Application for General Education and/or Gordon Rule Writing Certification

I. A.) Course Number and Title: <u>ENL 2930</u> <u>From Page to Screen: Humanities, Visual Rhetoric, and Visual Culture</u>

   B.) Credit Hours: <u>03</u>

   C.) Prerequisites: <u>ENC 1101 or its equivalent</u>

   D.) Current Classification

   1. General Education Code: ☐B ☐C ☐D ☐H ☐M ☐N ☐P ☐S ☑None

   2. Gordon Rule (Writing): ☐E2 ☐E4 ☐E6 ☑None

   3. Gordon Rule (Math): ☐M ☑None

Requests:

II. General Education

   A.) Requested Classification: ☐B ☐C ☐D ☑H ☐M ☐N ☐P ☐S

   B.) Effective Date: ☐Fall ☐Spring ☐Summer_____(year)

   Or

   ☑ 1-time Approval <u>SPR. 2011</u> (year)

   C.) General Education purpose and learning outcomes for the course? [Detailed attached response requested.]

III. Gordon Rule

   A.) Requested Classification for course ☐E2 ☐E4 ☐E6

   B.) Writing Requirements:

   1.) Number of papers, essays, etc. with word count specified.

   2.) Due Dates? Returned with feedback dates?

   3.) What type of feedback will be provided the student (in reference to writing skill)?

   _____Grade   _____Corrections   _____Drafts   _____Other

   4.) Assessment
      a.) Will the written work be evaluated for grammar, punctuation and proper usage of standard written English?

b.) Will written work be evaluated for an effectiveness, organization, clarity and coherence of writing?

c.) Will a published rubric be used?

IV. Syllabus

Courses that offer students General Education and/or Gordon Rule credit must provide clear and explicit information for the students about the classification and requirements.
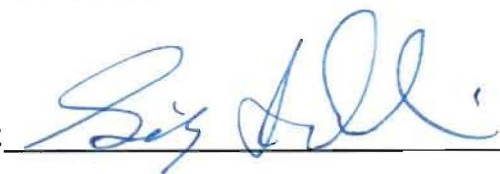
A.) For courses with a General Education classification, the syllabus should include:

☐ Statement of the General Education Purpose of the Course with attention to the General Education Classification requested

☐ List of assigned General Education Student Learning Outcomes

☐ List of any other relevant Student Learning Outcomes

☑ List of required and optional texts

☑ Weekly course schedule with sufficient detail (e.g. topics, assigned readings, other assignments, due dates)

B.) For courses with Gordon Rule (writing) classification, the syllabus should include:

☐ A description/list of Gordon Rule expectations for students (word count, page lengths and deadlines for assignments).

☐ A statement to the effect that students written assignments will be evaluated with respect to grammar, punctuation, and usage of standard written English, as well as clarity, coherence, and organization. Reference rubric.

☐ A statement indicating that students will receive feedback on written assignments prior to the last class meeting.

☐ Assessment note to include basis for grading (rubric) and a statement identifying the two components of the grading, letter grade for course and approved completion of the writing portion of the course.

V. Submission and Approvals

A.) Submitted by (Signature of Instructor): _____
Date 9.6.10

B.) Department Approval: _____

C.) College Approval: _____

D.) Committee Action: ☐ Approved   ☐ Denied   ☐ Tabled Date_____

ENL 2930:
From Page to Screen: Humanities, Visual Rhetoric, and Visual Culture

Spring, 2011
Section ****
Period *
Room ***
3 Credits
Prerequisite: ENC 1101 or equivalent

Dobrin
4414 Turlington Hall
392-6650 x274
sdobrin@ufl.edu
www.clas.ufl.edu/users/sdobrin
Office Hours: ***

Course Description
"… because a way of seeing is also a way of not seeing."
—Kenneth Burke

This course will engage six primary inquiries:

- As we shift from print culture to screen culture, how must we rethink the humanities in a digital world?

- Does the classical idea of "rhetoric" still function in an image-driven information exchange, or what happens when we force our interpretations of images into rhetorical frameworks?

- How do we define a "visual culture," and what is at stake in claiming that we live in a visual culture?

- What history, theory, and methodologies inform how we exchange information in a visual culture?

- How do we learn to read and interpret various forms of visuals ranging from the artistic to the informative? What role does aesthetics play in our readings and interpretations?

- What role does ethics play in visual exchange?

In order to engage these inquiries, we will read about the shift to visual/screen culture from print culture. We will develop analytical skills for reading and interpreting visuals based on several established methodologies, including, but not limited to semiotics, social critique, and technical critique. Along the way, we will examine visual design strategies, digital manipulations, and various "ways of seeing."

This course satisfies the UF General Education requirement for Humanities, which is described at: http://www.registrar.ufl.edu/catalog/policies/advisinggened.html. This course provides instruction in the key themes, principles and terminology in the field of visual rhetoric. The course focuses on the history, theory and methodologies used within visual rhetoric, enabling

students to identify and to analyze the key elements, biases and influences that shape thought about visual rhetoric. This course emphasizes clear and effective analysis and approaches issues and problems from multiple points of view.

The student learning outcomes for this humanities course are detailed in the Undergraduate Catalog at http://www.registrar.ufl.edu/catalog/policies/advisinggened.html#requirements."

Required Texts

Berger, John. *Ways of Seeing.* Penguin, 1977.
ISBN 0-14-013515-4

Crow, David. *Visible Signs.* 2nd Edition. AVA Books, 2010.
ISBN 2940411425

Crow, David. *Left to Right: The Cultural Shift from Words to Pictures.* AVA Books, 2006.
ISBN2-94037-336-1

Wheeler, Susan G. and Gary S. Wheeler. *The Visual Design Primer.* Prentice Hall, 2002.
ISBN 0-13-028070-4

These four texts are available through the UF Bookstore.

*All other readings will be made available by the instructor.

The Listserve
You may post or respond to the list serve for this class at: ****
The listserve serves two purposes this semester: first, as a forum for discussing course topics. Second, as a forum for sharing links to images, graphics, videos, and other visual texts that are relevant to class discussions and readings. There are a lot of interesting visual artifacts circulating that we can share with one another as our critical analysis of visual culture unfolds. Think of the listserve as a site for posting links, discussions of, and questions about visuals you find interesting, exciting, and useful. Please keep in mind that posting inappropriate material (yes, I realize this is a fine line we will be discussing in class) may result in penalty and that posting some visuals might be considered a violation of the University's harassment policies. Think before you post.

Assignments
All assignments for this course will be posted to the e-Learning section; you should complete all assignments via your e-Learning account for this class.

Quizzes:
Throughout the semester you will take 15 short quizzes about the assigned readings. Quizzes will be announced in class the day of the reading discussion and must be completed before the next class meeting.

Exams:
There will be two exams for this course: one mid-term exam and one final exam. The exams will cover material from the reading and class lectures.

Grading

Average of the 15 quizzes	20%
Mid-Term Exam	30%
Final Exam	50%

The following numeric equivalents will be used in determining your final averages:

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

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information, see:
http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html

Course Policies
Humanities
According to the UF Catalog,
Humanities courses provide instruction in the key themes, principles and terminology of a humanities discipline. Your courses focus on the history, theory and methodologies used within that discipline, enabling you to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives. For more about the Humanities requirement, see:
http://www.registrar.ufl.edu/catalog/policies/advisinggened.html#requirements

Statement on Student Disability Services
The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding classroom accommodations for students with disabilities

in the classroom. For more information, see:
http://www.dso.ufl.edu/drc/

Statement on Harassment
UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see:
http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041

Statement on Academic Dishonesty
All students are required to 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

Attendance Policies
Because it is difficult to track attendance in large lecture courses, roll will not be taken on a daily basis. However, attendance will be necessary for your success in this course. In addition to the fact that the exams will be based upon a combination of the reading materials and course lectures, in order to acquire the information for this course for your own benefit, you should attend.

Final Grade Appeals
If you have concerns about your **final** grade in the course and have met with me to discuss your final grade, you may pursue an appeal process by contacting Professor Robert Thomson, Director of Undergraduate Studies in the Department of English. Grade appeals may result in a higher, unchanged, or lower final grade. Grade appeals should only be pursued if you and I have an irresolvable dispute regarding your final grade. The English Department will not intervene in disputes over individual assignment grades.

(Tentative) Schedule
Note: readings are to be completed the day listed in the schedule; we will discuss those readings in class on that day.

Note: We will be viewing and discussing images, videos, and films each day in class. These visuals are not identified in this schedule, but will serve as central to our discussions of histories, theories, and methodologies.

Week 1
Course introduction
Syllabus review
What is Rhetoric/What is Visual Rhetoric? (does classical rhetoric still apply in the digital era?)
What constitutes a visual?

Week 2
Reading: Crow, David. *Left to Right*. Introductory materials. P. 9-24

Reading: Crow, David. *Left to Right*. Ch. 1. "The Television Age" P. 25-52
What is Culture/What is Screen Culture?
Where do screen culture and the humanities intersect?

Week 3
Reading: Crow, David. *Left to Right*. Ch. 2. "Language without Boundaries" P. 53-100
Writing, Symbols, and Signs

Week 4
Reading: Crow, David. *Left to Right*. Ch. 3. "A New Typography" P. 101-144
Reading: Crow, David. *Left to Right*. Ch. 4. "Safety, Speed, and Commerce" P. 145-154

Week 5
Reading: Crow, David. *Left to Right*. Ch. 5. "Converging Technologies" P. 155-177
Remix Culture and the question of plagiarism
Copyright and ownership/intellectual property

Week 6
Reading: Crow, David. *Visible Signs*. "Introduction" and Ch. 1 "Components" P. 8-30
Reading: Crow, David. *Visible Signs*. Ch. 2 "How Meaning is Formed" P.31-52
Semiotics
Icons
Aesthetics

Week 7
Mid-Term Exam
Reading: Crow, David. *Visible Signs*. Ch. 3. "Reading the Sign" P.53-70
Reading: Crow, David. *Visible Signs*. Ch. 4. "Text and Image" P.71-84
Ethics: an Introduction
Ethics: What is unique to visual representation and ethics?

Week 8
Reading: Crow, David. *Visible Signs*. Ch. 5 "Official language" P.85-106
Reading: Crow, David. *Visible Signs*. Ch. 6 "Unofficial Language" P. 107-130
Ethics
Reading: Bennett, Jessica. "A Tragedy That Won't Fade Away."
http://www.newsweek.com/2009/04/24/a-tragedy-that-won-t-fade-away.html

The photograph that wasn't :
http://community.seattletimes.nwsource.com/archive/?date=20020331&slug=photo31m
http://womensenews.org/story/rape/020412/debate-grows-over-use-sexual-assault-photo

Week 9
Reading: Crow, David. *Visible Signs*. Ch. 7 "Symbolic Creativity" P. 131-144
Reading: Crow, David. *Visible Signs*. Ch. 8 "Junk and Culture" P. 145-164

Ethics: manipulation
A History of photographic digital manipulation
Digital manipulation in contemporary visual culture

Week 10
Reading: Crow, David. *Visible Signs*. Ch. 9 "Open Work" P. 165-184
Reading: Berger, John. *Ways of Seeing*. Ch. 1 P. 7-34
Reading: Berger, John. *Ways of Seeing*. Ch. 2 P. 35-43
View: Objectified (a documentary about design)

Week 11
Reading: Berger, John. *Ways of Seeing*. Ch. 3 P. 45-64
Reading: Berger, John. *Ways of Seeing*. Ch. 4 P. 65-82

Typography
View: *Helvetica* (a documentary about typography)

Week 12
Reading: Berger, John. *Ways of Seeing*. Ch. 5 P. 83-112
Reading: Berger, John. *Ways of Seeing*. Ch. 6 P. 113-128

Week 13
Reading: Berger, John. *Ways of Seeing*. Ch. 7 P. 129-155
Reading: Skin Whitening (add url)
Color/Image and Identity

Week 14
Wheeler, Susan G. And Gary S. Wheeler. *The Visual Design Primer.*" Introduction" and Section
I "Background" P. vi-10
Wheeler, Susan G. And Gary S. Wheeler. *The Visual Design Primer.*" Section II "Design
Pre•liminaries" P. 11-30
Design

Week 15
Wheeler, Susan G. And Gary S. Wheeler. *The Visual Design Primer.*" Section III "Design
Com•ponents" P. 31-62
Wheeler, Susan G. And Gary S. Wheeler. *The Visual Design Primer.*" Section IV "Design
Pro•duction" P. 63-100

Course wrap up
Student evaluations
Final exam