Teaching Portfolio

Madison P. Jones

DOCTORAL CANDIDATE

Department of English

UF | UNIVERSITY of FLORIDA

Teaching Specializations

Digital Rhetorics, Visual Rhetorics, Public Writing, Ecocomposition, Posthuman Writing, Creative Writing Studies, Technical and Professional Writing, First-Year Writing, Ecocriticism

Teaching Interests

Place and Location-Based Writing, Ecology, Social Media, Public Advocacy, Remix, Science and Technology, Network Theory, Posthumanism, Digital Storytelling, Podcasting/Soundwriting, Multimodal Writing

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As a writing teacher, I am dedicated to preparing students for academic, professional, and civic writing lives. My teaching practice is directly informed by my research in environmental and place-based writing (following scholars like Jenny Rice and Sidney I. Dobrin) and participatory advocacy projects (based on the theories of Gregory Ulmer). I see student work as similarly engaged in real-world networks, not just producing assignments for a class. My experiences in writing classrooms over the past six years have shaped my understanding of writing instruction as an ecological process. All of my classes challenge students to think of their worlds as rhetorically composed, to find meaning in their worlds through discourse, to participate in those worlds through their writing, and to make their voices part of that rhetorical composition, not external to it. To this end, my priorities as a teacher are informed by three underlying principles:

1. In a rapidly changing world, writers need to be rhetorically adaptive.
2. We create and sustain publics through participatory writing.
3. All writing is networked writing.

In more practical terms, I work to cultivate these principals in the classroom through a focus on project-based learning and student-centered teaching, which are always central to my teaching. My courses emphasize how writing moves through the world by blending asynchronous discussion forums, social media, and in-class discussions. Altogether, my pedagogy works within the frameworks established by my program's curricular needs and guidelines to encourage students to become innovative writers across modalities, genres, exigencies, and audiences.

Rhetorical Adaptability
My courses position students as innovative knowledge-makers across rhetorical situations. Students develop versatile skills connecting writing, rhetoric, and technology. Through research-driven inquiry, students build from course content to connect their own perspectives with the class conversation. By learning to design and produce work in multimodal genres, students develop skills which are adaptable. At the center of my teaching philosophy is the idea that writing and rhetoric are practiced in ever-changing social, cultural, and technical contexts. These classroom practices help students learn to negotiate writing as taking place in a wide range of communicative environments. As I design courses, construct syllabi, and develop assignments, I focus on the fungible writing skills which students can deploy across their disciplines, careers, and lives.

In my Fall 2017 Writing Through Media course, students created a variety of digital projects that together built into a final course webtext focused on a single place or environmental problem. Students created digital maps, produced augmented reality content, and tracked images circulating online. Throughout the course, students developed an understanding of the relationship between environmental advocacy, public writing, and digital media. In my Technical and Professional Writing course, students pitch, organize, and develop a podcast series focusing on a topic related to their professional interests. By producing an episode for their series relating their academic work to a public audience, students practice professional writing for digital media, learn important interdisciplinary writing skills, and in the process, hone their professional identities. By practicing adaptive writing, students gain the kinds of multimodal literacies discussed by scholars like Jonathan Alexander and Jacqueline Rhodes. Instead of using the same composition practices across different media, students encounter the capacities of different media.

Participatory Writing
To prepare students to be active in their academic, professional, civic, and personal communities, I take a socially engaged and participatory approach to teaching writing and rhetoric. In the classroom, I emphasize writing and rhetoric as part of civic participation and as a practice of everyday life. Having students write for an abstract public or an "imagined audience" can be totalizing and overwhelming for

students. Placing writers as participants in specific communities through project-based learning helps make writing more grounded and specific. Rather than seeing public discourse as abstract, locating communities and participating within them allows students to negotiate the specific rhetorical ecologies which compose publics.

Students in my Spring 2018 Digital Rhetoric course proposed and created content for the grant-funded, public writing project EcoTour, an interactive smartphone tour of Paynes Prairie State Park in Gainesville, Florida. Students wrote for a specific audience, workshopped and usability tested their projects, and participated in collaborative writing. Students designed, recorded, and produced their work with a public audience in mind, and their projects reflected a wide range of concerns related to the community. Throughout the semester, I conducted tutorials and students workshopped their projects, leading to productive conversations about user-centered design and revision. Conducting usability tests and workshopping their projects emphasized the importance of revision in creating successful writing. By making digital projects, students developed an understanding of rhetoric as a force for change with local and global impacts. By allowing students opportunities throughout the semester to revise, I challenged them both to take risks and to work together to meet the high standards I set for their work.

Writing Networks
I use a blend of digital and traditional writing assignments, discussions, and texts to frame for students the ways that writing circulates across rhetorical ecologies. I employ mixed instructional models in each of my courses, blending traditional writing and rhetorical techniques with digital technologies. I emphasize writing as an emergent process which unfolds across ecologies of drafting and revision and through analytical awareness of audience. In digital rhetoric and multimedia writing classes, I often use a flipped classroom for tutorials and demonstrations, but I also encourage dynamic classroom discussions. Throughout the semester, I encourage student involvement outside the classroom through social media. On platforms like Twitter, students make meaningful connections between course content and contemporary culture. I allow students to Tweet during discussions to ensure that all students have an opportunity to make their voices heard. Through digital media workshops, I teach students not only how to use specific programs but also how to utilize the internet to find tutorials, resources, and forums online. These skills characterize the difference between digital literacy and what Dobrin calls digital competency. As they use networked tools for writing, students develop an understanding of writing as a process of circulation and transformation.

In each of my writing courses, students work individually and in groups to understand writing as a networked process. As we work through course projects, we develop rubrics as a class which connect our course conversation to the larger aims of the class. This practice helps students see assessment as a dynamic process of evaluation and improvement. Practices like these are particularly useful when working with digital writing, helping students to map the different affordances and challenges of new technologies. For instance, my Fall 2017 Writing Through Media course explored the relationship between advocacy, writing, and technology across a wide range of contemporary ecomedia such as music, documentaries, blogs, digital art, and scientific visualizations. As they write and analyze texts across platforms, students practice composing across media, working towards the different rhetorical affordances and limitations of specific modalities.

Just as I encourage students to take risks as they design and write across genres, I experiment with and adapt my teaching practices. An ecological perspective lends itself to careful attention to evaluating and revising course design and classroom practices. Alongside students, I practice a writing pedagogy built on reflection, critique, and revision. Self-reflexive practice is central to what produces both good writing and good teaching. Through my pedagogy, I demonstrate writing as a bridge to engage publics in the classroom and in the practice of everyday life.

Upper Division Course Summaries

Posthuman Writing: Advanced Argumentation (ENC 3312)

Course Description

Can animals reason? Do plants write? Do objects shape human perception? Can we separate the digital from the material? This course will consider these and other questions through a diverse range of posthuman theories. By tracing histories of rhetoric and writing which counter or trouble those set forth by students of Aristotle and Descartes that deny agency to nonhumans, this course considers writing beyond, after, and even in opposition to conceptions of humanism and the human. As we question agency, we will encounter

Image generated by Google's artificial neural networks (ANNs).

the persuasive possibilities of *alogos*, sensation, and affect and confront the limits of argumentation based on pure categories of (human) *logos*, reason, and rationality. Readings include works from both classical and contemporary rhetoricians as well as theorists who engage questions of (post)humanistic inquiry in a world shaped by technological and ecological change.

Key Themes

Digital Rhetoric, New Media Composition, Visual Rhetoric, Research Strategies, Locative Media, Circulation Studies, Social Media Writing

Course Texts

-Charlie Lowe and Pavel Zemliansky, *Writing Spaces: Readings on Writing* (web).
-Sidney Dobrin, *Writing Posthumanism, Posthuman Writing* (optional print version, or digital version available through the library and off-campus access via UF VPN).
-Joseph M. Williams, *Style: Lessons in Clarity and Grace* (optional).
-Daily access to your UF email account is **required** for this course.

Major Assignments	Points /100
Discussion Posts, 1200 words	**15**
Students will compose 4 discussion posts (500 words each) throughout the semester. 400 words for each post and 100 words for comments. Posts are focused, crafted, edited and then carefully revised. They may be assigned in class or for homework. Review the detailed schedule below for specific deadlines. Posts are due before class, and students should respond to two other student posts before the following class.	
Group Writing Projects, 1200 words	**15**
Hivemind Group Writing Project, 600 words	*5*
Students will compose as part of a long-form experimental group writing project over the course of 5 class periods. During each of the four writing sessions, students will be responsible for generating 150 words per person in various forms and in response to prompts. Student work will be turned in and evaluated individually. In the final session, we	

will revise the document in groups for clarity, cohesion, and style using the writing and editing skills we have developed all semester.

Discussion Panels, 500 words	*10*

In groups of three, students will lead a 30 minute discussion of one scheduled reading. Students will compose a 250-word discussion plan which they will submit one week prior to discussion. The discussion plans include an outline, definitions of keywords/ideas, and a summary of the reading. Groups are responsible for including one multimedia text (music, images, video, ect.) to pair with the reading. Students will individually submit a 250 word reflection no later than two weeks after the discussion.

Individual Writing Assignments, 2800 words	**45**

Paper Proposal, 700 words	*10*

This assignment is a proposal for the final project. Students will identify a topic for their paper and address important sources they will discuss as well as opportunities and potential obstacles for their proposed projects.

Annotated Bibliography, 500	*10*

This assignment is an annotated bibliography for the final paper comprised of a 100-word introductory statement followed by 5 entries, each a minimum of 80-words.

Class Infographics, 100 words	*5*

We will be building a class corpus of infographics depicting the work of foundational posthuman figures. By the end of the semester, students are responsible for contributing a 100-word infographic documenting one figure relevant to posthuman writing. Examples may be found at https://thinkerthoughtinfo.tumblr.com.

Final Paper, 1600 Words	*20*

The final assignment is an argumentative paper exploring a keyword, aspect, or application of posthuman writing. Papers will engage one of the numerous constellations of concepts within the larger framework of posthumanism (such as affect, anthropocentrism, cyborg feminism, animal studies, naturecultures, science studies, ecocriticism, and new materialism). Papers will build from proposals, annotated bibliographies, and class discussions to produce an argument concerning posthumanism and showcasing the writing skills we will practice all semester. Papers may range from readings of films or texts to philosophical engagements with posthumanism.

In-Class Assignments, 250 words	**35**

Class Participation	*20*

Class participation includes contributing to discussions; coming to class prepared and on time, participating in class activities; providing adequate drafts for group work; and paying close attention to lectures and class activities. In general, students are expected to contribute constructively to each class session. Because this course relies heavily on workshops and in-class writing activities, students should bring computers and writing tools to each class meeting. This grade includes minor assignments such as weekly writing as well as other homework and classwork assignments.

Twitter Participation	*5*

You are required to participate outside of class by posting at least once per week on Twitter (using #UFPostHum in your tweet). Tweets should consist of responses to readings or class discussions, relevant content you wish to share with the class, new concepts you encounter, and responses to other student Tweets.

Digital Rhetoric: Advanced Exposition (ENC3310 Spring 2018)

Course Description

Rhetorically, expository writing links to the Ancient Greek practice of *ekphrasis*, where writers sought to elucidate through the art of depiction. At that time, writing was a newly evolving technology, and it posed distinct problems and possibilities for rhetoricians. Similarly, the advent of digital networks calls into question the ways we define writing and rhetoric today. Mobile and
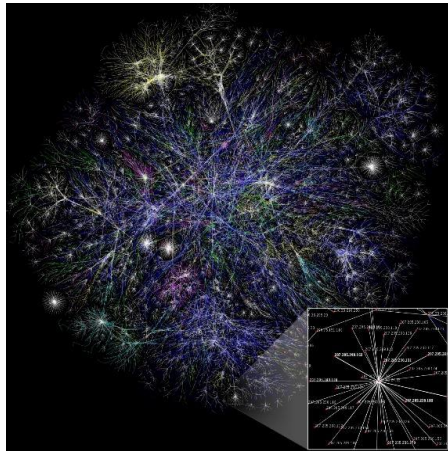

Figure 1: Partial internet map. By The Opte Project [CC BY 2.5], via

wearable technologies present discrete opportunities and obstacles to distinctions of digital and non-digital spaces. With this ontological shift in mind, this course focuses on digital exposition as a rhetorical act. Through the tradition of exposition, students will define the exigencies facing writers in contemporary media environments by discussing and making digital texts.

Etymologically, exposition has roots in *expōnĕre*—meaning not only to explain and interpret but also to exhibit and display. Readings will challenge students to consider how digital publishing changes research, composition, and circulation of scholarship. Assignments follow a project-based learning model. Students will track, collect, and visualize data on the circulation of digital artifacts; use emerging technologies and tools for composition; and describe the impacts that digital technologies have on the rhetorical acts of exposition.

Key Themes

Digital Rhetoric, New Media Composition, Visual Rhetoric, Research Strategies, Locative Media, Circulation Studies, Social Media Writing

Texts

Douglas Eyman, *Digital Rhetoric: Theory, Method, Practice* ([Web](Web)).
Charlie Lowe and Pavel Zemliansky, *Writing Spaces: Readings on Writing* ([Web](Web)).
Barton, Kalmbach, and Lowe, *Writing Spaces: Web Writing Style Guide* ([Web](Web)).

- Daily access to your UF email account is required for this course

Assignments	Points /100
Discussion Posts, 1200 words	**15**
Students will compose 4 discussion posts (300 words each) throughout the semester. Posts are focused, crafted, edited and then carefully revised. They may be assigned in class or for homework. Review the detailed schedule below for specific deadlines. Students will be required to read and respond to two other student posts before the next class.	
Unit 1 Assignments, 1250 words	**15**

Remix Essay, 1000 words   *10*

This assignment asks students to produce an expository essay exploring the relationship between a poem and a contemporary advertisement featuring that poem. Students will identify one of the four typologies of transformation from D.W. Edwards' essay and apply it to their poem and ad. Essays should draw from sources covered in class and additional research to explore the concepts of remix, copyright, and intellectual property.

Remix Video 250 words   *5*

Students will produce a 2-3 minute remix video featuring a mashup of a poem and an advertisement.

Unit 2 Assignments, 1500 words	**15**

Icon Analysis, 500 words   *5*

Students will identify an iconic image and write a brief rhetorical analysis of that image.

Iconographic Tracking Report, 1000 words   *10*

For this project, students will use Zotero to track the circulation of an iconic image using Laurie Gries' iconographic tracking method. Students will submit a paper describing their research, methodology, and analysis.

Unit 3 & 4 Assignments, 1800 words	**20**

Location-Based AR Tour Proposal, 600   *5*

This assignment is a proposal for the final project. Students will identify specific locations and background information for their augmentations as well as opportunities and potential obstacles for their proposed projects.

Location-Based AR Tour, 1200 words   *15*

The final project will have students contributing to the grant-funded project *Ecotour: Using Mobile Technologies to Promote Local Environmental Engagement* at Paynes Prairie.Students will research and propose augmentations at the park and will produce content based on this research.The word count will be split across various modalities (video, audio, image-caption, and text).

In-Class Assignments, 250 words	**35**

Discussion Leader, 250 words   *10*

In pairs, students will lead a brief (15 minute) discussion of one scheduled reading. Students are responsible for including a multimedia text (music, images, video, ect.) to pair with the reading. One or two week(s) prior to leading discussion, students should meet with the instructor during office hours or by appointment. Students will individually submit a brief (250 word) reflection no later than two weeks after the discussion.

Class Participation   *25*

Class participation includes contributing to discussions; coming to class prepared and on time, participating in class activities; providing adequate drafts for group work; participating once per week on Twitter (using #UFDigRhet), participation in the class #DefineRhetoric competition, and paying close attention to lectures and class activities. In general, students are expected to contribute constructively to each class session. Because this course relies heavily on workshops, students should bring computers and writing tools to each class meeting. This grade includes minor assignments such as weekly writing as well as other homework and classwork assignments.

Lower Division Course Summaries

Technical and Professional Writing

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/technical discourse communities. Throughout the semester students will produce and analyze common technical writing genres, including emails, letters, resumes, memos, reports, proposals, technical descriptions, technical definitions, technical manuals, and proposals. 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.

Required Texts

Johnson-Sheehan, Richard. *Technical Communication Today*. 6th ed. New York: Pearson/Longman, 2017. Print. ISBN: 9780321907981
Daily access to electronic materials (distributed over Canvas and UF Email).

Key Themes

Genre Ecologies, Multimodality, Podcasting, Collaborative Writing, Information Design, Visual Rhetoric, Professional Writing, Sound Rhetorics, New Media Writing, Technical Writing

Major Assignments

	Points	/100

Discussion Posts, 1000 words (250 words each)   15
Throughout the semester, I will ask you to write eight 250 word analytical responses to readings or case studies. These responses are focused, crafted, and carefully edited. These may be assigned in class or for homework. Check our detailed schedule on Canvas for homework dates for discussion posts.

Introductory Email, 200 words   2
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, teacher, engineer, etc.).

Professional Correspondence, 500 words   5
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.

Technical Description, 700 words   8
Write a professional memo that either provides a clear description for a specific
technical term from your field to a general, non-expert audience, or argues for the
implementation of specific process or device in some technical aspect of your field.

Application Packet, 700 words   20
Produce an application packet with a job description analysis, cover letter, and a
resume. Students will find and use a specific posting for a job, internship, graduate
school, and/or professional organization and write an analysis of the job description that
details requested materials and a characterization of ideal candidates. Students will craft
materials in response to the posting with rhetorical savvy.

Proposal, 700 words   15
For the proposal assignment, students will write a detailed proposal for a podcast series
which attempts to solve or explain an issue in the profession. These may be an issue
facing a profession or field of study, problems facing students or young professionals
generally, or an issue which overlaps several fields.

Instructional Podcast, 1000 words per student   20
Working in groups of three, students will create an instructional guide designed to
provide advice or instructions for either the general student body at UF or a specific
group of students. The instructional guide will take the form of a series of three podcasts
and a Wix website to house the podcasts.

Progress Report, 500 words   5
This assignment refers to the instructional podcast assignment. Midway through the
project, you will need to submit a progress report detailing the progress you have made,
including what has been finished and what still needs to be completed. You may include
a plan for finishing the assignment as well as a reflection on working with your group
and any difficulties you have experienced.

Usability Report, 700 words   10
Develop a user test methodology for your instructional podcast. 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.

Visualizing Environments: Writing through Media

Couse Description
This course focuses on digital representations of the environment, including technologies such as GIS mapping, augmented reality, gaming, and image tracking. Course topics include representations of ecosystems, borders, (non)humans, economic groups, and environmental disasters in science and popular media. Students will gain valuable writing skills as they navigate the course assignments. They will develop an understanding of environments as texts, and they will hone their abilities to write and interpret arguments across disciplines. The readings and assignments for this course include work in technology, sciences, and the humanities, and students can expect to gain interdisciplinary technical and rhetorical knowledge as they gain writing expertise.
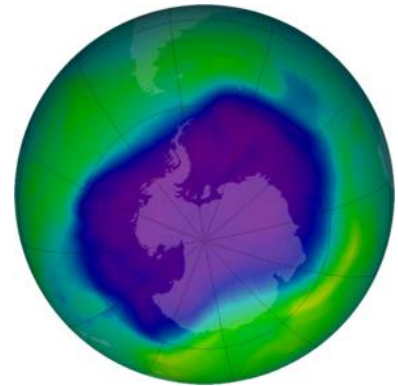
Students will research and write as they design and build digital projects. This class focuses on the question: how does one *see* an environment? Further, what is the difference between "writing," "seeing," and "imagining." How do we, as readers and writers, navigate a technologies which supplant affective images over the physical environment? By asking what it means to visualize an environment, we are also asking what it means to read and write in and through environments. Writing allows us to locate ourselves in relation to the past and future. Thus, we will also consider images and writing allow us to remember and archive environmental events. Students will use various media platforms and will analyze and create visualizations of environmental topics s which otherwise act invisibly in our daily lives.

Key Themes
Sustainability, Ecocomposition, Multimodality, Digital and Visual Rhetoric, Blogging, New Media Writing, GIS Mapping, Augmented Reality, Circulation Studies, Inquiry-Driven Writing

Required Texts
- *Sustainability: A Reader for Writers*. Carl Herndl (Ed) Oxford UP, 2013 (Selected readings are all available as open-access online texts).
- *White Noise*. Don Delillo. Penguin Classics, 2009.
- Daily access to UF Email and our Class Website: Canvas. Unless otherwise noted, bring a fully charged laptop and smartphone/tablet to each class meeting.

Open-Access eTexts
- *Visualizing Information for Advocacy*. Tactical Technology Collective, 2014 (Online at Visualisingadvocacy.org).
- *Writing Spaces: Readings on Writing*. Charles Lowe and Pavel Zemliansky (Eds.) Parlor Press, 2010 (Online at Writingspaces.org).
- *Web Writing Style Guide*. Matt Barton, James Kalmbach, and Charles Lowe (Eds.) Parlor Press, 2010 (Online at Writingspaces.org).

Major Assignments   Points   /100

Blog, 2500 words (500 words per post)   25
Throughout the semester, I will ask you to write analytical responses to readings, class discussions, or other relevant topics. Blog posts are focused, crafted, carefully edited and written accessibly for a public audience. They may be assigned in class or for homework. Review the detailed schedule below for specific deadlines. Students will be required to read and respond to two other student posts before the next class.

Econographic Tracking, 1250 words   20
For this project, students will use Zotero to track the circulation of an iconic representation of ecology or an environmental image (what Sean Morey calls an "econ") using Laurie Gries' iconographic tracking method. Students will submit a paper describing their research, methodology, and analysis.

Placing Environments, 750 words   10
Students will work with either Google Maps, Aurasma, or a combination of the two to create a visualization of an environmental crisis, event, or problem. Students will source videos and images, and create voice-over narration. These videos and brief writings will be embedded either in the map, AR application, or combination of the two. Some projects, such as those dealing with ubiquitous images like brand logos, will be ideally suited for AR, whereas remote, specific locations like the gulf dead zone will be ideal for mapping.

Visualizing Environments, 1500   20
The final project will connect the previous work in the class with a website which describes an unseen ecological problem or event. Ideally, it will bring the blog, the Econographic Tracking and Placing Environments projects into conversation using careful research. Students may choose to build an informational, argumentative website, or they may develop a MEmorial as described by Gregory Ulmer in *Electronic Monuments*. The websites should be written in a descriptive, analytical, reflective, and persuasive manner. Students will build a Wix website which they will workshop the final week of class. Students may split the word count among three modalities in this project (video, audio, and text).

Class Participation   25
Class participation includes contributing to class discussions; coming to class prepared and on time, participating in class activities; providing adequate drafts for group work; participating once per week on Twitter, and paying close attention to lectures and class activities. In general, students are expected to contribute constructively to each class session. Because this course relies heavily on workshops, students should bring computers and writing tools to each class meeting. This grade includes minor assignments such as weekly writing as well as other homework and classwork assignments.

Writing About Invention

Description
Writer's block—the condition in which one is unable to invent new work—predates even writing itself. This frustrating phenomenon is familiar to both novice and expert writers. Even Socrates experiences it in Plato's *Phaedrus* dialog. Invention (from the Greek *invenire*, "to find") was one of the five canons of rhetoric. It was central to Aristotle's definition of rhetoric, "discovering the available means of persuasion." Indeed, some see it as the central force behind the other four: arrangement, style, memory, and delivery. As a rhetorical practice, invention has evolved alongside the shifts from orality to literacy—and from what Gregory Ulmer characterizes as the move from literacy to electracy.

This course traces conversations about rhetorical invention from ancient Greece (and before), to romantic conceptions of the genius, and finally to contemporary discourse on composition theory. Through the lenses of academic disciplines, new technologies, and legal restrictions, we will consider who owns the rights to creativity and invention. The course will also challenge students to consider the ways in which we relegate concepts of creativity to certain disciplines and individualize the process of invention. Drawing from influential composition theorists and from creative writers talking about how they invent, we will examine process- and product-based models for composing. The course will also examine the emerging potential of technologies to remix, revolutionize, and redefine the ways we compose, create, and invent in digital space. Students will unleash their inventive powers as writers and digital makers.

Required Texts
- Flynn, Nick. *Another Bullshit Night in Suck City*. W. W. Norton, 2005.
- Lowe, Charlie and Pavel Zemliansky. *Writing Spaces: Readings on Writing*. Parlor Press, 2016 (Open-access online at http://writingspaces.org/).
- Classroom access to digital materials, as well as email and Canvas which should be checked daily.

Recommended Texts
- Thoreau, Henry D. *Walden*. Yale University Press, 2006.
- Plato, *Phaedrus*. Oxford University Press, 2009.
- Anne Carson. *Nox*. New Directions, 2010.

Key Themes
Multimodal Writing, Histories of Composition and Rhetorical Theory, Invention, Social Media Writing, Digital Rhetoric, New Media Composition, Creative Writing Studies

Major Assignments   Points   /100

Weekly Responses, 3000 words 15

Students will compose a total of 10 responses (300 words each) to weekly prompts. These responses will cover a range of genres, from creative to analytical writing. The responses will be carefully organized, and students will use critical thinking to reflect on and integrate course concepts into the disciplinary context. Students are allowed to skip a total of two responses throughout the semester with no penalty.

Sense of Place, 2000 Words 10

This assignment asks students to produce an analytical essay exploring the written relationship between place, process, and inspiration in a narrative style. Students will select an actual location to write about. The resulting essays will work to articulate a sense of place rhetorically, drawing on our discussions of emplaced techniques for rhetorical invention based on aspects of memory and style. Students will go beyond describing a place to attempt to define what that place means through observation, analysis, and description.

Remix Essay, 1700 Words 15

This assignment asks students to produce an expository essay exploring the relationship between a poem and a contemporary advertisement featuring that poem. Students will identify one of the four typologies of transformation from D.W. Edwards' essay and apply it to their poem and ad. Essays should draw from sources covered in class and additional research to explore the concepts of remix, copyright, and intellectual property.

Mystory, 1800 Words 15

Students will produce a website which weaves together the creative and scholarly writing experience they have gained throughout the semester. In many ways, this multimedia project will function like a research paper. However, the writing will blend informational detail with personal anecdote, forming complex patterns and connections. From this, students will compose a narrative using patterns rather than a traditional argument.

Final Portfolio Reflection 15

Students will compose an introduction to their portfolio which draws on the methods they employed during the process of invention and revision to describe their writing process in relation to the disciplinary context. Students will reflect on how their creative and inventive processes have evolved in relation to course content and peer feedback.

Memorization 5

As part of our study of the relationship between memory and invention, students will memorize and recite one brief piece of writing, either a poem or a short excerpt from an essay.

Class Participation 25

Class participation includes contributing to class discussions; coming to class prepared and on time, participating in class activities; providing adequate drafts for group work; participating once per week on Twitter, and paying close attention to lectures and class activities. In general, students are expected to contribute constructively to each class session. Because this course relies heavily on workshops, students should bring computers and writing tools to each class meeting. This grade includes minor assignments such as weekly writing as well as other homework and classwork assignments.

Faculty and Student Course Evaluations

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December 3, 2017

Marsha Bryant
Director of Graduate Student Teaching
Department of English
University of Florida

Dear Marsha,

This letter is a summary of my observation of the November 1, 2017 meeting of Madison Jones's Fall 2017 section of ENG 1131. The title of Madison's Writing Through Media course is "Visualizing Environments," a subject that is central to his doctoral research and for which he has an obvious and contagious enthusiasm. The class meeting that I observed was a model of effective crossing of a scholar's research interests with her or his classroom teaching.

The assigned texts for the day were a chapter of the Tactical Technology Collective's *Visualizing Information for Advocacy*, one of the primary course texts; photographer John Moran's *Springs Eternal Project*; journalist Craig Pittman's essay "Florida's Vanishing Springs;" and The Beach Boys's 1971 song "Don't Go Near the Water." I had gone into the class meeting concerned that this might represent too much material for a single class period. I was pleasantly surprised by how deftly Madison moved back and forth between the several texts while eliciting thoughtful and constructive responses from his students.

He began by playing "Don't Go Near the Water," an uncharacteristically eco-critical song by the quinessential American surfer band. (In the course syllabus, a pop, folk, or blues song is the introductory element of nearly all class meetings, an inventive solution to challenges of focusing the attention of students on a narrowly-defined point of departure for wider areas of the class discussion.) It's probable that the students in the class are too young to appreciate how truly odd this song is within The Beach Boys's œuvre, but Madison nonetheless presented a strong case that it represents an original moment of mournful environmental advocacy within a genre and by a band that are not generally known for this sentiment, and it forces a revision of some of the received narratives of the genre and band. As they were listening to the song the students were instructed to compile a list of key terms and questions elicited by the song and the other texts for that day –

Madison circulated around the classroom, giving friendly advice and encouragement – and these lists formed the basis of the subsequent class discussion.

We then moved on to a class discussion Moran's WWW site and Pittman's essay. The students capably threaded key terms of the lists, the disciplinary background of *Visualizing Information*, with attentive engagement with and critique of the Moran site and Pittman essay. It was clear to me that Madison had in previous weeks of the semester developed a shared vocabulary of critical terminology and rhetorical cues to keep the discussion as productive as possible. The students were comfortable with one another and with Madison, trusted his ability to gently direct the discussion, and were not shy about differing with their peers in collegial and supportive ways.
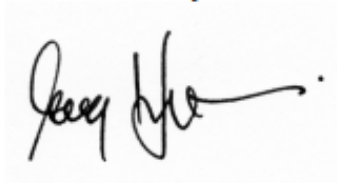
The discussion was very much in keeping with the course's emphasis on polymedial strategies of environmental rhetoric. Moran's WWW site, which documents the historical decline of Florida springs, sometimes arranges the site's still and moving images to maximize the apparent contrasts between historical and contemporary images of the springs. The students asked if some of the most striking images of change on the site, ostensibly showing the same springs years apart, were perhaps not taken from the same land or water locations or at the same times of the year. None of the students suggested that the springs have not seriously declined in health; that is obvious. But they did wonder how much specific, arranged visualizations of the springs' changes contributed to elicit viewers' strong emotional responses. Pittman's essay they judged less effective in this regard because it lacked such captivating if perhaps problematic images. (It was principally an alphabetic text.) But they assessed Pittman's essay as more effective and compelling overall because of its greater reliance on a carefully-reasoned argument.

Here the discussion shifted into a comparison of the Aristotelian modes of persuasion: ethos, pathos, logos. Their preference for Pittman's emphasis on logos, in contrast to Moran's reliance on pathos – both texts of course relied on aspects of ethos – was not a rejection of emotional appeal so much as an endorsement of a program of measured documentation and reasoned analysis. This approach the students considered more likely to produce concrete action to preserve and repair the springs by a wider public that is increasingly distracted by inflammatory rhetoric and the fetishes of "fake news." (I wasn't sure that I agreed with this conclusion; negative affect can be redirected to productive ends if the audience can be drawn in to see itself as also a target of its outrage. But this difference of interpretation is perhaps a question of kairos, which did not come up in the discussion.) The discussion was an exemplary case of bringing classical rhetorical terms into contact with contemporary popular media objects. Particularly effective was the brief discussion at the end of the class regarding how the lessons the students have taken from examples like Moran and Pittman might inform their course final projects, Wix sites that describe "an unseen ecological problem or event." At the time of the class meeting the students were deep into site development and they were plainly making important connections between their readings and discussions to their creative scholarly work.

I've reviewed Madison's syllabus for the course, which is complete, concise, and well-organized. I've also reviewed examples of student writing in the course, including several "econographic tracking" (= iconic + environmental tracking, after the work of Laurie Gries) blog entries/analyses of iconic environmental images (photographs of deforestation in Haiti, the Universal Recycling Symbol, etc.), Madison's detailed comments and suggested revisions of these texts are supportive and constructive; his grading of them appears well-considered and fair.

Madison is a gifted young scholar and instructor; we are fortunate to work with, and to have our undergraduate students mentored by, graduate students such as he. I commend him for his excellence and effectiveness in the classroom and enthusiastically recommend him for a Department of English teaching award.

Yours sincerely,

Terry Harpold
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8 November, 2016

Dear Colleagues:

It is with pleasure that I write this letter on behalf of Madison Jones, whose section of ENG 1131 (Writing Through Media) I observed on Wednesday, 2 November, 2016.   Mr. Jones' course materials and classroom performance have convinced me that he is an exceptionally strong candidate for a teaching award.

Mr. Jones has focused his section of Writing Through Media on the topic of "visualizing environments." As he makes very clear in his course description, his overarching objective is to challenge students to consider how they see a physical environment, be it a natural or human-constructed ecosystem, and to question how such acts of seeing are multiply-mediated. What, he asks, "is the difference between 'writing,' 'seeing,' and 'imagining,' and how do technology and popular culture supplant affective images over the physical environment?" To this end, Mr. Jones has assigned a variety of texts – including documentaries such as *Blackfish*, essays such as Jeff Opperman's "Getting to Know Your Bacon: Hogs, Farms, and Clean Water," Don DeLillo's novel, *White Noise*, and a selection of advertising campaigns launched by multinational corporations to attract "green" consumers – in order to invite his students to consider how different forms of media employ rhetorical strategies that shape discrete ways of seeing the environment. He has also constructed several assignments that give students practice in articulating critical responses to the texts with which they have engaged. Some of these assignments are fairly traditional: for example, a key requirement for the successful completion of Mr. Jones' class involves the production of a research paper on a "particular environmental event, issue, or problem related to global ecology." Other assignments, however, are designed to give students practice in relatively new rhetorical approaches and methodologies: for instance, in his "Tracking Environments" assignment, Mr. Jones asks students to track an iconic representation of ecology according to the methods outlined in Laurie Gries' *Still Life With Rhetoric*. To be sure, Mr. Jones' syllabus provides a concise and informative introduction to each of these reading/viewing assignments and class projects; moreover, it gives a detailed account of his grading rubric.

The class I observed on 2 November was devoted to both the concluding chapters of DeLillo's *White Noise* and Bob Hicok's poem, "Having intended to merely pick on an oil company, the poem goes awry." Mr. Jones began this session with a warm-up exercise, or "Poll Call," that he learned from Professor Marsha Bryant: he played a song (on this occasion, Bruce Hornsby's "Look Out Any Window") and asked each of his students to "check in" by contributing a one-word response to this piece (e.g., "upbeat" and "nostalgia"). This exercise, as he stated in the lesson plan he gave me, was intended to provide students with a "simple, low pressure" activity that focuses their attention on the present session and prepares them to participate in the scheduled discussion.

Surely, Mr. Jones' "warm-up" exercise was effective, because each of his students responded with enthusiasm when he asked them to share their initial impressions of the day's first reading assignment, the penultimate chapters of *White Noise*. The students seemed especially disconcerted by a passage in which a Catholic nun states that she is more interested in immediate material conditions than in abstract discussions of divinity – evidently, and certainly understandably, they were unfamiliar with discourses of liberation theology – and so a good portion of the preliminary discussion concerned DeLillo's nuanced distinction between faith and belief. Mr. Jones intuitively drew on this conversation – which, as he stated, was ultimately concerned with the difference between how we *want* to live in the world and how we *actually occupy it* in various expressions of lived practice –in order to ask his students how the arguments implicit within DeLillo's final chapter might be placed into conversation with those advanced in such earlier assignments as John Berger's essay "Why Look at Animals?" and the documentary film, *Food, Inc*.

To be sure, this conversation offered an effective transition to a discussion of the day's second assigned text, Hicok's poem – whose speaker struggles with the disconnect he perceives between his righteous critique of a multinational oil corporation and the relative sustainability of his own creature comforts. In order to make this transition, Mr. Jones read the poem aloud and then asked his students to identify any connections they perceived between the poem and earlier topics of conversation. Once again, the students responded with alacrity. They pointed out, for example, that the speaker's use of word-play and abrupt digressions parallel Jack's "frazzled" narrative in *White Noise*. Likewise, they identified the speaker's depiction of an oil company's seductive advertising campaign (narrated by an actor whose voice is as soft and comforting as "dandelion fluff under sheets of the foreskins/of seraphim") as consonant with the trenchant critiques of corporate "green-washing" they had earlier read and discussed. In this part of the session, as in others, Mr. Jones responded to each insightful statement with affirmative statements ("That's a good point!" and "You're absolutely right!"); in the way, he not only sustained active discussion but also reiterated his authority. Notably, however, he was also unafraid to admit the difficulty that he, himself, encountered in negotiating aspects of Hicok's poem. For instance, although he assisted his students in parsing Hicok's phrase, "the wick and wire of the soul," he confessed that he, like his students, could not arrive at an easy interpretation of how the speaker assigns "value" to such "wick and wire" ("to be honest, I don't have an answer for this."). This moment, I believe, was just as effective as – or indeed even more effective than – those in which Mr. Jones explicitly and positively affirmed students' interpretations, since it made clear that he was reading *with* them, rather than insisting on expected or pre-determined answers. In effect, Mr. Jones modeled the ways which reading is an ongoing process that involves a constant struggle with language.

Certainly, Mr. Jones further demonstrated such a struggle with language when, in the final part of the session, he shared a Motion Poem video production of Hicok's poem and asked his students to consider how its use of sound and imagery might supplement and/or complicate their initial reading of the poem. His students immediately identified the ways in which Hicok's terse delivery of the poem transformed their interpretation of it: whereas they were initially inclined to perceive a sense of humor in the speaker's voice, Hicok's practically "robotic" reading in the video called to their attention the apocalyptic portents of his piece that they had once overlooked.

The students observed, moreover, that the video's harrowing soundtrack, as well as its use of uncanny images (e.g., an upside-down shot of a bicyclist peddling down a suburban street) further disturbed their initial reading of the poem as a humorous or even glib commentary on an individual's reckoning with his immediate material conditions. To be sure, this discussion placed into dramatic Belief the stated objectives of Mr. Jones' course, not least because it called attention to the ways in which an author's argument is radically mediated by its precise form.

On a final note, I might add that Mr. Jones' ability to sustain critical and productive classroom discussion is complemented by his capacity to engage with individual students in his responses to their written assignments. The graded papers he shared with me clearly demonstrated his method of evaluation, which involves a combination of general in-text commentary and more detailed and specific end-notes. Mr. Jones immediately responds to each (electronically submitted) paper by highlighting certain passages according to a color-coded rubric: blue highlights for excellent argumentation, green highlights for elements of "low order concern" (e.g., minor problems of style and clarification), and yellow highlights for elements of "high order concern" (e.g., logical gaps, unsupported arguments, problems with coherence and transition, etc). In his end-notes, he discusses these highlighted passages in great detail; in doing so, he is careful to address both the strengths and weaknesses of each submission. For example, in his response to a research paper on media coverage (or lack thereof) of the spike in deadly bacteria following the Deepwater Horizon disaster of 2010, Mr. Jones began by praising the author for making "interesting connections" amongst her various sources. Even so, he maintained, the paper still needed to make clear how these precise connections support the overarching argument; to this end, he recommended re-framing the introductory argument and its thesis statement and making key rhetorical moves (e.g., a "They say… I say" strategy previously discussed in class) that might ensure a more coherent narrative. In this end-note, as in others, Mr. Jones was careful to review his in-text highlighting method ("this will help you get a visual of how your reader experiences the paper"), his grading rubric, and policies regarding future discussions and/or revisions of the paper. Surely, Mr. Jones' responses gave me the impression that he was engaging in immediate dialogue with each of his students – and thus continuing the lively discussion he sustained in class.

I hope that I have made clear my confidence in Mr. Jones' teaching. He is an exemplary instructor indeed, and I give him my highest recommendation for a teaching award.

Sincerely,

Anastasia Ulanowicz
Associate Professor
Department of English
University of Florida

Posthuman Writing: Advanced Argumentation (ENC3312)

"Professor Jones' enthusiasm for the material and his respect for the class was truly felt. I felt challenged in every session to go deeper into the readings, learned a lot from each discussion, and always felt that any well considered point was welcome. He allowed our personal interests to lead the subject matter of our daily contributions and our final paper, which made the entire process more meaningful especially considering the accelerated timeframe. Plus, the way he structured the course allowed us to work our way artfully to an argument through strategically ordered readings and exercises (e.g., the paper proposal, annotated bibliography, etc.). I also really appreciated his willingness to meet with us both in and out of class, and his availability online in email, Twitter, and on Canvas. Both in structure and in subject matter, this course has been so fulfilling. Over just six weeks, it is hard to feel depth and breadth of anything, but I honestly feel ready to apply a lot of what I learned in this class to my work and to my academic career going forward. I loved being able to have open discussions in class as well as online (both short and long form), then build on ideas for the final paper."

"Professor Jones was the first professor I've ever interacted with that has truly made me feel heard and recognized as an individual student. I think that he truly cares about the success of his students and this is easily seen in how much work he puts into making sure we understand the material and are successful. He doesn't just care about grades, but actually cares about making sure we understand the material. I think that this course was extremely interesting and benefited me in even more ways than the course objectives outlined. I think that Professor Jones did an impeccable job at staying true to the syllabus, communicating with us about approaching deadlines, and always being willing to help when we needed it. Professor Jones is one of my favorite professors to date and I think that his impact is seen on a multitude of students."

Digital Rhetoric: Advanced Exposition (ENC3310)

"Professor Jones gives the most effort and care in his class I have experienced thus far at UF. He is clear, keeps on schedule, and is open and flexible to help students. Amazing course, very progressive material in terms of what English majors should learn before graduating and finding a job that would be related to their degree."

"Madison was a very engaging instructor who not only genuinely cared about his students education, but well-being as well. He was very understanding and his own enthusiasm for the subject matter made this class very enjoyable. Courses that teach you to look and think beyond the printed materials at hand are rare nowadays. I think that this course really helped me expand my worldview, in a lot of different subjects and I'm grateful for the materials we read throughout the course of this semester."

"Prof. Jones constantly facilitated extremely engaging and involved class discussions and pushed the class to not only apply what we had been learning, but also to think in ways that we hadn't yet. I found this class to be one of the most organized and easy to manage (material wise) and everything we studied was interesting, varied, and relevant. I loved this class and felt like I left it having a clearer idea, understanding, and interest in digital rhetoric."

Technical & Professional Writing (ENC 2210)

"By far, Professor Jones was one of the most helpful instructors I have had. He was always willing to answer questions and explain topics. He replied to all of the emails I sent him in a fast manner. I really like how he treats students and conveys information well. He includes everyone in conversations, and he was always on time. His feedback was extremely helpful. I liked how he sent out reminders via email. Also, I liked how he created a specific schedule as well as a description of discussions and peer reviewing tasks. I think that students should take this class because technical writing is essential in the workforce. I learned how to write memos, emails, reports, papers, and descriptions in a formal and understandable manner. Professor Jones helped me improve my writing and organization skills immensely. Professor Jones is one of the best. I would take another course where he is the instructor."

"Small class size and instructor's eagerness to teach brought a well-developed learning environment to the classroom. Instructor was more than happy to discuss in-class subjects outside of the classroom if necessary. Comments provided on work was constructive and aided students in improving future work. I enjoyed taking this class not just due to the instructor's excellence, but also due to the material covered. I never once felt that an assignment was wasting my time. I felt the textbook was extremely helpful to my understanding of the class."

Visualizing Environments: Writing through Media (ENG1131)

"Madison Jones definitely knows the subject matter. He brings knowledge of the environment as a whole and is very helpful in teaching us how to utilize writing in the environment. I personally loved this course. This was my first semester here and we've been on a few field trips that helped me to learn about Gainesville and the environment around us. The course was very well organized and the professor was very helpful and understanding of any comments or concerns I've had throughout the course."

"Very passionate. This passion shows through his classes and assignments. Very willing to aid students and work with them outside of his designated office hours. This course is well designed,

but this is because of Madison Jones. He took the definition of the course, and utilized this definition to create a course that is fun, inclusive, and just informative. Even though this course is about writing, the ability to learn information went far beyond just writing. This is one of my favorite courses that I have taken in my four years at the University of Florida."

Writing About Invention (ENC1145)

"Professor Jones was excited about writing and although I am not usually, he got me excited. He was enthusiastic and his assignments were interesting. He did not assign traditional (boring) research papers, but still required focus and work in his papers, but we were able to write about things we found interesting. This course was awesome, I like how it was very different from traditional writing courses. I took ENC1102, and found ENC1145 much more intriguing and beneficial. Professor Jones was by far my favorite professor I have had so far at UF!"

"Mr. Jones is a great professor. He was very interested in the topic, and was able to help all of his students be interested in the subject. He was always available for help, and was very understanding about difficulties about certain assignments. I really enjoyed this course. It was a fun writing class with a somewhat calm attitude about it. I really believe that people write best when they can just be themselves and let it flow out of them, which is exactly what happened in this course."

Numeric Student Evaluations

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

Term	Course	Enrolled	Responded	Response Rate	Mean	Dept Mean	College Mean
2018 Summer	ENC3312 Adv Argumentation	19	18	94.74%	4.70	4.42	4.28
2018 Spring	ENC3310 Adv Exposition	24	15	62.50%	4.96	4.65	4.34
2017 Fall	ENG1131 Writing Thru Media	9	8	88.89%	4.98	4.63	4.30
2017 Summer	ENC2210 Technical Writing	14	14	100.00%	4.86	4.53	4.44
2017 Spring	ENC1145 Wrtng Abt Invention	17	16	94.12%	4.91	4.60	4.33
2016 Fall	ENG1131 Writing Thru Media	14	6	42.86%	4.67	4.57	4.28

Term: 2018 Summer B, *Course:* ENC3312 Advanced Argumentation, *Sections*: *4H46, Enrolled:* 19					
Questions	Responded	Response Rate	Mean	Dept Mean	College Mean
1. Description of course objectives and assignments	18	94.74%	4.78	4.66	4.5
2. Communication of ideas and information	18	94.74%	4.83	4.71	4.4
3. Expression of expectations for performance in this class	18	94.74%	4.82	4.68	4.47
4. Availability to assist students in or out of class	18	94.74%	4.89	4.78	4.47
5. Respect and concern for students	18	94.74%	4.94	4.83	4.55
6. Stimulation of interest in course	18	94.74%	4.94	4.66	4.4
7. Facilitation of learning	18	94.74%	4.83	4.73	4.38
8. Enthusiasm for the subject	18	94.74%	5.00	4.84	4.56
9. Encouragement of independent, creative, and critical thinking	18	94.74%	4.83	4.73	4.46
10. Overall rating of the instructor	18	94.74%	4.78	4.71	4.42

Term: 2018 Spring, *Course:* ENC3310 Advanced Exposition, *Sections:* 12F7, *Enrolled:* 24					
Questions	**Responded**	**Response Rate**	**Mean**	**Dept Mean**	**College Mean**
1. Description of course objectives and assignments	15	62.50%	4.87	4.58	4.40
2. Communication of ideas and information	15	62.50%	4.93	4.56	4.26
3. Expression of expectations for performance in this class	15	62.50%	4.93	4.58	4.36
4. Availability to assist students in or out of class	15	62.50%	5.00	4.67	4.36
5. Respect and concern for students	15	62.50%	5.00	4.72	4.43
6. Stimulation of interest in course	15	62.50%	4.93	4.65	4.28
7. Facilitation of learning	15	62.50%	5.00	4.57	4.24
8. Enthusiasm for the subject	15	62.50%	5.00	4.83	4.47
9. Encouragement of independent, creative, and critical thinking	15	62.50%	4.93	4.73	4.33
10. Overall rating of the instructor	15	62.50%	5.00	4.65	4.30

Term: 2017 Fall, *Course:* ENG1131 Writing Thru Media, *Sections:* 1802, *Enrolled:* 9					
Questions	**Responded**	**Response Rate**	**Mean**	**Dept Mean**	**College Mean**
1. Description of course objectives and assignments	8	88.89%	5.00	4.56	4.34
2. Communication of ideas and information	8	88.89%	5.00	4.52	4.20
3. Expression of expectations for performance in this class	8	88.89%	4.88	4.55	4.31
4. Availability to assist students in or out of class	8	88.89%	5.00	4.64	4.31
5. Respect and concern for students	8	88.89%	5.00	4.74	4.42
6. Stimulation of interest in course	8	88.89%	5.00	4.63	4.23
7. Facilitation of learning	8	88.89%	4.88	4.55	4.19
8. Enthusiasm for the subject	8	88.89%	5.00	4.84	4.45
9. Encouragement of independent, creative, and critical thinking	8	88.89%	5.00	4.70	4.28
10. Overall rating of the instructor	8	88.89%	5.00	4.59	4.26

Term: 2017 Summer, Course: ENC2210 Technical Writing, Sections: 4F11, Enrolled: 14					
Questions	Responded	Response Rate	Mean	Dept Mean	College Mean
1. Description of course objectives and assignments	14	100.00%	4.93	4.47	4.48
2. Communication of ideas and information	14	100.00%	4.86	4.46	4.36
3. Expression of expectations for performance in this class	14	100.00%	4.64	4.45	4.44
4. Availability to assist students in or out of class	14	100.00%	5.00	4.60	4.45
5. Respect and concern for students	14	100.00%	5.00	4.59	4.54
6. Stimulation of interest in course	14	100.00%	4.86	4.51	4.37
7. Facilitation of learning	14	100.00%	4.79	4.44	4.34
8. Enthusiasm for the subject	14	100.00%	4.79	4.67	4.55
9. Encouragement of independent, creative, and critical thinking	14	100.00%	4.79	4.62	4.42
10. Overall rating of the instructor	14	100.00%	4.93	4.49	4.40

Term: 2017 Spring, Course: ENC1145 Wrtng Abt Invention, Sections: 7397, Enrolled: 17					
Questions	Responded	Response Rate	Mean	Dept Mean	College Mean
1. Description of course objectives and assignments	16	94.12%	4.88	4.51	4.38
2. Communication of ideas and information	16	94.12%	4.88	4.52	4.25
3. Expression of expectations for performance in this class	16	94.12%	4.88	4.53	4.35
4. Availability to assist students in or out of class	16	94.12%	4.94	4.63	4.34
5. Respect and concern for students	16	94.12%	5.00	4.68	4.42
6. Stimulation of interest in course	16	94.12%	4.88	4.58	4.26
7. Facilitation of learning	16	94.12%	4.88	4.52	4.23
8. Enthusiasm for the subject	16	94.12%	5.00	4.81	4.47
9. Encouragement of independent, creative, and critical thinking	16	94.12%	4.94	4.66	4.32
10. Overall rating of the instructor	16	94.12%	4.81	4.59	4.30

Term: 2016 Fall, Course: ENG1131 Writing Thru Media, Sections: 1802, Enrolled: 14					
Questions	**Responded**	**Response Rate**	**Mean**	**Dept Mean**	**College Mean**
1. Description of course objectives and assignments	6	42.86%	4.50	4.45	4.33
2. Communication of ideas and information	6	42.86%	4.17	4.47	4.20
3. Expression of expectations for performance in this class	6	42.86%	4.50	4.46	4.30
4. Availability to assist students in or out of class	6	42.86%	4.83	4.57	4.28
5. Respect and concern for students	6	42.86%	4.83	4.66	4.38
6. Stimulation of interest in course	6	42.86%	4.83	4.56	4.21
7. Facilitation of learning	6	42.86%	4.67	4.50	4.18
8. Enthusiasm for the subject	6	42.86%	4.83	4.80	4.44
9. Encouragement of independent, creative, and critical thinking	6	42.86%	4.83	4.69	4.26
10. Overall rating of the instructor	6	42.86%	4.67	4.56	4.24