Teaching Portfolio for Jacob W. Greene

Overview
I have been teaching college-level courses in composition, rhetoric, technical communication, and multimedia production since 2012. This portfolio contains syllabi for classes that I designed and taught while at the University of Florida. I have also included summaries of each class, which include a short course description, sample texts, course reflection, and student evaluations.

Teaching Interests
Digital Rhetorics; Visual Rhetorics; Public Writing; Sound Writing; Rhetorical Theory; Composition Pedagogy; Circulation Studies: Research Methods; Digital Humanities; Technical and Professional Writing; First-Year Writing; Location-Based Writing; Social Media Writing

Contents

Teaching Statement

Researching the relationship between digital writing and location-based rhetorics has shaped my view of writing as a networked phenomenon inextricable from specific situations. Following Marilyn Cooper's definition of rhetorical agency, I encourage students to see their writing as emergent, enacted, and capable of engaging readers beyond the classroom walls. To this end, my courses emphasize multimodal, public writing assignments within a project-based learning environment.

By providing students with opportunities to write for public audiences, my pedagogy extends the insights of Christian Weisser that public writing pedagogies should occur "in context." Rather than having students write to an abstracted notion of "the public," I structure public writing assignments in coordination with specific locations, which helps attune students to the constitutive relationship between writing, place, and public life. For example, in my spring 2016 Writing through Media course, students submitted individual proposals for an augmented reality smartphone app for a location around campus. After student presentations, the class voted to create an app for use within the campus historic district. The app, "UDiscover," is accessible through Google Play, and it uses augmented reality technology to overlay historical video footage onto buildings and iconic locations around campus. Writing through this location provided students with a clearer sense of audience—alumni, prospective students, etc.—and thus a more precise rhetorical framework for writing the application's content. Moreover, the numerous steps involved in this project—creating promotional materials, writing user instructions, collecting historic multimedia resources—gave students opportunities to learn various genres of and modes writing within the context of a larger public writing project.

In addition to augmented reality, my courses allow students to develop their writing skills within a variety of media and online platforms. Through this, my approach to multimodal writing is informed by Jonathan Alexander and Jacqueline Rhodes who claim that different media operate according to distinct rhetorics and capacities. In my Writing about Screens course, for instance, students write through different new media genres—blogs, YouTube videos, infographics, etc.—to engage with professional members of their discipline. For one project, students are required to attend a local event related to their major (e.g. guest speaker, conference, etc.) and live-tweet the experience. To prepare for the assignment, students practice the rhetorical strategies of live-tweeting, including quoting, asking engaging questions, and responding to other attendees. By connecting with people from their own discipline, students come to see how the function of writing shifts according to different online platforms and disciplinary discourses.

Courses that take a multimodal approach should spend time developing students writing and communication skills within specific media. In my Writing with Sound course, students are

required to plan, script, and produce a podcast mini-series. Each episode corresponds to a course unit that focuses on a particular podcasting format, such as narrative journalism or interview-driven exposition. Each episode is submitted serially at the end of each unit, thus giving students time to develop their skills within these various genres of podcasting. Moreover, because their writing has to be performed and recorded, podcasting assignments encourage students to craft clear and concise writing. Indeed, in course feedback, many students reported increased attention to the style and arrangement of their writing.

In structuring individual classes, I balance self-guided learning with creative collaboration. When assigning multimodal projects, I hold workshops where students work in groups to compile a list of the skills and technical resources they will need to complete their projects, such as superimposing text on top of video footage. My role as a teaching during these workshops is focused on developing students' writing and research abilities, whether finding an online video tutorial, evaluating a potential resource, or posting a clear, focused question on an online forum. By learning general research practices in addition to specific media production techniques, students leave equipped with digital literacies and technical writing skills that they can apply to future projects.

Whether assessing print or multimodal work, I strive to be clear and transparent in all criteria I use to evaluate student assignments. To this end, I utilize a method of collaborative rubric creation developed by Chris Anson, Matthew Davis, and Domenica Vilhotti called "dynamic criteria mapping." In this approach, students and teacher work together to develop an assignment rubric based off of past student work. Through this method, students not only develop a sense of ownership of the assignment requirements but also a heightened awareness of the subjective nature of assessment. As Lester Faigley points out, instructor feedback can too often operate as a justification for the assigned grade rather than suggestions for how to improve. As such, my approach to evaluation is also informed by Derek Soles notion that grading is a "teaching strategy," and therefore feedback should "suggest that student's work can and will improve." By having students submit outlines and drafts throughout the semester, I can better assure that feedback will be incorporated into their final projects.

Teachers improve when they are self-reflective and display a willingness to adapt to the needs of individual classes. This is the philosophy I bring not only into my undergraduate pedagogy but also into my training of new graduate student teachers. As a mentoring fellow for the University Writing Program, I work closely with incoming graduate students to develop their abilities to design and implement various components of a writing course, from facilitating group work to leading class discussion. I encourage incoming graduate students to critically evaluate their teaching practices before, during, and after classroom meetings. In doing so, I want to demonstrate to new instructors that teaching (much like writing) is a skill that must be actively developed through self-reflective practice. As recognition of my accomplishments as a teacher and graduate student mentor, the College of Liberal Arts & Sciences awarded me a university-wide teaching award in spring 2017.

Course Summaries

Writing through Media: Augmented Reality
Jacob W. Greene
Envisioned Enrollment: 20-30
Lower-division new media writing course

Course Overview
Popularized by optical display devices like Google Glass and Microsoft Hololens, augmented reality technologies overlay multimedia digital content onto a live-camera view of the user's physical surroundings. Compelling applications of augmented reality (AR) technology continue to surface within a variety of contexts: museums are integrating AR content into their displays, marketing campaigns are promoting AR in lieu of print or even web-based catalogs, and digital activists are leveraging AR to turn physical objects, texts, and locations into sites of critique. Writing through Media: Augmented Reality introduces students to the cultural, technical, and rhetorical facets of emerging augmented reality technologies. Course readings and assignments focus on the use of augmented reality as a technology for (re)writing user's perceptions of the physical world. For the final project, students design and build a mobile augmented reality application for use within a specific location.

The major assignments for this class operate under a project-based learning model: students spend the semester designing, writing, testing, and promoting a location-based augmented reality application to be used within an area in or around campus. Among other assignments, students write emails to potential site contacts, craft project proposals, design posters, and maintain a progress blog. No prior coding or software experience is necessary for this course.

Major Assignments
- Augmented Reality Research Paper
- Augmented Reality Criticism Project
- Location-Based Augmented Reality Proposal
- Location-Based Augmented Reality Application

Key Themes
Digital Rhetoric, Locative Media, New Media Composition, Research Strategies, Visual Rhetoric, Mobile Writing

Sample Texts
- Alan B. Craig, *Understanding Augmented Reality: Concepts and Applications*

- Sean Morey and John Tinnell, *Augmented Reality: Innovative Perspectives Across Art, Industry, and Academia*
- Mark Skwarek, "Augmented Reality Activism"
- Cynthia Selfe, "Thinking about Multimodality"
- Jody Shipka, "Including, but Not Limited to, the Digital: Composing Multimodal Texts"

Course Reflection

I have taught this course twice for the University of Florida English department, once in fall 2014 and again in spring 2016. The course attracted students from a variety of majors. Most students saw great potential for augmented reality as a communication technology within their chosen field, from education and business to medicine and engineering. Class time was used for writing and technology workshops, peer review, mini-lectures, group work, and class discussion.

Course Evaluations

Rating Scale: 1 = Poor, 2 = Below Average, 3 = Average, 4 = Above Average, 5 = Excellent

Term: 2014 Fall, *Course:* ENG1131 Writing Thru Media, *Sections:* 1801, *Enrolled:* 13			
Questions	**Responded**	**Response Rate**	**Mean**
1. Description of course objectives and assignments	11	84.62%	4.45
2. Communication of ideas and information	11	84.62%	4.55
3. Expression of expectations for performance in this class	11	84.62%	4.09
4. Availability to assist students in or out of class	11	84.62%	4.82
5. Respect and concern for students	11	84.62%	5.00
6. Stimulation of interest in course	11	84.62%	4.09
7. Facilitation of learning	11	84.62%	4.55
8. Enthusiasm for the subject	11	84.62%	4.64
9. Encouragement of independent, creative, and critical thinking	11	84.62%	4.64
10. Overall rating of the instructor	11	84.62%	4.55

Sample Student Responses

"He was very helpful in taking things step by step so that way we would be able to comprehend the world of AR. He also was pretty friendly in how he would approach discussion classes as well, making sure we had plenty of time to come up with ideas."

"Wasn't sure what to expect from this course, but I thoroughly enjoyed it and got a lot out of it. I had no idea what augmented reality was walking into this class, but I'll leave with a whole lot of knowledge about it and a project as proof to show future employers. The papers/writing assignments, critical thinking, discussions, hands on activities, movies, videos, and all other materials were extremely helpful."

Writing about Screens

Jacob W. Greene
Envisioned Enrollment: 20-30
Lower-division writing & digital rhetoric course

Course Overview

Writing about Screens focuses on the role of the "screen" as a major actor within the rhetorical complexity of 21st century writing. Students in this course learn to analyze the role of digital technologies within our culture, including augmented and virtual reality, "natural" user interfaces, and ubiquitous computing technologies, among others. This course also focuses on the social effects of digital technologies on areas such as education, foreign labor, journalism, protests, and political revolutions.

Course assignments focus on enhancing students' ability to craft rhetorically effective writing in a variety of new media genres, including tweets, videos, facebook posts, memes, infographics, and blogs, among others. In doing so, students not only gain greater acuity in operating within a variety of rhetorical modes and genres, but also a more nuanced understanding of the strategic, dispersed nature of digital writing.

Major Assignments
- Online Technology Article (blogging assignment)
- Live Tweeting (writing for social media assignment)
- Online Video
- Online Video Rhetorical Rationale
- Crafting Viral Links (circulation assignment)

Key Themes

Circulation, Digital Rhetoric, Writing Technologies, Social Media Writing, Professional Writing

Sample Texts
- Marshall McLuhan, *Understanding Media* (selections)
- Byron Hawk, David M. Reider, and Ollie Oviedo, *Small Tech: The Culture of Digital Tools* (selections)
- Farhad Manjoo, "Twitter's Digital Body Language"
- PEW Center Report, "What Facebook and Twitter Mean for News"
- DoGooder Nonprofit Video Award Winners (online video examples)
- Kevin Alloca, "Why Videos Go Viral"
- N. Katherine Hayles, "Hyper and Deep Attention: The Generational Divide in Cognitive Modes"

- Jim Ridolfo and Dànielle Nicole DeVoss, "Composing for Recomposition"

Course Reflection

I taught this course for the University of Florida English department in spring 2015. Students used a variety of new media authoring platforms, which required a lot of hands on workshops in class to ensure everyone was able to keep up with the technological requirements of the assignments. The final two projects for the class work together. First, students design and create a short online video about how digital technologies are impacting their field of study. Then, they research social media writing strategies and circulate their videos on various social media sites to connect with people in their discipline. Students enjoyed many of the assignments in this class because it allowed them to utilize their existing familiarity with the rhetorics of social media.

Course Evaluations

Rating Scale: 1 = Poor, 2 = Below Average, 3 = Average, 4 = Above Average, 5 = Excellent

Term: **2015 Spring,** *Course:* **ENC1145 Wrtng Abt Screens,** *Sections:* **7397,** *Enrolled:* **15**

	Questions	Responded	Response Rate	Mean
1.	Description of course objectives and assignments	11	73.33%	4.64
2.	Communication of ideas and information	11	73.33%	4.45
3.	Expression of expectations for performance in this class	11	73.33%	4.64
4.	Availability to assist students in or out of class	11	73.33%	4.64
5.	Respect and concern for students	11	73.33%	4.73
6.	Stimulation of interest in course	11	73.33%	4.64
7.	Facilitation of learning	11	73.33%	4.45
8.	Enthusiasm for the subject	11	73.33%	4.55
9.	Encouragement of independent, creative, and critical thinking	11	73.33%	4.73
10.	Overall rating of the instructor	11	73.33%	4.64

Sample Student Responses

"This course was very helpful with understanding how social media is used in modern times. I really liked the fact that he made us use those mediums and all of our projects and activities were centered around these social media accounts. I really enjoyed the class."

"Mr. Greene was very personal and wanted us to succeed. He was willing to meet up with students and allowed us to revise and improve our writing. I think this was very helpful because it made me realize that there is always room for improvement. We had a lot of good discussions that helped us think about the topics on a deeper level."

Advanced Argumentative Writing: Digital Rhetorics

Jacob W. Greene

Envisioned Enrollment: 25-30

Upper-division argumentative writing course with a focus in digital rhetoric

Course Overview

The ancient Greek philosopher Aristotle defined rhetoric as "the ability to discern the available means of persuasion in any given case." Aristotle's definition is interesting in that it encourages us to think about rhetoric as not only something that we do (i.e. persuading) but also something that we can analyze as an object of inquiry. Today, our "available means of persuasion" have grown to encompass a much larger set of practices, contexts, technologies, and individuals. Specifically, the unprecedented growth of digital media over the last two decades has had a major impact on the way that we act, think, read, and argue. Advanced Argumentative Writing: Digital Rhetorics explores the rhetorical implications of this shift to digital writing.

Course readings and assignments engage students abilities to think rhetorically in a variety of media, genres, and situations. Students draw on ancient and contemporary rhetorical theories in develop in their ability to craft and facilitate effective arguments for a digital age.

Major Assignments

- Is Anybody Buying This? (Online Argument Analysis)
- Dissoi Blogoi (Writing Counter-Arguments)
- Digital Issues (Writing Research Arguments)
- (Es)say it Like You Mean It (Writing Experiential Arguments)

Key Themes

Circulation, Argumentation, Digital Public Discourse, Social Media, Procedural Rhetoric

Sample Texts

- Rebecca Jones, "Finding the Good Argument OR Why Bother with Logic?"
- Molleindustria.org (serious games examples)
- Ian Bogost, *Persuasive Games* (selections)
- Plato, *Gorgias* (selections)
- Alex Reid, "Why Blog?"
- Steven D. Krause, "On the Other Hand: The Role of Antithetical Writing in FYC Courses"
- Maria Konnikova, "The Psychology of Online Comments"
- Intelligence Squared, "Is the Internet Closing Our Minds Politically?" (podcast)

Course Reflection

I taught this course for the University of Florida English department during the summer A term 2016. The course is focused on argumentation, and I chose the theme of "digital rhetoric" because the growth of digital media has had profound effects on the function and style of argumentation. In the course, students research, discuss, and write about various websites and online platforms, focusing specifically on how they privilege certain argumentative strategies over others.

Course Evaluations

Rating Scale: 1 = Poor, 2 = Below Average, 3 = Average, 4 = Above Average, 5 = Excellent

Term: **2016 Summer,** *Course:* **ENC3312 Adv Argumenta Writing, Sections:** **02A2,** *Enrolled:* **25**			
Questions	**Responded**	**Response Rate**	**Mean**
1. Description of course objectives and assignments	16	64.00%	4.81
2. Communication of ideas and information	16	64.00%	4.81
3. Expression of expectations for performance in this class	16	64.00%	4.75
4. Availability to assist students in or out of class	16	64.00%	4.81
5. Respect and concern for students	16	64.00%	4.88
6. Stimulation of interest in course	16	64.00%	4.69
7. Facilitation of learning	16	64.00%	4.75
8. Enthusiasm for the subject	16	64.00%	4.75
9. Encouragement of independent, creative, and critical thinking	16	64.00%	4.75
10. Overall rating of the instructor	16	64.00%	4.81

Sample Student Responses

"Completely relevant to what we experience in the technological world today. I learned how to argue my side as well as see the other side before speaking as well. I also learned the value of citations, news stories, blogs, and other things that my generation needs to learn about since we are surrounded by it all. Everything was pretty interesting and I was never bored or overwhelmed with the material. I learned and had fun learning."

"Mr. Greene was very enthusiastic about the course, and it showed with every assignment we participated in. Whether it was videos, articles, or group discussions, everything he brought to the classroom was not only relevant but enjoyable. I learned so much about argumentative writing because of everything he taught me."

Advanced Exposition: Writing with Sound
Jacob W. Greene
Envisioned Enrollment: 25-30
Upper-division expository writing course with focus on sound writing

Course Overview
We use expository writing techniques on a daily basis: we compare and contrast different ideas, we link causes to effects, and we describe problems and offer solutions. Such organizational choices are rhetorical; we choose certain expository frameworks over others in order to persuade our audiences to view a situation or concept in a particular way. However, the media and genres of expository writing are beginning to change. Specifically, this course focuses on the phenomenon of "podcasting" as an emerging genre of expository writing.

Course texts discuss the rhetorical affordances of writing with sound. Course assignments provide students with opportunities to demonstrate expository writing techniques through both print and sound-based media. In this class, students learn how to analyze and produce podcast episodes. Students design and plan a podcast early in the semester and then turn in individual episodes throughout the remainder of the class.

Major Assignments
- Podcast Analysis
- Podcast Proposal (plan podcast episodes for podcasting assignment)
- Podcasting (four episodes, each demonstrating a different podcasting format)
  - Ep. 1: Narration
  - Ep. 2: Voxpop
  - Ep. 3: Interviewing
  - Ep. 4: Freestyle

Key Themes
Sound Rhetorics, New Media Writing, Exposition, Aurality,

Sample Texts
- Abel, Jessica. *Out on the Wire: The Storytelling Secrets of the New Masters of Radio.*
- Casagrande, June. *It was the best of sentences, it was the worst of sentences*.
- HowSound (podcast created through Transom.org)
  - "On Your Mark. Get Set. Start Your Story."
  - "How Not to Write for Radio"
  - "Show, Don't Tell"
- Radiolab, "Making the Hippo Dance"

- Frank D' Angelo, "The Rhetoric of Ekphrasis"
- Sally Herships, "The Art of the Pre-Interview"
- W.J.T. Mitchell, "There are No Visual Media"

Course Reflection

I taught this course twice for the University of Florida English department, once during spring 2017 and again during summer B term 2017. The course is focused on expository writing, and I chose the theme of "sound writing" because the podcasting genre has exploded in popularity as a platform through which writers are explaining, defining, summarizing, comparing, and contrasting a variety of social and cultural phenomena. The students enrolled in this course were mostly upper-level major English majors, and many of them reported improvements to their ability to craft more concise and compelling writing as a result of the course assignments.

Course Evaluations

Rating Scale: 1 = Poor, 2 = Below Average, 3 = Average, 4 = Above Average, 5 = Excellent

Term: 2017 Spring, Course: ENC3310 Advanced Exposition, Sections: 12F7, Enrolled: 23			
Questions	Responded	Response Rate	Mean
1. Description of course objectives and assignments	12	52.17%	4.83
2. Communication of ideas and information	12	52.17%	4.83
3. Expression of expectations for performance in this class	12	52.17%	4.92
4. Availability to assist students in or out of class	12	52.17%	4.92
5. Respect and concern for students	12	52.17%	5.00
6. Stimulation of interest in course	12	52.17%	4.67
7. Facilitation of learning	12	52.17%	4.67
8. Enthusiasm for the subject	12	52.17%	4.83
9. Encouragement of independent, creative, and critical thinking	12	52.17%	5.00
10. Overall rating of the instructor	12	52.17%	4.83

Sample Student Responses

"Mr. Greene is by far the best professor that I had in my undergraduate career. His teaching style is refreshing and he uses modern technology to keep up with how students communicate. This course added tremendous value. Other English courses are very strict with little diversity in course work, but Mr.Greene allowed me to learn about audio and acquire a skill I can put on my resume! Super greatful of this class. Thank you for preparing me for life after college."

"Mr. Greene is just an extremely enthusiastic and awesome teacher. Even if you've entered the class with little or no knowledge on the subject, his zeal for everything becomes infectious. He's very deliberate and straightforward in his instructions and he really encourages us to think through everything in class discussions or for assignments. He constantly leaves himself open to us as well, so I never felt like I was thrown into the deep-end."

"A surprisingly engaging, and informative course. I definitely appreciate the medium of podcasting much more now that I did, and can actually judge it based on artistic merit."

Technical Writing

Jacob W. Greene

Envisioned Enrollment: 20-30

Mid-level technical writing course

Course Overview

This course is an introduction to the genres of technical writing within a range of workplace environments and professional discourse communities. Students write and analyze technical documents, including emails, letters, resumes, memos, reports, proposals, technical descriptions, and instructional guides. Students learn how to modify technical documents according to a variety of rhetorical and ethical situations. Class meetings provide students with the opportunity to participate in ongoing class discussions about assigned readings, work closely with the instructor, work with peers in writing and revision workshops, and collaborate on projects.

Major Assignments

- Technical Description
- Application Packet (Students find a job, internship, or graduate school application and write an application in response)
- Mobile App Proposal (Students design a mobile app for their field of study)
- Augmented Reality Instruction Manual (Using free online software, students work in groups to design an AR instruction manual)

Key Themes

Genre Ecologies, Multimodality, Collaborative Writing, Information Design, Visual Rhetoric, Professional Writing

Sample Texts

- Johnson-Sheehan, Richard. *Technical Communication Today*.
- "The 15 Worst 'Shark Tank' Pitches of All Time" (for proposals unit)
- Ted L. Nancy, *Letters From a Nut* (for professional correspondence unit)
- Rafael Radkowski, "Augmented Reality to Supplement Work Instructions"
- Hyundai - augmented reality owner's manual

Course Reflection

I taught this course for the University of Florida English department in summer B 2015. The course drew students from a range of disciplines, levels, and majors. Coordinating the wide range of writing skills was a challenge; however, by differentiating student learning through in-class workshops and one-on-one conferences, I was able to isolate student's strengths and

weaknesses and provide more tailored feedback according to each student's needs. In particular, students appreciated the opportunity to write and edit their application materials.

Course Evaluations
Rating Scale: 1 = Poor, 2 = Below Average, 3 = Average, 4 = Above Average, 5 = Excellent

Term: 2015 Summer, Course: ENC2210 Technical Writing, Sections: 4F11, Enrolled: 16			
Questions	Responded	Response Rate	Mean
1. Description of course objectives and assignments	14	87.50%	4.71
2. Communication of ideas and information	14	87.50%	4.64
3. Expression of expectations for performance in this class	14	87.50%	4.79
4. Availability to assist students in or out of class	13	81.25%	4.85
5. Respect and concern for students	14	87.50%	5.00
6. Stimulation of interest in course	14	87.50%	4.64
7. Facilitation of learning	14	87.50%	4.71
8. Enthusiasm for the subject	14	87.50%	4.86
9. Encouragement of independent, creative, and critical thinking	14	87.50%	4.71
10. Overall rating of the instructor	14	87.50%	4.79

Sampled Student Responses

"He cared a lot about us learning the writing skills for our future careers and formed our assignments around that. He was always willing to offer assistance and was very helpful."

"He was very well organized. All the information we needed to know was very clear, and accessible. He is always willing to help students and shows a great deal of patience. I think he handled the class really well."

Faculty Teaching Evaluation Letter

Evaluation of Jacob Greene's Teaching Report Prepared by Laurie Gries

To evaluate Jacob Greene's teaching in the Fall of 2014, I reviewed his course materials for and observed his teaching of ENG 1131, Writing through Media. As stated directly on his course syllabus, "human experience has always been 'augmented in some sense, whether through primitive writing technologies, networked computing devices, or even language itself." Yet for this course, Jacob wants students to explore the technical, biological, and cultural impacts of augmented reality technologies. In addition, because this is a writing course, Jacob wants students to experiment with producing rhetorically effective digital overlays using still and moving images. The overall goal of the course then is to develop a greater understanding of augmented reality as a digital technology for experiencing reality and as a writing apparatus. In this sense, the augmented reality applications that students gain experience working with in Jacob's course are positioned as a new mode of reception and production.

To accomplish his course goals, Jacob carefully scaffolds learning in an impressive way that I would like to speak to in this letter. First off, students have to blog regularly in response to course readings, texts which range from Marshall McLuhan's *Medium is the Massage* to Alan Craig's *Understanding Augmented Reality* to NYTimes articles about cutting edge mobile apps to films in which augmented reality (AR) and virtual reality (VR) technologies have infiltrated contemporary society. Such readings are intended to help students understand "the changes underway within the human-technology relationship" and to introduce related themes such as avatars and digital identity, the perception of artificial intelligence/artificial life, bodies in digital space, and the narratology of augmented reality tours. The readings, however, are also intended to help students learn new concepts and theories that can help them grapple with these themes in critically informed ways. The blogs, then, are the first opportunity students have to begin thinking about AR technologies and to practice deploying theory to make sense of how such technologies are impacting society in various ways.

To push students ability in both these regards, Jacob has also created a series of formal assignments that I find particularly compelling. For their first major writing assignment, students perform a close analysis of a particular AR app that has already been invented and is in use in some way. Then students embark on a more substantial research project that demands inventive and creative thinking. For this latter assignment, students must write a critically informed and research-backed proposal for the development of an augmented reality application for a hypothetical institution or company. For instance, students can suggest developing an AR app for a historic site considering adding augmented tours, a company interested in using AR marketing strategies, or a museum invested in the digital art. While I appreciate the first assignment for its

focus on analysis, I really like this latter assignment because it pushes students to engage in speculative thinking, a mode of invention grounded in both visions for the future and the technological realities of the day. It also demands persuading readers why such invention would be worth of development, not only for the institution or company at hand but culture at large. What I also really appreciate is how these assignments build on one another to help students hone their ability to forward theoretically informed ideas about AR technologies and their social relevance.

Jacob's scaffolding of learning does not just take place in writing assignments. In asking students to engage in such analytical and speculative assignments, Jacob implements a series of effective pedagogical strategies for helping students develop and communicate their ideas. For instance, in preparing students for the app analysis paper discussed earlier, Jacob takes time in class for students to practice putting theory into action. In Chapter 5 of *Understanding Augmented Reality*, Jacob explains, Craig offers a basic taxonomy for analyzing augmented reality content. In groups, then, Jacob asks students to practice using various terms from the taxonomy to make claims about different apps (regarding gimmick vs. compelling content, conceptual vs. physical representation, interactivity vs. passivity, etc.). While such pedagogical move may seem simple, it is very useful, especially because in the following day of class, Jacob asks students to walk through a similar exercise regarding the app they have chosen to analyze for their app analysis paper. Especially in course such as ENC 1131, when students are often being asked to write about new media technologies they have never encountered in discourse that they have never encountered, writing a critically informed analysis can be very difficult. I appreciate Jacob's empathy for his students, his commitment to scaffolding, and his determination to help them succeed by implementing simple but effective pedagogical strategies.

I also want to say that teaching such lessons is not always the easiest task in that many of these composing lessons lack the excitement that other in class activities generate for students. Jacob, however, manages to make such writing lessons not only meaningful for his students but also engaging. On the day, I observed Jacob's teaching, for instance, Jacob wanted students to practice using concepts from Craig's taxonomy to make claims about their own chosen app of study. Jacob began this lesson in a smart way. He began by explaining the lesson's relevance for both the upcoming app analysis paper and the research AR app proposal they would begin working on in coming weeks. For their AR app proposal, Jacob explained, they will produce an annotated bibliography in which they have to summarize 8-10 secondary and primary sources and discuss how they are useful for their speculative proposals. The inclass activity they were working with today would help them not only make claims about the app in their object analysis paper but also interact with sources in their AR app proposal. Explaining the purposes of the day's writing lesson in such way was very clever in that students had two reasons to pay close attention to Jacob's teaching. Again, a simple pedagogical move, but a smart and effective one.

Besides his strong ability to scaffold learning, design compelling assignments, and integrate useful writing lessons, Jacob is a clear, professional, and effective instructor. I was particularly impressed with his delivery of the writing lesson spoken about above. For this activity on what Jacob calls "quote framing." Jacob created and delivered a powerpoint presentation in which he went over useful strategies for introducing quotes and engaging with sources on the page. Jacob then presented a slide with various Craig quotes and asked students to write a single paragraph in which they use one of the concepts from Craig's taxonomy (interactivity, abstract, realistic, registration, etc.) to make a coherent claim about their app. In discussing some of the students' paragraphs in class, Jacob identified strengths of their work to help identify what productive source engagement entailed. During this exercise, students worked diligently and listened carefully to Jacob, demonstrating to me a deeply held respect for him and his teaching.

While Jacob's teaching shows the signs of a strong teacher, in our post-discussion of his teaching, Jacob showed signs of what I deem the mark of an excellent teacher-the ability and willingness to self reflect. Jacob and I discussed what went well and could have been improved upon on in regard to that particular lesson. Yet, we also discussed larger issues such as facilitating class discussions, delivering well-timed mini-lessons on writing, and curricular development on the whole. Jacob's desire to improve his teaching is earnest; he is a teacher that wants to think through his pedagogy in careful and productive ways.

Overall, I think Jacob is a wonderful teacher. His teaching materials are innovative, engaging, and instructional, and as I discussed here, Jacob has a penchant for scaffolding learning in meaningful ways. I would trust Jacob to teach upper level courses and hope we give Jacob the opportunity to do so. I also think his innovative teaching is worthy of a teaching award and hope he will be seriously considered for this position.

Please let me know if you have any questions regarding Jacob's teaching.

Laurie Gries

Sample Syllabi

ENC 1101 Introduction to College Writing (fall 2016)

Course Description

ENC 1101 Introduction to College Writing examines the rhetorical and practical elements of writing effective arguments for contemporary academic audiences.

The first part of this course (Unit 1) will define argument for an academic audience. To foster our development as academic writers, we will establish a writing culture in which we learn how to analyze both our own and our peers' writing.

In the second part of the course (Units 2 and 3), we will explore various forms of analysis used in academic reasoning. In particular, each student will use a classification analysis to define or evaluate a culture that will be his or her focus for the rest of the course; and we will use a causal analysis to determine what brings about a problem the particular culture faces. In these units, we will apply our knowledge of rhetoric and persuasion to real-world issues revolving around the theme of writing for social change.

In the culminating section of the course (Unit 4), students will describe a significant problem and a reasonable solution. Applying all of the skills developed in the first parts of the course, students will put their ideas into action in such a way that moves an audience to act, not hypothetically, but in the real world and for a real audience

As we practice our argumentative skills through the theme of writing for social change, we will also improve our critical thinking through reading, writing, and discussion, and will attend to basic research skills, including documentation and avoiding plagiarism. Additionally, we will examine and practice academic conventions of word choice, sentence structure and variation, and paragraph formation.

Texts will include traditional sources such as a writing handbook, textbook, and reader, but we will also examine the arguments in other texts—in popular culture, advertisements, and websites.

Course Outcomes
By the end of ENC 1101, students will be able to

- plan, draft, revise, edit, and proofread forms of argumentative essays
- read, write, and think critically
- adapt writing to different audiences, purposes, and contexts
- use evidence to effectively support argumentative claims or theses
- write an organized, logical argument
- avoid plagiarism
- write coherent, cohesive, and clear paragraphs
- create direct, grammatically-correct sentences
- demonstrate a clear, graceful writing style

Required Texts

Kirszner, Laura and Stephen Mandell. *Practical Argument*. 2nd ed. Boston, Bedford/St. Martins, 2015. Print.

Hacker, Diane, Stephen Bernhardt, and Nancy Sommers. *Writer's Help*. 2nd ed. Boston, Bedford/St. Martins, 2015. (Online Text).

Major Assignments

Critical Response (600-900 words) In this paper, students will analyze how a particular essay tries to persuade its readers through the use of argumentative claims and evidence.	50 points
Evaluation Argument (900-1200 words) In this assignment, students will choose a problem (or trend) to investigate and will describe the problem in terms of what it faces or creates, using classification as a descriptive strategy. Attention to essay structure, the use of evidence, and logic will be especially important for this paper.	100 points
Causal Analysis (1200-1500 words) In the third paper, students will devise an argument that either traces what caused a problem or projects what potential impact/effect(s) a problem could have on society as a whole. If done successfully, students will have established a convincing line of logical reasoning that also attends to rhetorical subtleties.	200 points
Writing Self-Assessment (600-900 words, not including references) Looking back at the first three papers, students will analyze their progress in the course thus far. Specifically, students will identify areas of their writing that need work and describe a plan for improvement.	100 points
Proposal (1800-2100 words) For the final paper, students will consider a contemporary problem and argue (1) that the problem exits, (2) how to solve the problem, (3) that the solution is feasible, and (4) that particular benefits accrue to relevant stakeholders—paying particular attention to rhetorical scope, audience, and logical organization	400 points
In-Class Work and Homework (900 Words) Throughout the term, students will work in class and at home on activities that strengthen specific writing skills. These activities include quizzes, drafts, workshops, peer reviews, and reading responses. For peer reviews, a completed paper must be submitted; missed peer reviews will lower the final grade on the paper by 20%. The reading responses and other activities, assigned during class, will total 900 words or more.	150 points

Course Schedule

Unit 1: Argument, Rhetoric, and Academic Writing

Week 1

Tuesday

- Course and Syllabus
- Introductions all around
- Theme writing activity

Thursday

- Practical Argument (Hereafter "PA") Chapter 1: "The Core of an Argument"
- Read "Introduction", p. 19-25 Introduce Critical Response assignment
- PA Chapter 2: "Thinking and Reading Critically" (skip exercises)

Week 2

T

- Read Chapter 4: "Writing a Rhetorical Analysis" P. 89-106
- Complete the "Style, Punctuation, and Mechanics Diagnostic" on Writer's Help 2.0 (see Canvas announcements for instructions)

Th

- [Bring "Pokemon Go"](#) reading to class
- Practice responding to texts critically
- In class writing workshop
- Critical Response Due (Sunday morning, 7 AM)

Unit 2: Classification—Using Evaluation and Ethical Arguments

Week 3

T

- Introduce Evaluation Assignment
- PA Chapter 14: "Evaluation Arguments"

Th

- Read and bring a copy to class [The Coddling of the American Mind (The Atlantic)](#)

Week 4

T

- Topic and List of Criteria

- Evaluation Exercise

TH

- Style: Topic Sentences

- Paragraphs, Essay Structure,

- How to Write a Sentence Outline activity

Week 5

T

- Read Practical Argument (pgs. 22-23 and 250-251)

Th

- Conferences
- Evaluation Analysis Due (Sunday, 11:00 pm)

Unit 3: Discerning Logical Causes and Effects

Week 6

T

- Introduce Causal Argument Assignment
- PA Chapter 13: Causal Arguments

Th

- P. 137-147
- Complete Writer's Help 2.0 assignment on Coordination and Subordination

Week 7

T

- Read pgs. 114-120
- Activity on Types of Evidence in Causal Arguments

Th

- Bring in your topic(s) for the causal analysis assignment.
- Read pgs. 126-130, and pgs. 448-451 The Use of Facts in Arguments
- Activity on Causal Argument Organization and Sentence Structure

Week 8

T

- Read pgs. 15-17 and pgs. 94-95, Cohesion and Coherence

Th

- Bring in three printed and stapled copies of your causal argument paper for Peer Review
Causal Argument Due (Sunday, 11:59 pm 10/16)

Unit 4: Proposing Persuasive Solutions

Week 9

T

- Introduce Proposal Argument Assignment
- PA Chapter 15: Proposal Arguments

Th

- Writing mini-proposals in class challenge activity

Week 10

 T

- PA Chapter 15: Proposal Arguments, continued

Th

- Proposal Thesis Due
- Discuss Example Proposal
- Workshop: Audience Analysis and Drafting Outline
- Writing Self-Assessment Due (Sunday, 7 AM)

 Week 11

T

- PA, Chapter 9: Using Sources

Th

- Due: Audience Analysis and Sentence Outline
- Discuss the Problem Statement and Evaluate Examples
- Quotation/Summary/Paraphrase Exercise

Week 12

T

- Review Proposal Outline
- Discuss the Solution Section and Evaluate Examples

Th

- Due: Bring in 500 word problem statement (printed and anonymous)
- Solutions and Counter-Arguments

 Week 13

T

- Solution Statement (c. 600 words)

- Discuss Justifications

Th

- Presenting Proposals

Week 14

T

- Workshop

Th

- No Class November 24th (Thanksgiving)

Week 15

 T

- Due: Benefits Section (c. 600 words)

Th

- Introductions and Conclusions for proposals

Week 16

 T

- Presentations

Th

- No classes
- Proposal Argument Due Sunday, 12/11

ENG 1131 Writing Through Media: Augmented Reality (fall 2014, spring 2016)

Course Description
Compelling applications of augmented reality (AR) technology continue to surface within a variety of contexts: museums are integrating AR content into their displays, marketing campaigns are promoting AR in lieu of print or even web-based catalogs, and digital activists are leveraging AR to turn physical objects, texts, and locations into sites of critique. Writing Through Augmented Reality introduces students to the cultural, technical, and rhetorical characteristics of site-specific augmented reality applications, or AR applications that can only be experienced within the context of a specific physical location. Specifically, this course focuses on 1) the use of AR to provide supplementary information within a physical space and 2) the use of AR to subvert or critique aspects of a physical space. As such, the readings and assignments for this course focus not only on the social and cultural aspects of AR as an emerging medium, but also on the technical and rhetorical knowledge required to create our own site-specific AR applications.

All of the assignments for this class will operate under a project-based learning model: students will spend the semester designing, writing, testing, and promoting a site-specific augmented reality application to be used within an area in or around the UF campus. Among other assignments, students will write emails to potential site contacts, craft project proposals, design posters and other promotional materials, and maintain a progress blog. Course screening times will be used to scaffold students' technical knowledge of AR software and hardware so that they can create rhetorically compelling mobile AR applications. No prior coding or software experience is required; however, students should display a sense self-motivated interest in developing their abilities to learn and operate new technologies.

Course Objectives
In ENG 1131 Writing through Augmented Reality, students will learn to:

- Analyze the rhetorical characteristics of augmented reality applications
- Create and design rhetorically compelling multimedia content for augmented reality applications
- Write a researched critique of a cultural or social phenomenon connected to a specific place, text, or object
- Collaborate in groups to create multimedia augmented reality content

Course Structure
The screening times (Wednesday nights from 7:20-10:10) will be used primarily to learn how to use augmented reality and video editing software. We will also use this time to workshop major assignments and multimodal projects. Attendance during screening times is required. Typically, each workshop will have 1-3 learning goals that students' must demonstrate before the workshop's end. These learning goals could be demonstrating anything from specific technical skills to progress on your final project. I will cover the learning goals at the beginning of each workshop and students are responsible for working independently (or in groups) until each goal is complete. If you finish before other students and/or before the end of the workshop, I will

either assign you additional tasks (not busywork) or ask you to help your peers.

Required Texts/Software

- Craig, Alan B. *Understanding Augmented Reality: Concepts and Applications*. Waltham: Morgan Kaufmann, 2013.
- Unity 3D (Personal Edition). https://unity3d.com/get-unity
- Account with Aurasma https://studio.aurasma.com/home

Major Assignments

Blog posts, 250 words each Students will be expected to maintain a weekly progress blog due by Thursday, 9am of each week. Students will be required to read and respond to at least two other students' blog posts before Friday's class.	150 points
Annotated Bibliography Write a fifty word annotation for 6-8 sources that you will for your AR Criticism research paper. Each annotation should contain (at the very least) 1) a brief summary of the source and 2) an explanation of how the source fits into your overall argument (e.g., difference from other sources, potential counter-argument, etc.).	100 points
Augmented reality criticism research paper, 1500 words This paper provides students with a well-researched foundation for completing the augmented reality criticism project. Students will write an essay investigating the ethical discrepancies between the hidden actions and public rhetoric of a company, organization, or social/cultural phenomenon. For instance, students might choose to write about the fast food chain McDonald's, focusing on how the company ignores its complicity in the childhood obesity epidemic in the United States. To narrow the scope of their topics, students must choose a specific public entity AND a specific ethical discrepancy to research.	200 points
Augmented Reality Criticism Project For this project, students will isolate a particular company, organization, individual, event, or social/cultural phenomenon and create an augmented reality critique using Aurasma that re-purposes the overt rhetorical message of any images, texts, places, or objects associated with it. Students will extend their work from the research paper into this assignment by adapting their written work into a multimodal format. The word count for this assignment can be fulfilled through hyperlinked text and/or audio overlays.	200 points
Site-Specific AR application proposal Students will write a researched argument proposing a specific location (park, museum, historic district, etc.) to augment in or around UF's campus. The proposal should describe 1) why this location is ideal for a site-specific AR application, 2) the kinds of overlays and content that will be used at the	100 points

location, 3) the kind of background research and technical knowledge required to carry out this proposal. Students will present their proposals formally to the class during one of our workshop times along with a short Prezi. The class will place votes to determine which proposal(s) will be accepted for the final project.

Site-Specific AR Application Project	250

Students will work on a collaborative, class-wide project to create a mobile augmented reality tour for a location in or around Gainesville, FL. Each student will be responsible for producing augmentations and application content for a yet-to-be-determined number of trigger images at the location. For each of their trigger images, students will create: 1) one video overlay, 2) one audio-visual overlay, and 3) an about page. Students will use Vuforia augmented reality plug-in for Unity to create the augmentations for this assignment. Students should split the word count evenly among the three modalities in this project (video, audio, and text).

Course Schedule

Unit 1: Augmented Reality Interventions

Week One

W

- Read syllabus and assignment guidelines on Canvas.
- Workshop: view augmented reality demo videos, test AR applications, explore Aurasma interface and online creation studio

F

- Read: Craig Chapter 1: "What is Augmented Reality?"
- Class prep: Research how augmented reality technology is being used in your discipline/major. If it's not, consider ways that it could be used in your discipline/major.

Week Two

M

- Watch: "Crop-Cropping Augmented Reality Intervention" https://vimeo.com/67504340
- Read: "New walk-in comic book uses augmented reality to show sexual assualt survivors as heroes" http://mashable.com/2015/05/07/priyas-shakti/#UbBmv6UwQsqb
- Explore: http://www.hologramasporlalibertad.org/en.html#home
- Class Prep: Think about this question as you read/view: what are some other ways that augmented reality technology be used to spur social change?
- Workshop: Create Aurasma account, upload image and video overlays, create image with alpha background

W

- Read: "Augmented Reality Activism" Mark Skwarek
- Explore: Mark Skwarek's website http://www.markskwarek.com/
- First blog post due Thursday, Jan. 9th by 9am. Two responses to other student posts due before Friday's class. This is a weekly assignment due every Thursday by 9am so I will not repeat it throughout the rest of the schedule. You can find prompts for each blog posts on Canvas.

F

- Read: Craig Chapter 2: "AR Concepts"
- Discuss blog posts

Week Three

M

- Holiday, no class

W

- Read: "Googlepedia: Turning Information Behaviors into Research Skills" Randall McClure
- Explore: Manifest.AR website https://manifestarblog.wordpress.com/
- Workshop: narrowing topics, online research

F

- One on one conferences

Week Four

M

- Annotations Workshop

W

- Due: Annotated Bibliography
- Workshop: Aurasma action functionality, linking overlays

F

- Read: "Annoying Ways Students Use Sources" Kyle Stedman

Week Five

M

- Craig Chapter 5: "Content is Key"

W

- Peer review: Augmented Reality Criticism Research paper. Bring two printed and stapled copies to class.
- Workshop: Creating image slideshows with audio background (Movie Maker and iMovie)

F

- Due: Augmented Reality Criticism Research Paper
- Cynthia Selfe "Thinking about Multimodality"

Unit 2: Writing through AR

Week Six

M

- Augmented Reality Law, Chapter 5: Intellectual Property, Brian Wassom
- Class prep: Can a trademarked/copyrighted image be "augmented" by anyone? Should the copyright owner maintain exclusive rights to augmented their image(s)?

W

- "All the World's a Link" John Tinnell
- Workshop: Locating and editing trigger images for the AR Criticism project

F

- Blog discussion

Week Seven

M

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

W

- Craig, Chapter 7 "Mobile Augmented Reality"
-
- Workshop: Work on AR Criticism project

F

- Blog discussion

Week Eight

M

- Due: Augmented Reality Criticism Project
- Project showcase

W

- Introduce Site-Specific AR proposal assignment
- Workshop: Introduction to Prezi, work on proposals

F

- Blog discussion

Week Nine

- (Spring Break)

Week Ten

M

- Proposals workshop

W

- Due: Site-Specific Application Proposal
-
- Workshop: Proposal presentations

F

- Blog discussion/proposal voting
- Introduce Site-Specific AR application project

Week Eleven

M

- Read: "An Introduction to Augmented Reality Development with Unity" Jacob Greene
- Class prep: Follow the instructions in the tutorial for downloading and installing Unity on your laptop

W

- Craig Chapter 8 "Augmented Reality Applications"
- Explore: https://www.qualcomm.com/products/vuforia
- Class prep: What was the most compelling application of AR that you found on the Vuforia website?

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

F

- Blog discussion

Week Twelve

M

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

W

- Nathan Shafer "Augmented Wilderness"
- Workshop: video and audio editing, linking scenes in Unity

F

- Blog discussion

Week Thirteen

M

- Workshop and finalize content for Wednesday filming/audio recording

W

- Workshop: Finish filming, work on editing raw video and audio content

F

- blog discussion
- workshop in groups

Week Fourteen

M

- Project time line assessment meetings with instructor
- Class Prep: Create a checklist of things that still need to be completed for your group.

W

- NO CLASS

F

- NO CLASS

Week Fifteen

M

- In class review of multimedia content

W

- In class review of multimedia overlay content
- Workshop: Revise media content, work in groups to complete remainder of project

F

- Due: Group contribution to site-specific AR application project

Week Sixteen

M

- Application usability testing on site

W

- Mobile app revisions/course evaluations

ENC 1145 Writing about Screens (spring 2015)

Course Description

ENC 1145 Writing about Screens focuses on the role of the "screen" as a major actor within the rhetorical complexity of 21st century writing.. Drawing from technology, digital rhetoric, and media theorists, students will analyze the role of a variety of digital technologies within our culture, including augmented/virtual reality, natural/kinetic user interfaces, and mobile/ubiquitous computing, among others. In addition to these "inside" components of screens (software, apps, websites, etc.) students will also focus on their "outside" effects by looking at the biological and social impact of mobile computing on areas such as the human brain, education, foreign labor, journalism, protests, and political revolutions.

Course assignments focus on enhancing students' ability to craft rhetorically effective writing in a variety of new media genres, including tweets, vines, videos, facebook posts, memes, infographics, and blogs, among others. In doing so, students will not only gain greater acuity in operating within a variety of rhetorical modes and genres, but also a more nuanced understanding of the strategic, dispersed nature of digital writing.

Course Outcomes

By the end of the course, students enrolled in ENC 1145 should be able to:
- Identify different aspects of society that are being (or will be) affected by digital media
- Compose with rhetorical awareness within a variety of new media genres
- Find, evaluate, and incorporate sources from a variety of online databases in response to an original research question

Access and Accounts

Use this wiki to access the course schedule, readings, and assignment descriptions. However, all of your grades will be accessible through UFs e-learning site on Canvas. Most assignments will be submitted via Blogger (either directly or through links). Create (or use an already existing) accounts for the following:
- Google or gmail account (for Google docs)
- Blogger (included with your Google account)
- YouTube
- Twitter
- Facebook

Major Assignments

Blog Posts, 350 words each	150 points

Blogging continues to grow as a popular cultural medium for both writers and readers. Although it is often disparaged as an informal medium rife with personal indulgence and sloppy writing, a blog can be a useful tool for regularly connecting and interacting with a more specific audience. For this class, we will be using Blogger primarily to explore and hone ideas from class readings and multimedia texts. All blog posts will be written in response to specific prompts listed on the schedule and readings page and are due on the date under which they are listed.

I expect your blog posts to be concise yet compelling. Do not waste your reader's time by making the same point across three different sentences or saying something in 50 words that could have been said in 15. In addition, be sure to integrate some kind of multimedia functionality (hyperlinks, videos, and images) into each of your blog posts to create more compelling content; do not insert media just for its own sake. Use multimedia to support evidence for your arguments, illustrate a point more clearly, engage your reader, etc. Label your blog post with a clear, engaging, and "clickable" title. Before you write your first blog post, read the chapter from *Writing for the Internet* on blogging.

Online Technology Article, 1000 words	150 points

Write an online tech article (on your blogger site) of at least 1000 words evaluating the potential of an unreleased and/or fictional screen-based technology. This could be a new physical device; a new kind of software or operating system; or even a technology from a movie, book, or television show. For example, you might provide a brief overview of Intel's new Real Sense technology and use the product information from the product website to critically evaluate the claims that Intel makes about its potential to revolutionize our everyday interactions with the desktop computer interface.

As you speculate on the future potential of your technology, be sure to explain the reasoning behind your evaluations. Consider the following questions as you formulate your response:

- What social and cultural conditions guarantee that this technology will (or will not) become integrated into our everyday lives?
- Is this technology merely a gimmick? If so, why? What is a gimmick?
- Can you think of any past technologies which faced criticism yet still became integrated into society? Conversely, are there any past technologies that did not live up to the hype surrounding them? Use these examples to support your evaluation.

Using the readings below as general models for your own article. Follow the style guidelines presented here and here. In addition, here is an article from Slate that demonstrates effective hyperlinking.

- Matt Novak- "Time after Time: 70 Years of Broken Smartwatch Dreams"
- Molly McHugh- "Facebook Might Add the Dislike Button"
- Stuart Dredge- "Dekko Wants to Take Augmented Reality Beyond a 'Marketing Gimmick'"
- Ian Bogost- "The Cathedral of Computation" (take note of Bogost's simple yet engaging introduction)
- Douglas Quenqua- "Is E-Reading to Your Toddler Story Time or Screen Time?" (Notice how this article inserts images at key rhetorical moments in the article)

Live Tweets   100 points

The purpose of this assignment is to practice the rhetorical style of one of the most popular new media genres of the twenty first century: Twitter. In order to do so, you must attend and live-tweet a public event related to your major. If you are having trouble finding an event, ask some professors from your department if there are any upcoming events at the university they would recommend. If you do not know any of the professors from your field/major, this would be a great opportunity to establish a professional relationship with one of them and share your own passion/interest for your field of study.

If you have access to a live video and audio stream of the event, then you do not have to be physically present at the event location. Make sure that you give yourself ample time to find an appropriate event before the assignment due date. You will be required to turn in a flyer or link to a website in order to verify your event. Be sure to use the #hashtag associated with your event so that other attendees can see your tweets.

Regarding the content of your tweets, make sure that your style not only utilizes the medium you are working with (pictures, links, etc.) but also aligns with the rhetorical style of the other event attendees. For example, if you are at a sporting event or performance of some kind, you might want to include more pictures than if you were merely watching a lecture, in which you might include more tweets with relevant links to the speaker's presentation. It might be wise to wait a few minutes prior to tweeting so that you can gauge the kind of tweets circulating about your event. Remember, one of the key rhetorical features of Twitter is the re-tweet function, so be sure to craft your tweets with circulation in mind. Although I do not have a specific number of tweets that you need to compose during your event, you should tweet around every 3-5 minutes for at least one hour of your event. This would put your total tweets somewhere around 12-15. However, do not send out all of your tweets in a short window of time; spread them out.

Annotated Bibliography   100 points

Write annotations in MLA or APA format for at least 6 sources which will be used in your Screen Story assignment. In addition, post links to at least 4 videos you hope to use as models for your own video. Write an annotation for each video explaining how it will inform your own. Include a short (250 word) abstract describing your video. Post your annotations and abstract to Blogger.

Your annotations should include the following:
- A brief summary of the source
- How the source relates to your own project
- How the source differs from your other sources
- 3 useful quotes

Screen Story   200 points

Create a 3-5 minute YouTube video that depicts the fictionalized journey of an electronic screen (phone, television, laptop, etc.) as it impacts a particular sector of society. Examples can be drawn from different sections of the course and include education, the news media, electronic waste, childhood development, social interaction, among many others. Although it is not required, I would encourage you to choose a sector of society that is related to your field of study (e.g. medicine, business,sports management, etc.).

For instance, if you created your screen story around the issue of e-waste, you might trace the manufacturing, distribution, advertising/marketing process of a device you use on a daily basis (such as your phone). You would need to gather research related to the materials (minerals, components, etc.) within the device and note the conditions under which it was produced. You might also include an ending that shows the "death" (recycled, etc.) of the device. As another example, if your sector of society was "education," you might follow a day in the life of a typical student as you portray sources from your bibliography which discuss changes within education brought about by the internet, computers, etc. to the everyday life of students and the future changes they might bring.

In either case, you need to creatively integrate your annotated bibliography sources into your video in some way. You can do this through text, narration, or some other means. However, because the ultimate goal of this assignment is to put your videos into circulation, your video should still contain compelling and rhetorically effective content and not merely list a series of disconnected facts and statistics from your research. Let your video annotations inform the style and structure of your own video and critically consider appropriate rhetorical strategies for the audience you are attempting to reach (e.g. students, general public, sports fans, etc.). Consult the Screen Story Rationale assignment before you plan and create your video.

The form of your video will depend upon the particular discourse community in which you will be attempting to circulate it. For example, if you were

focusing on education, you might consider how your video will relate to both parents and students, and perhaps even narrow your scope by grade level to focus on elementary and preschool education. In creating your content, utilize the expansive rhetorical options available within this medium (audio, still images, moving, images) in order to create a compelling video. Feel free to use original footage, images, sound and/or media collected online. However, if you are using copyrighted material, make sure it aligns with YouTube's fair use policy. Other information about using non-original footage in online videos can be found at the Center for Media and Social Impact. You can also search Creative Commons for non-restricted images and video.

Learning how to craft effective search queries in a variety of databases is one of the most important (and undervalued) writing skills of the digital age. Although we will only be covering some basic technical knowledge necessary to make your video, do not let this discourage you from incorporating other techniques or skills you learn on your own from other video tutorials. As you create your video, think first about what it is that you want to do (add a title, crop a video, add subtitles, etc.) and then search online for tutorials that explain how to do it. This is a much more efficient method than emailing me with your question (which I would simply Google anyway) or waiting until class to ask me. For specific questions, Google and YouTube are really helpful; however, if you are wanting to do more advanced techniques and/or just want an overall introduction to your editing software, I would recommend Lynda.com, a site available for free through UF that I have found extremely useful for my own multimedia projects. Whenever searching online for a particular thing that you want to do, be sure to include the software name in all of your search queries (e.g. "create credits in Adobe Premiere").

If you are stuck for ideas about how to make your video, browse the Issues page of The JUMP (Journal of Undergraduate Multimedia Projects). I would also encourage you to consider submitting your video to The JUMP at the end of the semester.

Screen Story Rhetorical Rational	150 points

Write a detailed blog post explaining your rationale behind the various rhetorical choices you made in creating your video. This assignment should incorporate specific screen shots from your video explaining why you chose certain images, placed text in certain places, and/or chose to present your research via narration, text, etc. Also include links to videos from your bibliography or elsewhere that informed your own. Feel free to organize your blog post in the way that makes the most sense to you; however, it should cover all of the main parts of your video. If you are not sure how to organize it, simply walk the reader through the different parts from beginning to end.

In addition, keep the following questions in mind throughout the video creation process so that you can form coherent responses to each for this assignment.

- Why did you choose to portray your narrative in a primarily textual, image, or auditory mode?
- How did your audience for this video inform your rhetorical choices?
- What is the tone of your video and how did you decide on it (humorous, serious, accusatory, etc.)?
- What elements of your video do you believe are most responsible for conveying this tone?
- Are there sections in your video that did not turn out how you envisioned them? If so, why not?

Crafting Viral Links   150 points

Using a variety of viral new media genres, promote your video on social media through teaser links, tweets, vines, etc. On a spreadsheet, note the date, time, and content of your posts along with the number of favorites, retweets, shares that they received. At minimum, you should have:

- 5 instagram posts
- 5 Facebook posts
- 10 tweets

Because circulation is so contingent upon the number of followers that you have, you will need to do some work prior to this assignment in creating connections with people who might be interested in your video. Feel free to use your personal social media accounts and circulate your video among friends and family; however, you can certainly create new accounts for each if you don't wish to use these.

Helpful Links

Writing Twitter and Facebook Headlines

15 Engaging Facebook Post Examples

Resources

Eesel.ly Infographic editor

Vengage Infographic editor

Visualization Tools

Meme Creator

Course Schedule

Unit 1: Screens of Futures Past

Week One

W

- Introduction and Syllabus

F

- Sherry Turkle- "Are we connected but alone?"
- Charles Yu-"Happiness is a Warm iPhone"
- Homework: Make a bulleted list of the most interesting ideas from each piece. These could be a summary of an idea, a quote, or an example/illustration.

Week Two

M

- Matt Novak, Paleofuture- "Time after time: 70 years of broken smartwatch dreams"
- Matt Novak, Paleofuture- "A Brief History of Tomorrow's High Tech Living Room"
- Bryan Bishop- "From gimmick to main attraction: Virtual Reality is Coming to Hollywood"
- Blog Post: Post a link to an emerging screen based technology (app, software, device, etc.) and analyze whether or not you think it has the potential of becoming useful or is simply a gimmick. Explain the reasoning behind your decision. Use the readings above as guides for constructing your blog post. (Make sure to read over the blog post assignment instructions before writing. Also, email me a link to your blogger site once it has been created).

W

- "How to Write Successfully for the Web"
- "Writing Hyperlinks: Salient, Descriptive"

F

- Marshall, McLuhan, "Television"
- Blog Post: Marshall McLuhan, a canonical media theorist, wrote *Understanding Media: The Extensions of Man* in 1964. Based on the readings we have done so far and your own thoughts on the status of contemporary culture, would you say that his predictions concerning the impact of television are accurate? In composing your blog post, consider how the television (as a material device as well as its content) has changed over the last fifty years. Use quotes from the text in writing your response.

Unit 2: Digital Attention

Week Three

M

- NO CLASS

W

- Nicholas Carr-"The Juggler's Brain" from *The Shallows: What the Internet is Doing to Our Brains*
- Douglas Quenqua- "Is e-reading to your toddler story time or screen time?"
- Homework: Do you believe that your cognitive abilities have been negatively affected by digital technology (social media, video streaming, hyperlinked content, etc.) in the manner described by Nicholas Carr? Free write in response to this question.

F

- Writing Workshop

Week Four

M

- DUE: ONLINE TECH ARTICLE
- Live Tweeting practice

W

- Wendy Austin- "Text Messaging: Rhetoric in a New Keypad"
- Farhad Manjoo-"Twitter's Digital Body Language"
- Composing Twitter Stories: Norm Macdonald and R.L. Stine

F

- Homework: Listen to this podcast below in preparation for in class twitter debate. Check the course website to see if you will be arguing for or against online education. As you are listening, take note of any interesting quotes, facts, and/or counter arguments. Be sure to follow your classmates so you can view their tweets during our class debate. Feel free to gather other evidence from elsewhere. I think we will follow a style similar to the one described in this journalism class at the University of New Mexico, but instead of two debaters we will have teams tweeting responses to the questions.

Week Five

M

- [Sugata Mitra: The Child-Driven Education](#)
- [Matthew Yglesias- "Giving Poor Kids Computers Does Nothing"](#)
- Homework: What is the determining factor in "Child-Driven Education?" Why does giving a students a computer to learn on his/her own work in some cases and not others? Free write in response to the previous questions.

Unit 3: Screened from View

W

- LIVE TWEETS DUE-(If your event is after this date, you must send me a link by today. It should be at least before the end of March).
- [Ifixit.org/e-waste](#)
- [Ifixit.org/manufacturing](#)
- *Residual Media*- "Out with the Trash: On the Future of New Media"
- Homework: Create a rough timeline of all of the electronics you have ever owned. Then, to the best of your knowledge, make a brief note by each one describing the context of its acquisition (i.e. why you got it.). The notes can be as short or as long as you would like them to be (e.g. "graduation present from parents").

F

- NO CLASS

Week Six

M

- [Podcast- "Is the internet closing our minds politically?"](#)
- [Pew Center- "What Facebook and Twitter mean for news"](#)
- Homework: Search for a recent news story trending on twitter, list the first ten tweets that show up, and write about any differences in the way this story is framed within the tweets.

W

- [2013 DoGooder award winners](#)
- [2012 DoGooder award winners](#)
- Blog post: Analyze the rhetorical effectiveness of one of the above award winning non-profit videos. Look through the playlists and find a video that you believe is persuasive and compelling in the way that it presents its argument through this medium. Consider the following questions in your post:

- What kind of tone is the video trying to set? Is this tone appropriate for the subject matter of the video and the audience to which it is directed?
- How does the video communicate this tone through the video's style and organization (e.g. editing, music, text, rhythm, etc.)?
- What aspects of this video might you try to incorporate into your own video?

F

- In class work on Screen Story topics

Week Seven

M

- Online Technology Article Revisions Due by midnight
- Workshop searching for primary and secondary sources

W

Read the article and watch the video below in preparation for our in class discussion in response to this question: "What makes a video go viral?" Take informal notes in your in class work and homework google doc.

- Mat Honan, "Inside the Buzz-Fueled Media Startups Battling for Your Attention"
- Kevin Allocca- "Why videos go viral"

F

- One on one conferences

Week Eight

M

- Video editing software workshop

W

- Video editing workshop, adding text and image overlays

F

- DIY video production (green screen techniques, recording voice over)

Week Nine

- Spring Break

Week Ten

M

- Video Workshop

W

- Peer review Screen Story videos

F

- FIRST DRAFT OF SCREEN STORY DUE

Week Eleven

M

- In class work on screen story revisions

W

- No class (away at conference)

F

- No class (away at conference)

Unit 4: Viral Media and Circulation

Week Twelve

M

- Introduce Viral Link assignment
- "How to be a Twitter Celebrity"
- Homework: Using your twitter and facebook accounts, begin following organizations and individuals related to the sector of society you focused on in your screen story and start posting pertinent content in order to gain followers of your own. Free write about how you used the advice in the articles in attracting a social media audience.

W

- Ridolfo and DeVoss- "Composing for Recomposition" (Read "intro" and "velocity" only)
- Gizmodo Infograph- "What exactly is a meme"

F

- Bring video and draft of rhetorical rationale
- In class workshop on rhetorical rationale assignment

Week Thirteen

M

- SCREEN STORY AND RHETORICAL RATIONALE DUE

W

- In class screenings

F

- [Jay Baer- "The 6 Dangerous Fallacies of Social Media"](#)
- [John Rampton- "Why Most Social Media Strategies Fail"](#)
- [Heike Young- "The 30 Most Brilliant Social Media Campaigns of 2014 (So Far)"](#)
- Blog post: Using the three articles above, write a blog post distilling the most useful advice for a reader interested in creating compelling social media content.

Week Fourteen

M

- Workshop Screen Story revisions

W

- ["11 Ways to Promote Your Brand or Product through Vine"](#)
- ["6 Ways to Use Vine Videos to Promote Your Film"](#)
- ["How to tell a compelling story in a six second video"](#)
- Homework: Use at least two pieces of advice from the above articles to create two Vines promoting your Screen Story video. Be sure to check out the "Helpful Links" section of the Viral Links assignment.

F

- Viral links/Screen Story revisions workshop

Week Fifteen

M

- Workshop
- Screen Story Revisions Due (upload video to YouTube and email me another link. Bring in a backup on a thumb drive.)

W

- Individual conferences

F:

- Individual conferences

Week Sixteen

M

- Viral links assignment due
- Present results

W

- Viral links presentations cont'd
- Course evaluations

ENC 3310 Advanced Exposition: Writing with Sound (spring 2017, summer 2017)

Course Description

We use expository writing techniques on a daily basis: we compare and contrast different ideas, we link causes to effects, and we describe problems and offer solutions. Such organizational choices are rhetorical; we choose certain expository frameworks over others in order to persuade our audiences to view a situation or concept in a particular way.

However, the media and genres of expository writing are beginning to evolve alongside new digital technologies such as smartphones and tablets. As such, this course explores the impact of "aural media" —podcasts, location-based audio tours, etc.—on expository writing. Course readings (and listenings) discuss the rhetorical affordances of aural media while at the same time serving as models of effective exposition. Course assignments provide students with opportunities to demonstrate expository writing techniques through both print and aural media.

Course Materials

- Casagrande, June. *It was the best of sentences it was the worst of sentences*. Ten Speed Press. 2010.
- Abel, Jessica. *Out on the Wire: The Storytelling Secrets of the New Masters of Radio*
- External USB condenser microphone: Feel free to purchase any kind of condenser microphone you want, but you will need one for the digital assignments in this class. Do not rely on your built-in laptop/computer/smartphone microphone. Amazon has quite a few for sale under $50. Just read the reviews to make sure you're getting a good deal. Here are a couple of options:
  - Samson Portable Mic
  - Blue Mic
  - CAD U37 (This is the one I have, and it works quite well.)

Digital Resources

Audio Editing and Recording
- Audacity Download
- Getting Started with Audacity
- Audacity Tutorials
- Free Audio Websites
- Found Sounds - Archiving Field Recordings
- Podcasting On a Budget
- Podcasting through Wordpress
- Create an RSS Feed through SoundCloud to Submit to Podcast Apps
- Where to Submit your Podcast
- TapeACall
- DIY Mini Sound Booth

Free Music and Sound Effects

Before downloading any background music or sound FX for your projects, make sure that you check the licensing agreement on the website. Some of these require that you give attribution to the website/musician in your podcast. If you are unsure if you are allowed to use an audio track, feel free to shoot me an email and we can look at it together. Most of the audio tracks on the websites below are available for use for non-commercial projects via a CC (Creative Commons) license.

- Bensound.com
- Freemusicarchive.org
- newgrounds.com/audio
- Soundshiva.net
- Midnight Cassette System
- Derek R. Audette
- Soundjig.com
- Royaltyfreemusic.com
- YouTube Audio Library
- Mobygratis.com
- Pacdv.com
- Freesound.org

Podcasts

We will be listening to a lot of podcasts in this class. If you are not already an active podcast listener, I would strongly encourage you to search around for some podcasts that interest you. If you have an Apple device, you can download the "podcast" app. For Android, I would recommend a cheap app like "Pocketcasts" for organizing your podcasts. Although we will be listening to a lot of podcast episodes, it is good to have a few podcasts that you listen to on a more regular basis. This will help you understand the genre characteristics of podcasting and how different podcasters organize their shows. If you're having trouble finding podcasts to follow, here are a few of my favorites:

- Radiolab
- Planet Money
- Reply All
- Surprisingly Awesome
- On The Media
- Song Exploder
- 99% Invisible
- Science Vs.
- This American Life
- Code Switch

Lecture Slides

- [Why Aural Media?](#)
- [Roland Barthes](#)
- [How to Analyze a Podcast](#),
- [What is Rhetoric?](#)
- [Podcasting Primer](#)
- [Making Audio Stories](#)
- [Podcasting: Planning and Scripting](#)
- [Podcasting Resources](#)
- [Using Audio to (Re)write a Space](#)

Course Outcomes

By the end of the course, students enrolled in ENC 3310 should be able to:

- Identify expository writing techniques in print and aural media
- Analyze the genres of podcasting
- Write and produce a podcast episode
- Write in a variety of expository styles
- Adapt writing for different genres of sound-based media
- Critique and revise audio texts

Major Assignments

Podcast Analysis, 1500 words Students will subscribe to one of the podcasts listed on the the podcast analysis [detailed assignment description](#) and write an essay analyzing how the podcaster(s) uses audio to tell a story, explore an idea, provide information, and/or to persuade an audience. Your analysis can either be about a particular episode of the podcast or a technique you have observed throughout several different episodes. **Extra Credit**: Create your analysis as a recorded audio essay along with clips from the podcast(s) you are analyzing.	200 points
Podcast Proposal, 1000 words Students will write a proposal for a podcast of their choosing. The proposal should include 1) a title, logo, and tagline for the podcast, 2) a survey of similar podcasts in your topic area and how your podcast is different, 3) a brief overview of the podcast including description of its format and ideas for specific episodes.	150 points
Podcasting, 1500 words Students will create four episodes of a podcast related to a topic of their choosing. Although students can make their podcast about any topic, each	400 points (100 per episode)

episode will follow a different format based on that week's lesson: narrative, voxpop, and interview. For the final episode, students can use any format or combination of formats.

Discussion Posts	150 points

Students will write discussion posts through Canvas. Each post must be at least 300 words. We will have six posts in total, one for each week. Each post is due before class on Wednesday of each week. At the beginning of each week, I will post links to several exemplary podcasts that will serve as models. You need to listen to at least one episode from each weekly list. For each discussion post, you should describe a specific technique used by the podcaster. For instance, you might describe how the podcaster uses music to create tone shifts, or you might describe the podcaster's unique style of interviewing. It can be about anything, as long as it is 1) specific and 2) explains WHY the podcaster is doing it.

Discussion Leader	100 points

Students will work in groups to lead a class discussion for the day's reading/listening. Each student signed up for that day should come prepared with 2-3 engaging questions about the day's texts. To see instructions and examples of effective discussion leading techniques and sample questions, check out this guide I wrote up. with Students must also select a short multimedia supplement (e.g. song, YouTube video, podcast, interview, etc.) that goes along with the reading/listening. Select a discussion date here before Tuesday, 6/27.

Course Schedule

Anything marked as "listen," "watch," or "read" is due before class. Anything marked "in-class" is optional material that you can review before class.

At the beginning of each week, I will post links to podcasts that serve as exemplary models of effective podcasts and/or the particular podcasting format we are focusing on that week (e.g. conducting interviews). Before Wednesday of each week, you need to listen to at least one episode from any of the podcasts listed. Feel free to look for different episodes than the ones I listed.

Unit 1 - Podcasting Primer

Week 1 podcast list

- [Science vs., "Fracking"](#)
- [Planet Money, "Open Office"](#)
- [Serial, "The Alibi"](#)

M

- Read: Syllabus, major assignment descriptions
- Listen: [Bill McKibben, "The Pen is Easier Than the Mic"](#)
- In-Class:
  - Syllabus overview
  - [Why Aural Media?](#)
  - [99% Invisible, The Sizzle](#)
  - Find podcasts to follow

T

- Listen:
  - [S-Town, Chapter 1](#)
  - [Howsound Story Structure](#)
- In-Class:
  - [HowSound, "Subjective Reporting"](#)
  - Mapping S-Town

W

- Read: ["What makes podcasts so addictive and pleasurable?"](#)
- Listen:

- HowSound, "On Your Mark. Get Set. Start Your Story."
- "Introducing Crimetown" (Just the beginning)
- Planet Money, "The Bank War" (Just the beginning)
- In-Class: Discussion

Th

- Read: Podcasting Basics, Part 2
- In-class: Audio workshop (Bring in condenser mic)
  - Downloading software
  - Setting up recording environment
  - importing/exporting files
  - Basic audio editing

F

- DUE: Podcast analysis
- In-class:
  - Introduce podcasting assignment
  - Brainstorm ideas
  - How to report on an issue

Unit 2 - Planning a Podcast

Week 2 podcast list

- Radiolab, "Making the Hippo Dance"
- 99% Invisible, "Mojave Phone Booth"
- Startup, "How Not to Pitch to a Billionaire"

M

- Listen: Audio Rhetorics, Ep. 1 "What's an Audio Rhetoric?"
- In-class: Using copyright free sounds

T

- No Class, Fourth of July

W

- Read: "Out on the Wire" (selections)
- Listen:
    - [Howsound, "How not to write for Radio"](#)
    -
- In-class: [Radiolab, "Finding Emilie"](#)

Th

- Listen: [Howsound, "Sound Matters"](#)
- In-class
    - Audio workshop
    - Layering audio
    - Adding effects
    - Create Sound Effects Story

F

- DUE BY START OF CLASS: Podcast Proposal
- In-class: Peer-review proposals

Unit 3 - Narrating Podcasts

Week 3 podcast list

- [The Memory Palace, "After Party"](#)
- [Here Be Monsters, "Do Crickets Sing Hymns?"](#)
- [Twenty-Thousand Hertz, "8-bit Sounds"](#)

M

- Read/Listen:
    - [Jonathan Menjivar, "Using Music"](#)
    - [Evergreen Cemetery Audio Tour](#) (Just listen to one)
- In-class: Remake cemetery audio tour

T

- Read: Frank D'Angelo, "The Rhetoric of Ekphrasis"
- Listen: [Howsound, "Show don't tell"](#)
- In-class:
    - [Ekphrasis](#)
    - Ekphrasis activity

W

- DUE BY START OF CLASS: Detailed script
- In-class: Workshop scripts/audio

Th

- DUE BY START OF CLASS: Narrated portion of podcast
- In-class: Audio Workshop
    - Sound effects
    - Using music
    - Editing podcast episodes

F

- DUE ONE HOUR BEFORE CLASS: Podcast episode #1 - Final

Unit 4 - Audio Verité

Week 4 podcast list

- More Perfect, "Cruel and Unusual
- Out of the Blocks, "3300 Greenmount"

M

- Listen: HowSound, "Doorstepping"
- In-class:
    - Voxpop Video
    - "Talking to Strangers"
    - Voxpop workshop/planning

T

- Listen:
    - Reply All, "Storming the Castle"
    - Howsound,"The Ethics of Trespassing and Secret Recording"
- In-class: *Shut up Little Man!*

W

- DUE BY START OF CLASS: Raw audio of voxpop/uninvited interview
- In-class:
    - Discuss voxpop experiences
    - Discuss ethics of audio verite

Th

- In-class: audio editing workshop

F

- DUE ONE HOUR BEFORE CLASS: Podcast episode #2
- In-class: peer review episode #2

Week 5

Unit 5 - Conducting Interviews

Week 5 podcast list

- Song Exploder, "The Magnetic Fields"
- Freakonomics, "Could Solving This One Problem Solve All the Others?"
- Reply All, "Underdog"
- City Soundtracks

M

- Read: Jay Allison, "The Basics"
- Listen: This American Life, "Regrets, I've Had a Few"
- In-class:
    - Discuss episode
    - Practice Interviews

T

- Read: Sally Herships, "The Art of the Pre-Interview"
- In-class: Workshop interview questions

W

- DUE BY START OF CLASS: Raw audio of interview
- In-class: interview editing workshop

Th

- Listen: [Planet Money, "What the Falcon's up with Qatar?"](#)

F

- DUE ONE HOUR BEFORE CLASS: Podcast episode #3
- In-class: Peer review episode #3

Unit 6 - Freestyle

Week 6 podcast list

- [Planet Money, "Messy Nobel"](#)
- [Code Switch, "The Code Switch Guide to Handling Casual Racism"](#)
- [Pop Culture Happy Hour](#) (any episode)

M

- Read: Kevin Brockmeier, "The Year of Silence"
- Listen: [Howsound, "Radio Silence"](#)
- In-class: [Can silence actually drive you crazy?](#)

T

- Listen: [Janet Cardiff "The Missing Voice: Case Study B Part One"](#)
- In-class: [How to Make an Audio Tour](#)

W

- Listen: [Rachel Matlow, "Dead Mom Talking"](#)
- DUE BY START OF CLASS: Outline/script for podcast #4

Th

- In-class: Workshop podcast #4

F

- DUE ONE HOUR BEFORE CLASS: Podcast episode #4
- In-class:
  - Course wrap up discussion
  - Complete release forms

ENC 3312 Advanced Argumentative Writing: Digital Rhetorics (summer 2016)

Course Description
The ancient Greek philosopher Aristotle defined rhetoric as "the ability to discern the available means of persuasion in any given case." For Aristotle, however, the practice "persuasion" was limited to a very narrow set of practices carried out by an even more narrow set of individuals: wealthy, male statesmen giving speeches to one another. However, Aristotle's definition is still interesting in that it encourages us to think about rhetoric as not only something that we do (i.e. persuading) but also something that we can analyze as an object of inquiry.

Today, our "available means of persuasion" have evolved to encompass a much larger set of practices, contexts, technologies, and individuals. Specifically, the unprecedented growth of digital media over the last two decades has had a profound impact on the way that we act, think, read, and argue. ENC 3312 Advanced Argumentative Writing: Digital Rhetoric explores the rhetorical implications of this shift to digital writing. In this class, students will produce and analyze texts in a variety of media (blogs, Facebook posts, tweets, vines, videos, etc.).

Course Materials

- Lowe, Charlie and Pavel Zemliansky. *Writing Spaces: Readings on Writing*. Parlor Press: 2016. http://writingspaces.org/

All other course materials will be provided as hyperlinks within the course schedule or as pdf's through Canvas.

Course Outcomes
By the end of the course, students enrolled in ENC 3312 should be able to:

- Identify argumentative strategies within online discourses
- Isolate the rhetorical affordances of a variety of online media and genres
- Argue from different perspectives
- Write clear, concise sentences suitable for online environments
- Adapt writing to different media and genres
- Integrate multimedia components (videos, images, etc.) into online documents
- Incorporate research into a written argument from a variety of sources
- Critique and revise documents for online publication

Major Assignments

"Is Anybody Buying This?" (Analyzing Arguments, 1500 words)	200 points

For this assignment, you will need to track down an argument that you believe to be utter nonsense and explain the rhetorical techniques and contexts that convince people to "buy" this argument. In researching your argument, don't rely on a single source or media. Search for occurrences of this argument in a variety of places, such as newspaper articles, news broadcasts, YouTube videos, memes, tweets, FB posts, etc. In total, you should gather at least 7-8 primary sources (all related to the same overall argument) that you will analyze for this assignment.

After your argument is written, you will adapt it into a short 2-3 minute video using only images and an audio voiceover.

Dissoi Blogoi (Writing Counter-Arguments, 2000 words)	200 points

In Ancient Greece, teachers of rhetoric would travel from polis to polis offering their expertise in oratory and argumentation in exchange for money. Unlike the philosopher Plato, who advocated for dialectic, or productive discourse in search of a shared, general truth, the sophists taught rhetoric with little concern for such lofty philosophical aims. One of the most prominent sophists, Gorgias, was famous for his practice of "dissoi logoi," or the ability to argue both sides of an argument in order to demonstrate his rhetorical prowess to his students and potential customers.

For this assignment, you will enact a modern-day dissoi logoi (or dissoi blogoi, if you will) by writing from the perspective of two antagonistic blogging personas that you create in response to a controversial public issue. Using these personas, which you will design fake accounts for through Google's free blogging platform, you will write four blog posts (two per account at 500 words apiece) in an online, back-and-forth rhetorical battle. Feel free to choose any public issue to argue about. The only requirement is that the issue is debatable and that you can find online sources that support both sides.

Extra Credit: Use blogger's comments function to create a mini-back and forth on at least two of your blog posts.

Digital Issues (Researching Arguments, 1500 words)	200 point

The rise of digital media in the 21st century has created lasting consequences within various aspects of modern society. Throughout this course, we have discussed the impact of digital technology within a variety of areas, such as education, sustainability, journalism, automation, and much more. For this assignment, students will isolate a particular area, perhaps within their own discipline, that has been (or will be) profoundly affected by digital technologies.

Feel to draw on resources from class readings, but you will also be need to

conduct outside research for this assignment. Your final paper should have at least 8-10 sources in a variety of formats (scholarly publications, news articles, blogs, documentaries, etc.).

(Es)say It Like You Mean It (Personal Essay, 1000 words)	150 points

We tend to think of writing an argument as the pursuit of a one-sided, rationally-motivated claim supported by empirical evidence. Although this is certainly true for many arguments (particular those that spark controversy in online spaces) this is not always the case. In fact, many of the most compelling, well-written arguments are the exact opposite: wandering, personal excursions into the multi-faceted complexity of an issue or idea supported by personal or anecdotal evidence.

Using example personal essays and other writing guides, students will "essay" an argument about their personal experience(s) in regard to a specific issue, event, person, object, or space. The goal of this assignment is not to produce an airtight, rational argument, but rather to use writing as a tool for opening up (rather than closing off) new perspectives and ideas about this issue, event, person, or space.

Extra Credit: Adapt a portion of your essay to one of the emerging new media genres we have discussed and used this semester (tweets, vines, etc.). Make sure to utilize the unique rhetorical affordances of the media you choose to work in.

Discussion Posts	150 points

Students will write discussion posts through Canvas. Each post must be at least 300 words. In addition, I will sometimes ask students to respond to at least two other posts with substantive critique, feedback, or additional support. See Canvas for prompts and check course schedule due dates and response instructions.

Homework and in class activities	100 points

Students are expected to keep up with readings and participate in all in-class/online activities including debates, discussions, group work, and writing.

Course Schedule

Unit 1: What is Digital Rhetoric?

Week 1

M
- Read:
    - Plato, *Gorgias*
    - Neil Postman, "The Judgment of Thamus"
- In-Class:
    - Syllabus overview
    - Discussion

T

- Read: Rebecca Jones – "Finding the Good Argument OR Why Bother with Logic?"
- Watch: Colbert Report – "Double Barrel Blam-O-Rama"
- In-Class:
    - Logical Fallacies activity
    - Political Satire mini-lecture

W

- Read:
    - "What makes podcasts so addictive and pleasurable?"
    - Ian Bogost, *Persuasive Games* (introduction)
- Listen: Radiolab, "The Cathedral"
- In-Class: Choose a game to play on molleindustria.org
- DUE: Discussion Post 1

Th

- In-class: Writing workshop
    - Find an argument online to analyze in groups
    - Draft outline for argument analysis paper

F

- Watch:
    - 2013 DoGooder award winners

- ○ "Colbert PAC Ad"
- In-class:
  - ○ Analyzing visual Arguments
  - ○ Brainstorm video adaptations

Unit 2: Analyzing Digital Rhetoric

Week 2

M

- DUE: "Is Anybody Buying This?" *Draft*
- In-class: Peer review

T

- DUE: "Is Anybody Buying This?" *Final*
- Watch: Student example videos on course website
- In-class: Video production workshop

W

- In-class: Video production workshop cont'd

Th

- Listen: Intelligence Squared, "Are Brick and Mortar Colleges Obsolete?"
- Read: Matthew Yglesias- "Giving Poor Kids Computers Does Nothing"
- In-class: Debate

F

- DUE: Discussion post 2
- In-class:
  - ○ Contributing to online discussions mini-lecture
  - ○ Online commenting activity

Unit 3: Digital Counter-Rhetorics

Week 3

M

- Read:

- ○ [Alex Reid- "Why Blog?"](#)
- ○ ["Writing Hyperlinks"](#)
- **DUE**: Video Adaptations for "Is Anybody Buying This?" Argument Analysis

T

- Watch: The Colbert Report, "The Word-Truthiness""
- Listen: Intelligence Squared, ["Is the internet closing our minds politically?"](#)
- In-class: Discussion

W

- Read: [Steven D. Krause- "On the Other Hand: The Role of Antithetical Writing in FYC Courses"](#)
- In-class: Counter-arguments activity

Th
- **DUE**: Discussion post 3
- Read: Maria Konnikova, "The Psychology of Online Comments"

F

- In-class: Blogging workshop

Unit 4: Experience as Argument

Week 4

M

- Read: ["Creating Awesome Visual Content"](#)
- In-class:
  - ○ Incorporating multimedia into your blog mini-lecture
  - ○ Blogging workshop

T

- **DUE**: Dissoi Blogoi
- In-class: Blog Presentations

W

- Read one of the essays below:
  - ["What Nobody Told Me About Small Farming"](#)
  - ["I'm Having an Abortion This Weekend"](#)
  - ["Confessions of a Secret Muslim"](#)
  - ["A Frat Boy's 'gay experience'"](#)
- In-class:
  - Mini-lecture on history and genre characteristics of essays
  - Small group discussions
  - Essay brainstorming

Th

- Read: [Paul Lynch – "The Sixth Paragraph: A Re-Vision of the Essay"](#)
- In-class: Workshop essay outlines

F
- Read: ["The $100 million content farm that is killing the internet"](#)
- In-class: Social media writing workshop

Unit 5: The Materials of Digital Rhetoric

Week 5

M

- DUE: (Es)say It Like You Mean It
- In-class: Peer Review

T

- Read: Jonathan Sterne, "Out with the Trash: On the Future of New Media"
- Watch: The Colbert Report, "The Word - F**k It"
- In-class: e-waste discussion and activity

W

- In-class:
  - Mini-lecture on research topics
  - Workshop topics for final paper

Th

- Read: Randall McClure, "Googlepedia: Turning Information Behaviors into Research Skills"
- In-class: Finding and analyzing online resources

F

- In-class: Workshop outlines for final paper

Unit 6: Researching Digital Rhetorics

Week 6

M

- Read: [Kyle Stedman- "Annoying Ways Students Use Sources"](#)
- In-class: Incorporating sources activity

T

- DUE: Discussion post 4

W

- DUE: Digital Issues paper Draft
- In-class: Peer review

Th

- In-class: Workshop final papers based on feedback

F

- In-class:
    - Course wrap up discussion
    - Fill out student work release forms

ENC 2210 Technical Writing (summer 2015)

Course Description
ENC 2210 Technical Writing is an introduction to technical and professional writing. This course presents students with practical information about communicating in different kinds of workplace environments and professional discourse communities. Throughout the semester students will produce and analyze common technical writing genres, including emails, letters, resumes, memos, reports, proposals, technical descriptions, and instructional guides. Students will work toward understanding how to analyze and react to rhetorical situations each genre and writing situation presents, including issues of audience, organization, visual design, style, and the material production of documents.

Class meetings provide students with the opportunity to participate in ongoing class discussions about assigned readings and writing projects, to work closely with the instructor, to work with peers in writing and revision workshops, and to collaborate with peers on projects. Because as much of the communicative work produced in the workplace is collaborative as it is individual, ENC 2210 emphasizes both individual writing projects and collaborative writing projects.

Course Materials
Johnson-Sheehan, Richard. *Technical Communication Today*. 5th ed. New York:
        Pearson/Longman, 2015. Print. ISBN: 9780321907981

Course Outcomes
By the end of the course, students enrolled in ENC 2210 should be able to:

- Identify and understand the facets and functions of the primary genres of technical writing, including letters, memos, emails, resumes, reports, proposals, technical descriptions, and technical definitions.
- Produce professional caliber technical documents
- Analyze and adapt to the constraints of specific rhetorical situations, including audiences, purposes, and uses
- Develop strategies for addressing multiple audiences in any given technical document, including accommodations for expert and lay audiences
- Write documents that are accessible and reader-centered
- Strategically orchestrate elements of document design and layout, including type, spacing, color, and medium
- Integrate tables, figures, and other images into documents
- Produce documents both collaboratively and independently
- Develop and administer user tests; analyze and synthesize user test data
- Refine writing style for clarity, concision, coherence, cohesion, and emphasis
- Critique and revise their own documents to insure that they fulfill their purposes
- Work with peers in order to provide written and oral feedback to one another
- Apply appropriate rhetorical strategies when creating similar content in different media

Course Assignments

Discussion Posts, 250 words each Throughout the semester, I will ask you to write short responses to readings or case studies. These may be assigned in class or for homework. Check our detailed schedule on Canvas for homework dates for discussion posts.	50 points
Introductory Email, 200-300 words Using a standard email format and an effective professional style, send a message to a teacher or professional working within your field (e.g nurse, doctor, teacher, engineer, etc.).	50 points
Professional Correspondence, 500 words Using professional correspondence style, send a "letter from a nut" to an actual company or organization. Feel free to create any outlandish scenario and/or characters for your letter, just make sure that the content is not inappropriate. Check out Ted L. Nancy's website for examples.	50 points

Technical Description, 800 words
Write a professional memo that either:
    1. provides a clear description for a specific technical term from your field to a general, non-expert audience
OR
    2. argues for the implementation of specific process or device in regard to some technical aspect of your field.
Make sure that your memo is properly researched and includes sources where appropriate.
	100 points

Application Packet
The application packet assignment contains three main sections:
    1. Job description and analysis
    2. Cover letter
    3. Resume
	200 points

Job description and analysis, 300 words

Find a job application description for a specific job, internship, graduate school, and/or professional organization. Include a link to this description when you turn in your assignment. Once you find the application instructions, write an analysis of the job description that details

1. the materials they are requesting to be included in the application
2. the qualities they are looking for in their ideal applicant

Cover Letter, 350 words

Write a cover letter for your application packet in which you introduce yourself as an ideal candidate, address any shortcomings in your resume, and provide specific examples from previous work/school experience that illustrate any primary and secondary skills listed on your resume.

Resume, 1-2 pages

Craft a clear, concise resume demonstrating your skills and qualifications for this position. Consult pgs. of your textbook for formatting and style guidelines.

Mobile App Proposal, 1000 words	200 points
For the proposal assignment, students will write a detailed proposal for a mobile application that solves a problem within their field of study. Alternatively, students may write a funding proposal for a specific grant from within their field. (Grant must be approved by instructor.)	
Augmented Reality Instruction Manual, 1000 words per student Working in groups of three, students will create an augmented reality instructional guide within a specific area around campus designed to provide advice or instructions for either the general student body at UF or a specific group of students. The instruction manual will be housed on a website created with Wix free website editing software. The website should incorporate multimedia content (images, video, infographics, etc.) where rhetorically appropriate. The online instruction manual will be distributed to students using the free augmented reality mobile application Aurasma. The trigger images and/or location of the augmentations should correspond in some way to the content of the online instruction manual. For example, if your online instructional guide is "How to Use the Library Resources" you might place one of your augmentations somewhere near the entrance of Library West. Each student is responsible for writing the content for their specific section of the website. Although the entire group is responsible for (and should provide input on) all aspects of the assignment, individual students will be assigned specific technical roles. Each student must take up one of three technical positions necessary to complete the augmented reality instruction manual: 1) Webmaster, 2) AR Expert, or 3) Instructional Technician. The webmaster is responsible for designing, updating, and approving all technical aspects of the website. The AR expert is responsible for selecting, photographing, and testing all of the augmentations within the manual. The Instructional Technician is responsible for writing the website About page as well as any necessary	200 points

instructions (e.g. downloading aurasma, finding the triggers, etc.) for viewing the augmented manual.	
Progress Report, 500 words This assignment refers to the augmented reality instruction manual assignment described above. Midway through the project, you will need to submit a progress report to your instructor detailing the progress you have made on the manual assignment. Include information about what you have finished, what you still need to finish and how you plan to do so. You may also use the progress report to address any difficulties working with specific group members or other group related difficulties.	50 points

Usability Report, 800 words
Develop a user test methodology for your augmented reality instruction manual. Using test groups from inside the class population, you will conduct user tests to measure the functionality and readability of your technical manual. Based on the data you gather and your evaluation of that data in the usability report, you'll then revise your instruction manual before submitting it for a final grade.
 	
The Report should include:
  1. Methodology
     a. Summary of instructions
     b. Statement of test goals
     c. User profile
     d. Description of assigned tasks for user test
  2. User test data
     a. Step by step analysis of each question from your questionnaire
  3. Recommendations
     a. Plan for revising the instruction manual based on feedback conducted during the user tests.
	100 points

Course Schedule

Unit 1: Professional Correspondence

Week 1

M
- Read: Ch. 1, "Communicating in the Technical Workplace
- In-Class:
  - Syllabus overview
  - Genres of the Workplace Discussion

T

- Read: Ch. 5, "Letters, Memos, and Emails"
- In-Class: Writing Introductory Emails workshop
- DUE BY END OF CLASS: Introductory e-mail

W

- Read: Ch. 13, "Persuading Others"
- In-Class: Audience and Purpose Activity

Th

- Read: Ch. 2, "Communicating in a Reader Focused Way"
- In-class: Letter Writing Activity
- DUE: Professional Letter

F

- Read: Ch. 16, "Using Plain and Persuasive Style"
- In-class: Concise Memo Activity

Unit 2: Applications

Week 2

M
- Read: Ch. 4, "Managing Ethical Challenges"

- In-class: [Case Studies in Applied Ethics Activity](#)

T

- DUE: Case Study Memo
- Read: Ch. 11, "Starting Your Career"
- In-class: [Application Letter Activity](#)

W

- In-class: Analyzing Job and Internship Descriptions

Th

- Read: Ch. 15, "Organizing and Drafting"
- In-class: [Resume Activity](#)

F

- DUE BY START OF CLASS: Application Packet
- In-class: Peer-review application packet

Unit 3: Technical Specifications

Week 3

M

- DUE: Application Packet Final
- In-class: Mini-lecture on technical descriptions

T

- Read: Ch. 6, "Technical Definitions and Specifications"
- In-class:

W

- Read: Ch. 17, Designing Documents and Interfaces"
- In-class: Document analysis activity

Th

- In-class: writing workshop

F

- DUE BY START OF CLASS: Technical Description
- In-class: Peer review

Unit 4: Writing Proposals

Week 4

M

- Read: Ch. 8, "Proposals"
- In-class: Proposal activity

T

- Read: Ch. 14, "Researching in Technical Workplaces"
- In-class:
    - Brainstorm mobile app ideas
    - Research Techniques Activity

W

- In-class: Cohesion Activity

Th

- Read: Ch. 19, "Preparing and Giving Presentations"
- DUE BY START OF CLASS: Proposals draft

F

- In-class: Proposal Presentations

Unit 5: Writing Instructional Guides

Week 5

M

- Read: Ch. 7, "Instructions and Documentation"
- In-class:
  - Form groups for AR instruction manual project
  - Analyzing Instructional Guides Lecture and Activity

T

- Read: Ch. 3, "Working in Teams"
- In-class: Collaborative Work Icebreaker

W

- Read: Ch. 10, "Analytical Reports
- In-class:

Th

- DUE BY END OF CLASS: User-Test Report

F

- In-class: Workshop AR instruction manuals

Unit 6: Writing Progress and Usability Reports

Week 6

M

- DUE: Draft of AR Instruction Manual
- In-class: Conduct Usability Tests for AR Instruction Manuals

T

- Read: Ch. 9, "Activity Reports"
- In-class: Meet in groups to outline progress report

W

- DUE: Progress Report

Th

- In-class: Finalize edits to AR instruction manual based on data gathered from User-Testing

F

- DUE: AR Instruction Manual Final
- In-class:
    - Course wrap up discussion
    - Fill out student work release forms

Appendix

General Assessment Rubric

I strive to be clear and honest in my assessment of all student work. In addition to the the holistic criteria listed below, I also assess individual assignments based upon other criteria specific to that assignment as well as criteria mentioned in class, in one-on-one conferences, or other forms of communication.

A	- Follows ALL instructions specific to the assignment description - Generates and elaborates on original ideas relevant to the course content - Assignment provides evidence to support claims - Assignment incorporates source material appropriately and effectively - Assignment displays clear organizational forethought - Assignment is free of rhetorically unaware grammatical, stylistic, and/or technical errors
B	- Follows most instructions specific to the assignment description - Incorporates and elaborates ideas relevant to the course content - Assignment provides evidence to support most of its claims - Assignment incorporates source material appropriately - Assignment has an identifiable organizational structure - Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors
C	- Follows some instructions specific to the assignment description - Incorporates ideas relevant to the course content - Assignment provides evidence to support some of its claims - Assignment incorporates source material - Assignment has an identifiable organizational structure - Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors
D	- Follows very few instructions specific to the assignment description - Incorporates ideas irrelevant to the course content - Assignment provides little to no evidence to support its claims - Assignment incorporates no (or very little) source material - Assignment has an unclear organizational structure - Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors
E	- Does not follow instructions specific to the assignment description - Incorporates no ideas relevant to the course content· - Assignment has no identifiable organizational structure - Assignment incorporates no source material - Assignment provides no evidence to support its claims - Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors