ENC 1136: Multimodal Writing/Digital Literacy, 9006 23362:

Digital Writing, Digital Bodies, Digital Activism

Fall 2023

Instructor Name: Chandler Mordecai

Pronouns: she/her/hers

Instructor Email: mmordecai@ufl.edu

Course meeting times & locations: Monday, Wednesday, Friday, period 6

Location: WEIL 0408D

Office Location and Hours: Tur. 4361 Wednesday 10:30 a.m.-12:30 p.m.

Course Description:

In this course, we will use writing about digital media to think about how humans interact with technology to navigate through, engage with, and create media. We will think about how our physical bodies and minds fit into the digital world. The course subtopic, Digital Writing, Digital Bodies, Digital Activism, is our way of expanding our understanding of how multimodal and digital writing is constructed through specific meaning-making strategies for targeted audiences. Digital media potentially serves as a space where creators/users/writers can build communities of support, increase civic engagement, and narrate their lived experiences. However, digital media is also a space where trauma, racism, and oppression exist and are often perpetuated. Platforms and algorithms are consistently manipulated, often perpetuate misinformation, and even hide or "shadowban" content related to specific activists and movements. This course will establish a space for analysis, discussion, and content development relating to the complex links between national and international activism and media.

Categories of writing include its digital forms and formats. By focusing our attention on technology, embodiment, and disembodiment we will explore how depictions of technology across time and space inform digital media. We will respond to questions like: Where does the human being fit into the digital world? To expand this question, we will consider humans as thinking/speaking subjects, consumers/producers, and active/passive instigators of digital media. How are social and cultural identities informing what we see and how we interact with digital media? We will investigate the ways in which digital media praxis is/are linked to critical activist

praxis, such as the use of hashtags, graphics, design, etc., and that there are feedbacks and reinforcements between them which merit closer, objective, and analytical attention.

To foster new ways of seeing and experiencing digital media, the objects of our engagement will take a variety of forms and genres, from movie trailers and social media activist campaigns to news articles and podcasts. As a result, the kinds of writing covered in this course will range from informal to formal, spoken to written, and everything in-between.

Students will read scholarship and texts about digital activism, algorithms, artificial intelligence (AI), and technofeminism along with completing case studies of advocacy campaigns on popular social media platforms such as TikTok, Facebook, Twitter, Twitch, and Instagram. Questions driving this course include: How does digital media shape community and discursive spaces? What strategies of media messaging are used online? What technological features or tools are used by digital media creators? How are power and privilege ingrained in the tools and technologies we use to communicate?

General Education Objectives:

1. This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
2. Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
3. Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
4. The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

1. **Content**: Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.

2. **Communication**: Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
3. **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Course Objectives:

1. Students will gain an understanding of the creation, circulation, and revision of digital media/writing
2. Students will develop close reading strategies for interpreting media and critically analyze media through writing and discussion.
3. Students will be exposed to multiple multimodal mediums and the relationships between media and audiences.
4. Students will have the opportunity to expand their experience and skills with digital tools and media.

Required Texts: All materials will be posted on Canvas or hyperlinked in the course schedule for digital reading.

Assignments:

(125 points, 25 points each): 5 Key Term Discussion Posts: 250 words per post (1,250 words total)

To stay engaged with each week's readings and develop ideas for future projects, you will be required to write discussion posts responding to at least one reading, key term, in-class comment, or idea from the week. I intend for you to use these posts to define new key terms, further investigate our meeting topics, or contextualize how each week's discussions or activities apply to you as a digital writer. Each response should total 250 words and be posted by the Friday of each week by 11:59 p.m. Please note the due dates on Canvas. You will not be required to complete discussion posts every week due to project workshops or major assignment due dates. Your response must take the form of a close-reading, reflection, or a research-based contextualization—the goal is that your short reading response should be of use to you for a future work, i.e. as the basis to start a conversation during class discussion, to shape a future multimodal project, or as the seed for a section of a larger writing project. **You must include at least one direct quote. This is to help you practice citation.** Include the page numbers of passages that you reference or quote in your writing and cite any secondary sources you use appropriately in either MLA or APA format.

(50 Points): Tech Demo Group Presentations: (250 words)

Each student will participate in 1 presentation panel with 2-3 peers. You will select a popular tech tool or app that is used for creating or generating content, projects, digital writing, etc. You will be given a list and your group may select a tool to present. You will need to create a brief presentation that includes an overview of your tech tool, its key design/application features, and one link to a tutorial video or article. Please include a works cited page. **Presentations should be 5-8 minutes.**

(100 points) – Essay 1: Digital Literacy Narrative (700 words)

Before we begin learning about multimodal composition, you will write a traditional essay reflecting on your experience with digital and multimodal literacies. How do you engage with digital and multimodal texts? Do you write digitally/multimodally? Do you read digitally/multimodally? Think of this assignment as a self-assessment of your digital literacies.

(75 points)- Digital Hypertext Assignment and Maker's Statement (500 words)

Following our discussion of Angela Haas' groundbreaking work, "Wampum as Hypertext," you will create your own physical "hypertext" using your "digits." You will create an object that conveys a specific message. This can relate to your identity, your community, your passions, your family or chosen family, etc. Similar to Wampum belts, you will rely on color, pattern, order, texture, etc. to create your object/message/meaning. You will bring your digital artifact to share with the class. You will bring your digital artifact to share with the class. You will write a 500-word Maker's Statement explaining your meaning-making strategies and how your interpretation is original and significant.

(150 points) Image/Text Project (1,000 words)

Multimodal writing requires understanding relationships between images and texts. For this assignment, you will write and produce a zine, blogpost, picture book, infographic, or comic that incorporates still images as a central function of the document's method of conveying information. We will be discussing several forms of image/texts, including activist zines, fanzines, infographics, fiction comics, etc. You may choose a subject of your choice or one related to your field of study. We will discuss what this should entail at the beginning of the semester. During class sessions, you will consider various ways that text and image interact, examining a range of image texts including memes, image essays, webpages, zines, and comics. This assignment asks you to consider those relationships in how you write and include images when conveying information to an audience. You will be introduced to the technical requirements and best practices for this assignment well in advance of the due date.

(100 points)- Essay 2: Digital Artifact Essay (1,000 words)

You will complete a close reading of a digital artifact (e.g., webcomic, advertisement, movie trailer, meme, TikTok) and make an argument about that artifact's message about digital culture. You will analyze a digital media artifact, deconstruct rhetorical appeals, and identify

meaning-making strategies such as language/image/sound/etc. use. You will be required to use two-three academic sources in addition to your digital media artifact source. You may use MLA or APA citation style.

(150 Points) Podcast and Script (800 words)

You will be asked to create a podcast submission that focuses on any one of the assigned readings, a key term we have discussed, an Oral History, or a topic relating to your Image?Text Project or Digital Artifact Analysis. Students must create a script and then record an actual podcast session. You may work with a partner. Your podcast should be around 5-8 minutes. You may work with another peer, but you both must submit your own individual script. You will design a podcast title page or cover also. Your podcast must include at least one interview. Your script will count toward the word requirement for the course. You will be introduced to the technical requirements and best practices for this assignment well in advance of the due date.

(200 points) Social Media Activist Campaign and Reflection Statement (500 words)

Using the multimodal literacies and digital writing skills we have been discussing all semester, you will create a digital advocacy campaign on a topic of your choice. You will submit your topic to me in advance for approval. You may create a social media account dedicated to your campaign such as an Instagram or Facebook page. You may create a website landing page. You may create a podcast, video essay, or Youtube channel. You may create an "artivist" installation. Ultimately, you will use the digital tools skills you have learned throughout the semester, intentionally utilize meaning-making strategies, and practice content creation through this culminating project. You will be introduced to the technical requirements and best practices for this assignment well in advance of the due date. You will submit a 500-word reflection paper discussing your motivations, choices, and analytics of your campaign.

(100 points) - Active Participation/Attendance

Attendance and participation in discussion and group activities are vital to success in this course. Students will be required to work in small groups, participate in class discussions, conduct writing workshops, class activities, homework and complete peer reviews. Students are expected to be prepared for activities on readings. Students must be present for all in-class activities in order to receive credit. In-class activities cannot be made up.

You will be required to generate at least one question, comment, observation, or criticism of the assigned reading and share it with the class during discussion. Failure to participate in class discussion will result in a reduction of your participation grade. All students should participate in each class session in some manner by offering points of view, raising questions, asking for clarification, participating in group activities, and/or writing when required. I will be taking note of participation during each class session. If you have concerns with public speaking, please see me for alternative activities to meet participation requirements. These can include submitting

observations, questions, or discussion topics prior to class. I am happy to include accommodations for public speaking throughout the semester!

Course Policies:

You must complete all *assignments* to receive credit for this course.

Attendance: Attendance is mandatory and will be taken daily. You will receive a lowered course grade after **six** 50-minute absences (or equivalent). Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. You will **fail the course if you accrue more than eight unexcused 50-minute absences**. Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule (https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/).

Late Arrival Policy: Students who arrive more than 20 minutes late to class will receive a partial absence.

Paper Format & Submission: All assignments are due via Canvas by the due date and time stamp. Your papers should be formatted according to MLA style and should be in 12-point Times New Roman font and double-spaced with 1-inch margins with the appropriate heading and pages numbered.

Late Work or Assignments: You are allowed to make up **one** writing assignment. If an emergency occurs that affects your ability to complete your work, please notify me as soon as possible. Extensions may be granted at my discretion, but requests must be made at least **one day prior** to the due date of the assignment. A late paper or assignment will receive a **ten point deduction for each day it is late.** I understand that emergencies and extenuating circumstances can occur, so please communicate with me your issues or concerns.

UF's policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: https://titleix.ufl.edu/about/title-ix-rights/

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

Canvas and Email: Be sure to check Canvas often for announcements, assignments, readings, and updates to the schedule. When emailing me, please allow at least 24 hours for a response.

Academic Honesty and Definition of Plagiarism: Academic Honesty and Definition of Plagiarism. UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. **A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:**
a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
c. Submitting materials from any source without proper attribution.
d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

The use of generative AI tools (e.g. ChatGPT) Clarification:

The use of generative AI tools (e.g. ChatGPT) is permitted in this course for the following activities*:*

- Brainstorming and refining your ideas
- Fine-tuning your research questions
- Finding information on your topic
- Checking grammar and style

The use of generative AI tools is **not permitted** in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts assigned to you or content that you use in or outside of class.
- Completing any type of work that has been assigned to you, unless it is mutually agreed upon that you may utilize the tool. You must see me for approval.
- Writing a draft of a writing assignment.
- Writing entire sentences, paragraphs or papers to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws, or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited. Any assignment that is found to have used generative AI tools in unauthorized ways will receive a reduction in grade based on the instructor's discretion. Multiple instances of AI misuse/ academic dishonesty will result in increased penalties including failure of the course. When in doubt about permitted usage, please ask for clarification.

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting https://disability.ufl.edu/students/get-started/. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester**.**

Accessibility: The process for receiving accommodations for your disability may be more complicated than you realize. For many universities, documentation requires access to affordable healthcare, time, printer services, and knowledge of the institution's bureaucratic processes. You might face experiences that may not qualify you for accommodations, such as:

Your disability is undiagnosed, self-diagnosed, or is difficult to document
Your disability only affects you sometimes
You are injured and do not qualify for accommodations
Your disability is stigmatized, such as anxiety or depression
You may be estranged from your family or support system
You may be a caregiver for a sick, elderly, or young person
You are a single parent
You work a full-time, part-time, or multiple jobs
You are food, housing, or clothing insecure

Whatever you face, it is my responsibility as an educator to work with you to achieve the learning outcomes of ENC 1136. If I am not meeting your learning needs, please see me directly about ways I can adjust the course to your situation.

Students in Distress: For guidance during distressing situations, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues.

U Matter We Care: http://umatter.ufl.edu, umatter@ufl.edu, 352-294-2273 (CARE)
Dean of Students: https://dso.ufl.edu/, 202 Peabody Hall, (352) 392-1261

Counseling and Wellness Center: https://counseling.ufl.edu/, 3190 Radio Road, (352) 392-1575
Field and Fork Pantry: https://fieldandfork.ufl.edu/, located near McCarty B, 352-294-2208
Student Health Care Center: http://shcc.ufl.edu/, multiple locations, (352) 392-1161

Title IX: Title IX is a federal law that requires officials with the authority to take action, to report violations of the gender equity policy. Officials with authority must report these violations to the Title IX Coordinator or their deputies. The obligation to report applies whenever an Official with Authority receives, in the course and scope of employment, information about the alleged misconduct and policy violation. The report must include all information known to the employee which would be relevant to an investigation or redress of the incident, including whether the alleged victim has expressed a desire for confidentiality. The UF Office for Accessibility and Gender Equity provides support to anyone affected by sexual or gender-based misconduct, harassment, or discrimination. As the instructor of this course I am considered an Official with Authority who is required to report violations of the gender equity policy.

Inclusivity: To affirm and respect the identities of students in the classroom and beyond, I will do my best to refer to you by the name and/or pronouns you tell me. Please contact me at any time during the semester if you wish to be referred by a name and/or pronouns other than what is listed in the student directory or that you have included in the syllabus acknowledgment form.

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

Grade Appeals: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

Course Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/students/ Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/ Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public- results/ .

Classroom behavior: You should use computers, laptops, and e-readers for course- related activities only, including taking notes and using e-copies of readings. Checking Facebook, web surfing unrelated to class, and doing work for other classes are examples of behavior that may result in deductions from your participation grade. Please keep in mind that students come from

diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior, as determined by the instructor, will result in dismissal, and accordingly absence, from the class.

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

Recording Policy: Class lectures may only be recorded for purposes defined by House Bill 233/Section 1004.097. A class lecture does not include academic exercises involving student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. A recording of a class lecture may not be published without the consent of the lecturer. Publish is defined as sharing, transmitting, circulating, distributing, or providing access to a Recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. A recording, or transcript of the recording, is considered to be published if it is posted on or uploaded to, in whole or part, any media platform, including but not limited to social media, book, magazine, newspaper or leaflet. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Grading and Assessment Rubric

You should strive to excel in all three of these areas in each written assignment:

1) **Content:** How strong is your argument, development, and support? Does the paper offer a strong understanding of the text and is your content relevant to your argument/assignment? Do you provide adequate support, such as outside sources and textual evidence?

2) **Organization:** How well-structured are your paragraphs? Do your overall ideas flow well? Does the paper employ topic sentences? Do paragraphs support the thesis statement?

3) **Mechanics:** How frequently do you make errors in grammar, style, and spelling? Is the paper formatted correctly in MLA style?

A-level paper: Follows and meets the assignment requirements. The paper has a thesis statement that is clearly articulated, supported, and is analytical. Paragraphs build and support the argument

of the paper. Examples and quotes from texts are used to support ideas and claims. Writing is clear and the paper uses varied sentence structure and diction. Paper is free of most grammatical and spelling errors. Citation format is correct. The paper should have a clear conclusion that does more than just summarize.

B-level paper: Follows and meets most of the assignment requirements. The paper includes a thesis, but wording may be unclear or weaker in argument. Paragraphs build on the argument, but do not necessarily offer strong connections between the text and argument. The paper does not analyze the text as in-depth as the "A" paper. Paper may have vague language, spelling and grammar errors, or superficial analysis. Citation formatting is correct. Paper includes a strong conclusion.

C-level paper: Follows and meets some of the assignment requirements. Does not have a fully developed or articulated thesis statement. It is descriptive rather than analytical. Paragraphs do not engage or defend the thesis statement. Writing is disorganized, but may include some analysis of text. Paper does not incorporate sufficient textual evidence to support the main argument. Citation format has some errors. Conclusion lacks clarity.

D-level and below paper: Does not meet assignment requirements. The paper lacks a developed thesis statement. Paper does not engage or defend key arguments. Does not successfully incorporate textual evidence. Paper includes disregard of proper grammar and spelling rules. Writing is vague and includes errors and weak argumentation. Does not follow citation format. Paper does not include a conclusion.

Grading Scale:

A 4.0 93-100%
A- 3.67 90-92%
B+ 3.33 87-89%
B 3.0 83-86%
B- 2.67 80-82%
C+ 2.33 77-79%
C 2.0 73-76%
C- 1.67 70-72%
D+ 1.33 67-69%
D 1.0 63-66%
D- 0.67 60-62%
E 0.00 0-59%

Course Schedule:

The schedule may change throughout the semester. Schedule notes major assignment due dates, but does not note homework assignments and in-class activities you are required to complete.

Texts or excerpts that have been uploaded to Canvas will be noted on the syllabus. The syllabus also provides links to supplemental material you are required to read in advance to class and in connection to the assigned reading.

The course calendar notes readings and assignments that should be completed PRIOR to each class session.

Week:	Date:	Text/Topic:	Due Date:
1	W 8-23	Overview of Syllabus and Course Policies	
		Unit 1: Defining Multimodal and Digital Writing	
	F 8-25	**Topic: Defining Multimodal Compositions** Ball, Cheryl E., Jennifer Sheppard, and Kristin L. Arola. *Writer/designer: A guide to making multimodal projects.* Bedford/St. Martins. 2022. **Read:** Ball et al. Chapter 1: "What are Multimodal Projects " PDF on Canvas Resources: The Basic Language of Multimodal Texts Resources: The Five Modes Explained	
2	M 8-28	**Topic: Positionality in Multimodal Compositions** Read: I Am From (George Ella Lyon) Read: I Am From (Julie Landsman) Explore: I Am From Project Come prepared to write your own I Am From Poem in class.	

	W-8-30	No Class due to Hurricane	
	F-9-1	Digital Literacy Narrative Workshop Day	**Digital Literacy Narrative Due**
3	M-9-4	No Class	
	W 9-6	Continuation of Positionality in Multimodal Compositions and I Am From Poems	
	F 9-8	**Topic: Rhetorically Analyzing MC** Read: Backpacks vs. Briefcases: Steps toward Rhetorical Analysis by Laura Bolin Carroll Read: Ball et al. Chapter 2: "How Does Rhetoric Work in Multimodal Projects?" PDF on Canvas	**Discussion Post Due by 11:59 p.m.**
4	M 9-11	**Topic: Putting the "Digit" in Digital** Read: Haas, Angela M. "Wampum as hypertext: An American Indian intellectual tradition of multimedia theory and practice." *Studies in American Indian Literatures* 19.4 (2007): 77-100. Introduction of Digital Hypertext Assignment	Tech Demo 1
	W 9-13	Continue Discussion: Haas, Angela M. "Wampum as hypertext: An American Indian intellectual tradition of multimedia theory and practice." *Studies in American Indian Literatures* 19.4 (2007): 77-100. Link to Class Weaving Activity Images:	
	F 9-15	Digital Hypertext Assignment Workshop	**Discussion Post Due by 11:59 p.m.**

5	M 9-18	**Topic: Putting the "Digit" in Digital Part 2** Read: Redaction: A Project by Titus Kaphar and Reginald Dwayne Betts, 2019.	Tech Demo 2
	W 9-20	Read: Fonts of Resistance from the Redaction Project In-Class Blackout Poetry/Typography Activity:	
	F 9-22	Digital Hypertext In-Class Presentations	**Digital Hypertext Project/Statement Due:**
		Unit 2: Image-Text	
6	M 9-25	**Topic: The History of Visual/Print Culture and Zines** Explore: An Introduction to Zines Read: Rodin, Rikard. "A graphic designer's guide to visual hierarchy." Blog, Design, Designer's Guide, Tutorials, Typography, 2016.	
	W 9-27	**Topic: Fanzines and Fan Culture** Guest Speaker: Berklie Novak-Stolz, Fanfiction expert and viral TikTok content creator. Berklie will zoom into class!	
	F 9-29	Visit to Smathers Library East Special Collections to explore early 15th/16th/19th century printing technologies, comics, fanzines, and magazines.	**Discussion Post Due by 11:59 p.m.**
7	M 10-2	**Topic: Zines Continued** Explore: Quarantine Public Library The Queer Zine Archive PoC Zine Project UF Survival Guide In-Class Zine Activity	**Tech Demo 3**

	W 10-4	Image/Text Workshop Day Introduction to Canva Link to Brainstorming Worksheet	
	F 10-6	No Class	
8	M 10-9	**Topic: Scrapbooks as Multimodal Compositions and "Performing Archivalness"** Read: *Writing with Scissors* Introduction by Ellen Garvey-PDF on Canvas	**Tech Demo 4**
	W 10-11	**Topic: Digital Scrapbooking** Read: Read: From scrapbook to Facebook: A history of personal media assemblage and archives by Katie Day Good Links to an external site.	
	F 10-13	Image/Text Workshop	**Image/Text due by 11:59 p.m.**
		Unit 3: WebText and the Social Media Matrix	
9	M 10-16	**Topic: Memes as Multimodal Composition** Read: White-Farnham, Jamie. "Resisting "Let's eat Grandma": The rhetorical potential of grammar memes." Computers and Composition 52 (2019): 210-221.	

	W 10-18	**Topic: GIFs as Cultural Artifacts** Read: Miltner, Kate M., and Tim Highfield. "Never gonna GIF you up: Analyzing the cultural significance of the animated GIF." Social Media+ Society 3.3 (2017): 2056305117725223.	Tech Demo 5
	F 10-20	**Topic: TikToks, Memes, Oh My!** Read: #OkBoomer, time to meet the Zoomers': studying the memefication of intergenerational politics on TikTok	**Discussion Post Due by 11:59 p.m.**
10	M 10-23	**Topic: Design Justice in Digital Media:** **Read: Costanza-Chock, Sasha. "Design justice: Towards an intersectional feminist framework for design theory and practice." Proceedings of the Design Research Society (2018).** Read: (Shorter piece): Costanza-Chock, Sasha. "Design justice, AI, and escape from the matrix of domination." *Journal of Design and Science* 3.5 (2018).-PDF on Canvas Resources: Explore: Laura March, Social Toolkit: https://lauramarch.com/portfolio-item/social-toolkit/ Explore: "How to Make the Internet an Experience Accessible to Everybody," Explore -"Accessible Social Media,"	
	W 10-25	Digital Artifact Analysis Workshop	

	F 10-27	Guest Speaker: Sasha Sloan, author, CEO of Archive Sunday and viral content creator Explore: Sasha's Youtube Series: "Noble House of Black Sasha will zoom with us!	**Digital Artifact Analysis Due at 11:59 p.m.**
		Unit 4: **Audible Digital Creation (i.e. Podcasts!)**	
11	M 10-30	Listen: The Student's Podcast: How to tell a Great Story Read: Macadam, Alison. 'The journey from print to radio storytelling: A guide for navigating a new landscape. National Public Radio, 2017.	Tech Demo 6
	W 11-1	Listen: Podcasting Step by Step: Vulnerability and the Deeper World Read: How to Write a Killer Podcast Script Begin Podcasting Brainstorming/Plan	
	F 11-3	Read: Grehan, Helena. "Slow Listening: The ethics and politics of paying attention, or shut up and listen." *Performance Research* 24.8 (2019): 53-58.-PDF on Canvas Bring to class: One Podcast Name/Episode for an in-class activity	
12	M 11-6	Podcasting Workshop	
	W 11-8	Podcasting Workshop	**Podcast due by 11:59 p.m.**
	F 11-10	No Class	
		Unit 5: Digital Activism	

13	M 11-13	Artivism: Artivism: What is it and Why does it Matter? Read: Making a Difference through Online Art and Objects Introduction of Final Project	Tech Demo 7
	W 11-15	Discussion of Artivism continues: Students will select an "Artivist" movement and discuss in class In-Class Activity	
	F 11-17	Read: Ball et al. Chapter 6: "Working with Multimodal Assets and Sources" PDF on Canvas	**Discussion Post Due by 11:59 p.m.**
14	M 11-20	Digital Platform Creation Workshop	
	11-23-25	Thanksgiving Break	
15	M 11-27	Read Introduction: Jackson, Sarah J., Moya Bailey, and Brooke Foucault Welles. *#HashtagActivism: Networks of race and gender justice*. Mit Press, 2020. PDF on Canvas	Tech Demo 8
	W 11-29	Continued Discussion of Jackson, Sarah J., Moya Bailey, and Brooke Foucault Welles. *#HashtagActivism: Networks of race and gender justice*. Mit Press, 2020. PDF on Canvas	
	F 12-1	Digital Activist Campaign Peer Review/Collaboration Workshop	
16	M 12-4	Digital Activist Campaign Presentations	
	W 12-5	Digital Activist Campaign Presentations	
	M 12-11		**Reflection Statement Due by 11:59 p.m.**