ENG1131 Writing Through Media: History (and Future) of the Book
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Course Description

This course can be considered both an introduction to the subfield of literary studies known as The History of the Book and a thought experiment on the future trajectories of the book. Books available through the Internet, e-readers, and self-publishing have all garnered much attention from the humanities recently, prompting scholars to not only reexamine the fundamental question, "What is a book?" but also to ask "What is the *future* of the book?" The first part of the semester will be devoted to the history of the book and the book as artifact. In the second part, students will explore contemporary book forms including eBooks, electronic popables, and augmented reality books. In the third part, we will infer potential future possibilities of the book: brain-computer interface technologies, Google Glass, a neural book transfer from the Matrix, or even modes we have not imagined yet.

Student Learning Outcomes/Objectives

At the culmination of the term, students will be expected to know:

- A general history of the book and its impact on contemporary American society
- The latest trends and advancements in "books"
- The commercialization side of books, including marketing, promoting, and self-publishing
- All of the physical attributes, techniques, and technologies required for different types of books
- How to print and bind a physical book of their own design
- How to conceptualize future iterations of the book
- How to write coherent, cohesive theses and develop them into works that contain thorough research, appropriate organization, and proper formatting

Course Readings

To Be Purchased
The Book History Reader 2nd Edition (2006) edited by David Finkelstein and Alistair McCleery ISBN-13: 290-0415359480

Course Reserves or Handouts
"Mobile Literacies," Jessica Frawley and Laurel Dyson
"How We Read: Close, Hyper, Machine", N. Katherine Hayles
"Inheritance and loss? A brief survey of Google Books," Paul Duguid
"A Brief Introduction to Impact: 'The Meme Font'," Kate Brideau and Charles Berret
"Electronic popables: exploring paper-based computing through an interactive pop-up book," Jie Qi and Leah Buechley

Assignment Descriptions

<u>Assignment 1</u>: Students will then design a narrative in a "book" format with an accompanying marketing strategy.

<u>Assignment 2</u>: Students will develop their analytical skills while exploring contemporary books to form an articulate argument; for example, students could write about the role of eTextbooks in changing study habits, the benefits and the drawbacks of self-publishing, the impact of social media trends on books, etc.

<u>Assignment 3</u>: Students will write a persuasive proposal with images and text on their idea for a futuristic book OR produce a creative "book" using electrate[*] principles accompanied by a rhetorical analysis of design decisions

Student Evaluation

Students will be evaluated at a collegiate level; expectations are reasonably set that writing assignments are generally free of spelling, grammatical, formatting, and citation errors; follow all instructor-provided directions; and are intelligibly organized.

200 points First Assignment
200 points Second Assignment
250 points Third Assignment
350 points Participation, In-Class Writing Assignments, Attendance, Conferences
Total Calculated out of 1000 points.

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, every assignment's word count must be fulfilled. Submitted assignments short of the minimum word count will receive zero credit.

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[*] *"Electracy is a theory by Gregory Ulmer that describes the kind of skills and facility necessary to exploit the full communicative potential of new electronic media such as multimedia, hypermedia, social software, and virtual worlds. According to Ulmer, electracy 'is to digital media what literacy is to print.'" (en.wikipedia.org/wiki/Electracy)*

Grading Scale:

A 4.0	93-100	930-1000	C 2.0	73-76	730-769
A- 3.67	90-92	900-929	C- 1.67	70-72	700-729
B+ 3.33	87-89	870-899	D+ 1.33	67-69	670-699
B 3.0	83-86	830-869	D 1.0	63-66	630-669
B- 2.67	80-82	800-829	D- 0.67	60-62	600-629
C+ 2.33	77-79	770-799	E 0.00	0-59	0-599

You must pass this course with a "C" or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling a minimum of 6,000 words to receive credit for writing 6,000 words.

NOTE: a grade of "C-" will not confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

Grading Policy
For UF's grading policies and grade points information, see
https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

General Education
This course can satisfy the General Education requirement for Composition or Humanities. For more information, see:
https://catalog.ufl.edu/ugrad/current/advising/info/general.education.requirement.aspx

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:
https://catalog.ufl.edu/ugrad/current/advising/info/writing.and.math.requirement.aspx

Revision of an Assignment
During the course of the semester, you may rewrite any one individual assignment of your choosing (your new grade will replace the previous one). In addition to the revised project, you must also write a one-page memo addressed to the instructor in which you detail what, how, and why you've revised. Revised work is due two weeks from the day the assignment is first returned to the class. **You are responsible for knowing the deadlines for all assignments**.

Progress Conferences

Students are required to schedule two conferences during the semester (worth 50 points each), either during scheduled office hours or by appointment, to discuss individual progress in the course. The first meeting should be scheduled before February 20th and the second before April 12th. Be aware that scheduling this meeting is solely the student's responsibility, and that if this is put off until the last minute and all slots are filled ahead of time, students will not earn and will not be able to make up the 50 points.

In addition, students are encouraged to use the instructor's office hours when there are questions about progress in the course, work underway, or any other course-related concerns. If there is a conflict with the posted office hours, please contact the instructor to schedule a better time. Having conferences on assignments is frequently the best way to improve the quality of final drafts. There is a direct correlation between your effort and your grade, so you will get out what you put in.
The UF *Writing Studio* also offers one-on-one assistance on writing projects and is available to students of all levels.

Attendance and Participation

The official UF Attendance Policy can be located at:
https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx
The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.

Please carefully read and take note of the specifics of this policy.

Unlike some of your classes, this course is skills-based. In other words, practice makes all the difference to writing; the more you write, the better you become. Consequently, the effects of this course are cumulative, and frequent absences will affect your progress and success dramatically. Instruction during class is often spontaneous, so it is impossible to offer a recap of what transpired. Writing is process and experience based. This is not a course where you can "catch up" on what happens during class. If you fall behind, you will stay behind.

Attendance is required. The only exemptions to this policy are those absences involving university-sponsored events, such as athletics and band, military duty, court-mandated responsibilities, and religious holidays. It is required and the responsibility of the student to notify the instructor of excused absences a reasonable time in advance of the expected absence. Make-up work will only be accepted due to university-approved excused absences. A valid, signed doctor's note, with the reason illness or injury prevented you

from attending class, may also be submitted, and will be accepted at the discretion of the instructor.

Students are permitted to miss six 50-minute blocks. Each screening time will count as two absences. Screening times are incredibly valuable for viewing materials as a group and that commentary cannot be made up, so it is essential that you are present on time and for the full time of screenings.

Portfolios will not be accepted for any student who has 6 or more absences. Since this is a participatory workshop class centered on active learning, any lesser number of absences, excused or unexcused will affect your grade. Repeated tardiness will also hurt your participation grade. Attendance is taken at the beginning of class. **If you arrive more than 5 minutes after class starts, you will be counted as absent.** Being present is not just a physical state, but a mental one as well. If you are unprepared for the day's activities or are using technologies not for class purposes (e.g., texting, on Facebook, checking emails), you will be marked absent and may be asked to leave the classroom.

Participation is a crucial part of the class and your grade.

Additional Policies

Academic Honesty

As a University of Florida student, your performance is governed by the UF Student Honor Code,
 (http://www.registrar.ufl.edu/catalog/policies/students.html). The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail at the above site.

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.

2. Submitting a document or assignment that in whole or in part is identical or
substantially identical to a document or assignment not authored by the student.
(University of Florida, Student Honor Code, 8 July 2011)
University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. The University Writing Program takes plagiarism very seriously, and treats instances of plagiarism as dishonesty and as a failure to comply with the scholarly requirements of this course. You commit plagiarism when you present the ideas or words of someone else as your own.

Important tip: There should never be a time when you copy and paste something from the Internet and don't provide the exact location and citation information for the source.

If a student plagiarizes all or any part of any assignment, he or she will be awarded a failing grade on the assignment. Additionally, University policy suggests that, as a MINIMUM, instructors should impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students. Each student's work may be tested for its originality against a wide variety of databases by anti-plagiarism sites to which the University subscribes, and negative reports from such sites may constitute PROOF of plagiarism. Other forms of academic dishonesty will also result in a failing grade on the assignment as a minimum penalty. Students could also be assigned a failing grade with no option to withdraw, and repeat offenders could face expulsion. Examples of plagiarism include cheating on a quiz or citing phony sources or quotations to include in your assignments.

General Education Learning Outcomes
Students must pass this course with a "C" or better to satisfy the CLAS requirement for Composition (C) and Humanities (H). Earning General Education Composition credit, students will
- Demonstrate forms of effective writing (focusing on analyses, arguments, and proposals)
- Learn different writing styles, approaches, and formats and successfully adapt writing to different audiences, purposes, and contexts; effectively revise and edit their own writing and the writing of others
- Organize complex arguments in writing, using thesis statements, claims, and evidence

- Employ logic in arguments and analyze their own writing and the writing of others for errors in logic
- Write clearly and concisely consistent with the conventions of standard written English
- Use thesis sentences, claims, evidence, and logic in arguments

Course grades now have two components, a letter grade and credit for the University Writing Requirement. The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. You must pass this course with a "C" or better to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words.

PLEASE NOTE: a grade of "C-" will not confer credit for the University Writing Requirement, the CLAS Composition (C) requirement, or the CLAS Humanities (H) requirement.

The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions

		and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

Classroom Disruptions

Much of this class is discussion-based, so it is vital that we always respect each other's views. Students are required to silence ALL electronic devices before the beginning of each class period. Ringing phones, social media notifications and text messaging is a disruption of the class, which may result in your being asked to leave the classroom and being counted absent. If you have a personal emergency and must keep your phone on one day, please discuss it with the instructor before class. A zero will automatically be given for participation for having your phone out during discussion.

Technology Use

Technology is allowed on a case-by-case basis. Students may use laptops, e-readers, and tablets to access readings during class time or to complete in-class writing, but students should avoid the temptation to check e-mail, social media, or other non-class related materials during class. This course only asks for your undivided focus for 330 out of 10080 minutes of your week, which is less than 3.5% of your time. Please be respectful and courteous of this short amount of time we spend together.

Due Dates, Make-up Policy, and In-Class Work Late Work

Students are responsible for submitting assignments by their due dates. **Papers are due at the beginning of class on the assigned date.** Late papers will NOT be accepted. Failure of technology is not an excuse. If illness or injury prevents a student from turning in a paper on time, the student should consult with the instructor to turn in the work as soon as is feasible given the situation. If you are handing in a physical copy, it must be properly stapled.

Online Faculty Evaluations

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu.

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: http://www.dso.ufl.edu/drc/

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: http://www.dso.ufl.edu/sccr/sexual/

Additional Contact Info

Contact information for the Counseling and Wellness Center:

Weekly Course Schedule

PAST

Week 1
Jan 7- Syllabus Intro HW: Go to the library, pick and check out a book based off its cover/spine
Jan 9- Syllabus rehash Show and Tell Book Covers HW: Read Robert Darnton's "What is the History of Books?"

Week 2
Jan 12- Discuss Darnton HW: Watch Lynda.com The Foundations of Typography
Jan 12- Screening Hands-On Bookmaking Activity
Jan 14- Typography Exercise HW: Read Jerome McGann's "The Socialization of Texts"
Jan 16- Discuss McGann HW: Read Walter Ong's "Orality and Literacy"

Week 3
Jan 19-Holiday
Jan 21- Discuss Ong HW: Read Jan Dirk Muller's "The Body of the Book"
Jan 23- Discuss Muller HW: Read Pierre Bourdieu's "The Field of Cultural Production"

Week 4
Jan 26- Discuss Bordieu HW: Read Roland Barthes's "The Death of the Author"
Jan 26- Screening Letterpress
Jan 28- Discuss Barthes HW: Read Michel Foucault's "What is an Author?"
Jan 30- Discuss Foucault HW: Read Elizabeth Eisenstein's "Defining the Initial Shift: Some Features of Print Culture"

Week 5
Feb 2- Special Collections Library Part 1- Rare Documents
Feb 2- Screening Discuss Eisenstein and Special Collections
Feb 4- Special Collections Part 2- Book Arts
Feb 6- Special Collections Part 3- Baldwin HW: Read Wolfgang Iser's "Interaction Between Text and Reader"

Week 6
Feb 9 Discuss Iser HW: Read Roger Chartier's "Labourers and Voyagers: From the text to the reader"
Feb 9 Screening *The Book That Can't Be Read*
Feb 11 Discuss Chartier HW: Finish First Assignment
Feb 13 Brainstorm present "reading" practices **First Assignment due** HW: Read Katherine Hayles's "How We Read"

PRESENT

Week 7
Feb 16 Discuss Hayles HW: Read http://www.independent.co.uk/arts-entertainment/books/features/twihaiku-micropoetry-the-rise-of-twitter-poetry-8711637.html and watch http://www.ted.com/talks/andrew_fitzgerald_adventures_in_twitter_fiction?language=en
Feb 16 Screening Twitter Scavenger Hunt Activity
Feb 18 Discuss Twitter Readings HW: Read Vannevar Bush's "As We May Think"
Feb 20 Discuss Bush HW: Read Frawley and Dyson's "Mobile Literacies"

Week 8
Feb 23 Discuss Mobile Literacies HW: Work on Proposal for 2nd Paper
Feb 23 Screening PBS Off Book PBS Arts "Book Art" and A Short History of the Highrise
Feb 25- Discuss 2nd Paper HW: Read Jie Qi's "Electronic Popables: Exploring Paper-Based Computing"
Feb 27 Walters Art Museum

----Spring Break----

Week 9
Mar 9 Discuss MIT Media Lab: Hi-Lo Tech paper-based computing HW: Read Jacob Edmond's "The Archive of Now"
Mar 9 Screening Paper Electronics Activity
Mar 11 Discuss Edmond HW: Explore UF Digital Collections
Mar 13 Discuss Digital Collections HW: Read Brideau and Berret's "A Brief Introduction to Impact: 'The Meme Font'"

Week 10
Mar 16 Discuss Circulation, Memes, and Fonts HW: Browse Facebook, Pinterest, Instagram, Twitter, Tumblr
Mar 16 Screening *Helvetica* & Meme Activity
Mar 18 Discuss Social Media Reading/Browsing Practices HW: Browse Buzzfeed and make your own Buzzfeed Quiz
Mar 20 Show and Tell Buzzfeed Quizzes: HW: Finish Assignment 2

Week 11
Mar 23 ***Assignment 2 Due*** HW: Read Mark Poster's "The Digital Subject and Cultural Theory"
Mar 23 Screening UF Local Business Paracosm
Mar 25 Discuss Poster HW: Read Paul Duguid's "Material Matters: The Past and Futurology of the Book"
Mar 27 Discuss Duguid 1: HW: Read Paul Duguid's "Inheritance and Loss?: A Brief Survey of Google Books" and browse *The Art of Google Books Tumblr*

FUTURE

Week 12
Mar 30 Discuss Duguid 2 HW: Read Geoffrey Nunberg's "Farewell to the Information Age"
Mar 30 Screening Fab Lab Visit
Apr 1 Discuss Nunberg HW: Augmented Reality Readings
Apr 3 Discuss Augmented Reality HW: Reading Apps

Week 13
Apr 6 Discuss Reading Apps HW: Read Google Glass Reading
Apr 6 Screening Made @ UF lab Visit
Apr 8 Discuss Google Glass HW: Speed Reading Website:
http://www.spritzinc.com/
Apr 10 In Class Writing Assignment on personal reading practices HW: Work on final assignment and find examples of futuristic reading practices in fiction (like the Matrix or Jimmy Neutron bubble gum)

Week 14
Apr 13 Bring in examples of fictional future reading apparati
Apr 13 Screening Computer Lab Workshop time
Apr 15 Show and Tell Progress
Apr 17 Grammar and Spelling Bee

Week 15
Apr 20 Workday
Apr 20 Screening (Peer Review Workshop)
Apr 22 Last Day of Class Presentations ***Final Assignment Due***

May 4 Grades Due