt from this policy are only those absences involving university-sponsored events, such as athletics and band, and religious holidays, family emergencies, and health issues for which you must provide appropriate documentation in advance of the absence. In addition, if you are tardy for three class periods, you will receive an unexcused absence.
3. *Email:* As this is a course focused on rhetoric and communication, students will be expected to be critical and sensitive writers in all their communication, including email. As such, I will only respond to emails that demonstrate a professional tone and style. This means that your emails must display a subject line, greeting, and writing that is edited, clear, and demonstrates that the student has already consulted all necessary documentation (such as the course syllabus) prior to writing. Furthermore, I will only reply to emails during "normal" business hours: M-F, 9:00-5:00pm. I will not discuss the following over email: grade disputes, feedback on papers, or course policies. These can all be discussed during my office hours or by appointment.
4. *Classroom behavior:* Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many 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.
5. *Class work:* All written assignments are due at the beginning of class on their assigned deadlines via Canvas. I will not accept hard copies of your work.

Late work will be docked ten points for every day it is late until it loses all credit. In-class assignments will consist of group activities and larger classroom discussion. Be prepared for each class by doing the assigned reading and being ready to contribute to class in a meaningful way each day.

6. *Assignment Maintenance:* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

7. *Plagiarism and Academic Honesty:* Plagiarism of any kind will not be tolerated. Any plagiarized assignment will receive a zero, and may result in your automatically failing my class. Plagiarism also violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/.

8. *Students with disabilities:* If you are requesting accommodations you should first register with the Disability Resource Center (352-392-8565 and at www.dso.ufl.edu/drc/), which will provide appropriate documentation to give to your instructor.

9. *Harassment:* UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/.

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

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. *Mental Health and Wellness:* Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: http://www.counseling.ufl.edu/cwc/Default.aspx.

13. *UF's Policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/.

14. *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).

Tentative Course Schedule

Week 1: Introduction

1/8 Course introductions

Screening: *Tapped*, Dir. Stephanie Soechtig and Jason Lindsey

1/10 In class: set up class web portfolio
        Introduction to Classical Rhetoric

1/12 Lozanova, "Starbucks Coffee: Green or Greenwashed?"
        Watson, "The troubling evolution of corporate greenwashing"
        In class: Greenwashing Rhetoric

Week 2: Greenwashing

1/15 No class

1/17 Gruley and Olson, "BP Labors to Cast Doubt on Spill Study it Dislikes"
        View: Greenwashing Index

1/19 Read: Carroll, "Backpacks vs. Briefcases"
        Blog #1 Due: Greenwashing

Week 3: Climate Change

1/22 Squarzoni, *Climate Changed* pt. 1

Screening: *Merchants of Doubt*, dir. Robert Kenner

1/24 Squarzoni, *Climate Changed* pt. 2

1/26 Squarzoni, *Climate Changed* pt. 3

Week 4: Florida

1/29 Morey, "Florida Econography and the Ugly Cuteness of Econs"

Individual Conferences: Econographic Tracking topic pitch

1/31 Gries, "Iconographic Tracking" (Canvas - skim pt. 1 & 2, read pt. 3 & 4)

Browse: "Mapping Obama Hope"

2/2 Arnett, "The Problem with Writing about Florida"
        Blog #2 Due: Econ Analysis

Week 5: Florida cont.

2/5 Greene, "Premediating Ecological Crisis: A Visual Rhetoric of Florida Sinkholes"

Screening: TBD

2/7 Carson, *Silent Spring* excerpt
        Pittman, "Florida's Vanishing Springs"

2/9 Powell, "Tangled Up in Indigo"
        Econographic Tracking Assignment Due

Week 6: Animals

2/12 McRobbie, "Should We Stop Keeping Pets?"
        Berger, "Why Look at Animals?" (Canvas)

Screening: *Blackfish*

2/14 Wallace, "Consider the Lobster"

2/16 Rich, "Hermie" (Canvas)

Week 7: Animals, cont.

2/19 Kennedy, "A Hoot in the Dark" (Canvas)

Screening: *Grizzlyman*, dir. Werner Herzog

2/21 Coetzee, "The Lives of Animals" excerpt (Canvas)

2/23 Millet, "Zoogoing" (Canvas)
        Blog #3 Due: Animals

Week 8: Visualizing Environments

2/26 Johnson, "How to Queer Ecology"

Screening: Virtual Reality Lab (location TBD)

2/28 Starosielski, "Warning: Do Not Dig" (Canvas)
        Starosielski, "Beaches, Fields, and other Networked Environments" (Canvas)
        Nicole Starosielski's Digital Assembly talk (time and location TBD)

3/2 View: Jordan, "[Midway: Message from the Gyre](#)"

        In class: Environmental Gaming (TBD)

Week 9: (Spring Break)

3/5 No class

3/7 No class

3/9 No class

Week 10: Augmented Environments

3/12 Skwarek, "Augmented Reality Activism" (Canvas)
        Jurgenson, "[Always Already Augmented](#)"
        View: [Mark Skwarek's website](#)

Field Trip: Payne's Prairie (date and time TBD)

3/14 No Class (I will be attending a conference)
        Greene and Jones, "[Augmented Vélorutionaries](#)"
        View: [Trace ARCs website](#)
        View: "[Augmented Reality: BP Logo Hack](#)"

3/16 No Class (I will be attending a conference)
        Greene, "[From Augmentation to Articulation](#)"
Blog #4 Due: EcoTour Installation Proposal

Week 11: Electrate Environments

3/19 In class: Workshop and AR tutorial

Screening: Morey, "[Roadkill Tollbooth](#)"

3/21 In class: Introduction to electracy
Read: Ulmer, "Metaphoric Rocks" (Canvas)

3/23 Reading TBD
In class: Exercises from *Internet Invention*
McClure, "Googlepedia"
Purdy, "Wikipedia Is Good for You!?"

Week 12: Hyperobjects

3/26 Morton, "Sublime Objects" (Canvas)
Morton, *Hyperobjects* (excerpt, Canvas)

Workshop: EcoTour Workshop

3/28 Leopold, "Thinking Like a Mountain"

3/30 EcoTour Installation Project Due

Week 13: Workshopping (On Rewriting and Revising)

4/2 Hewett, "From Topic to Presentation"
Lamott, "Shitty First Drafts" (Canvas)

Individual Conferences: Environmental Mapping/Visualization topic pitch

4/4 Bunn, "How to Read Like a Writer"

4/6 Read: Class choice from *Writing Spaces*

Week 14: Oceans

4/9 Dobrin, "An American Beach" (Canvas)

Screening: *Mission Blue*, dir. Robert Nixon and Fisher Stevens

4/11 Kolbert, "The Darkening Sea"
Stedman, "Annoying Ways People Use Sources"

4/13 In class: Workshop
Blog #5 Due: Visualization Project Proposal

Week 15: Climate Change Revisited

4/16 Barnett, "Two Irrational Responses to Climate Change"
        Bacigalupi, "The Tamarisk Hunter"

Screening: *Before the Flood*, dir. Fisher Stevens

4/18 Goodell, "Goodbye Miami"

4/20 Hardin, "The Tragedy of the Commons"

Week 16: Conclusions

4/23 First Draft of Visualization Project Due
        In-class usability workshop

4/25 Last Day of Class
        Carson, "The Obligation to Endure"
        Atwood, "Time Capsule Found on the Dead Planet"
        Course Reflection

Final Visualization Project Due: 5/1 by 11:59pm

Grades due: May 7

Isn't it strange that we can admire comets, black holes, and suns— entities that would destroy us if they came within a few miles of us—and we can't get a handle on global warming? Isn't global climate now in the uncanny valley? Doesn't this have something to do with art?
-Timothy Morton, *Hyperobjects*