

1. General Information

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 4/22/2013

1b. Department/Division: Arts and Sciences

1c. Contact Person

Name: Diane Robertson

Email: diane.robertson@uky.edu

Phone: 257-7002

Responsible Faculty ID (if different from Contact)

Name: Joshua Abboud

Email: j.abboud@uky.edu

Phone: 257-8947

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: WRD 208

2c. Full Title: Multimedia Writing

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: This course develops a practical understanding of writing and rhetoric through multimedia platforms and artifacts. Students will produce and publish to the web in a range of media such as digital video and photography, blogs, wikis, podcasts, and comics.

RECEIVED

APR 18 2013

OFFICE OF THE
SENATE COUNCIL

2k. Prerequisites, if any: Prereq: Completion of Composition and Communication requirement or consent of instructor.

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 30

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: [var7InterestExplain]

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: Yes

If YES, name the proposed new program: BA in Writing, Rhetoric, and Digital Media

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RDMO222|Roxanne D Mouniford|Dept approval for ZCOURSE_NEW WRD 208|20120301

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_NEW WRD 208|20120308

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_NEW WRD 208|20120925

e

Courses	Request Tracking
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New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate F

Attachments:

Upload File

	ID	Attachment
Delete	1583	WRD 208 Multimedia Writing.docx

First 1 Last

Select saved project to retrieve...

Get New

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: ARTS & SCIENCES Today's Date: 4/22/2013
- b. * Department/Division: Arts and Sciences
- c.
 - * Contact Person Name: Diane Robertson Email: diane.robertson@uky.edu Phone: 257-7002
 - * Responsible Faculty ID (if different from Contact): Joshua Abboud Email: j.abboud@uky.edu Phone: 257-8947
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year¹
- e. Should this course be a UK Core Course? Yes No

If YES, check the areas that apply:

- Inquiry - Arts & Creativity
- Inquiry - Humanities
- Inquiry - Nat/Math/Phys Sci
- Inquiry - Social Sciences
- Composition & Communications - I
- Composition & Communications - II
- Quantitative Foundations
- Statistical Inferential Reasoning
- U.S. Citizenship, Community, Diversity
- Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes⁴ No
- b. * Prefix and Number: WRD 208
- c. * Full Title: Multimedia Writing
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

3 Lecture	Laboratory ¹	Recitation	Discussion
Indep. Study	Clinical	Colloquium	Practicum
Research	Residency	Seminar	Studio
Other	If Other, Please explain:		
- g. * Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- h. * Number of credits: 3
- i. * Is this course repeatable for additional credit? Yes No
 - If YES: Maximum number of credit hours:
 - If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

This course develops a practical understanding of writing and rhetoric through multimedia platforms and artifacts. Students will produce and publish to the web in a range of media such as digital video and photography, blogs, wikis, podcasts, and comics.

k. Prerequisites, if any:

Prereq: Completion of Composition and Communication requirement or consent of instructor.

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 30

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

This is a writing course open to anyone on campus who wants further experience writing in digital environments.

8. * Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

BA in Writing, Rhetoric, and Digital Media

b. * Will this course be a new requirement ² for ANY program? Yes No

If YES ², list affected programs:

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the differentiation for undergraduate and graduate students must be included in the information required in 10.b. You must include: (i) Ident additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if appl 10.a above) are attached.

- Ⓜ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
- Ⓜ The chair of the cross-listing department must sign off on the Signature Routing Log.
- Ⓜ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR 6.2.1)
- Ⓜ You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- Ⓜ In order to change a program, a program change form must also be submitted.

Rev 8/09

[Submit as New Proposal](#) [Save Current Changes](#) [Delete Form Data and Attachments](#)

WRD 208: Multimedia Writing

Joshua Abboud
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(859) 257-6995
j.abboud@uky.edu

Office Hours
M 1 – 2pm
W 1 – 2pm

Fall 2012 MWF 10:00 – 10:50am [Whitehall Classroom Building 203]

DESCRIPTION

This course develops a practical understanding of writing and rhetoric through multimedia platforms and artifacts. With a focus on developing rhetorical skills for digital environments, students will produce and publish to the web in a range of media such as digital video and photography, blogs, wikis, podcasts, and comics. *Prereq: Completion of Composition and Communication requirement or consent of instructor.*

OVERVIEW

The title of this course comes from the idea that we can completely distinguish between “writing” and “multimedia writing.” Writing, however, is more complicated than that; it signifies ways of framing and organizing knowledge. In this way writing becomes a hybrid practice of communication and collaboration.

Multimedia technologies represent both the tools with which we explore these practices and the subjects of our inquiries. Kenneth Burke refers to “logology” as studies of “words-about-words.” We will write with an eye toward examining language and writing, in a variety of media, channels, and platforms.

Multimedia writing, however, is more than just a supplemental method to alphabetic based writing; they represent different modes of thinking and doing. Digital spaces make it easy to mix media, allowing for the visual, the aural, and even the sensual to intersect at any point. Writing is an ongoing process of creation and change as it weaves through multiple digital formats.

We will examine and produce a wide range of artifacts including films, videos, websites, podcasts, photo essays, comics, electronic texts and architecture as models for our ideas of writing. We will focus our writing efforts on the design and function of multimedia contexts.

Finally, this course fulfills certain general education requirements, specifically those of intellectual inquiry in the areas of the humanities and creativity and the arts. As outlined in the University of Kentucky’s general education requirements, students may use this course to fulfill either requirement but not both.

STUDENT LEARNING OUTCOMES

After completing this course, the student will be able to:

- Interpret the place of technology in writing and the particular opportunities and problems of multimedia writing.
- Explain and compare various writing technologies and evaluate their specific multimedia contexts for rhetorical affect.
- Apply effective principles of print and digital document design and composition.
- Design strategies for creative invention, researching, planning, organizing, and presenting multimedia writing that respond to specific rhetorical situations.

REQUIRED TEXTS AND SUPPLIES

Texts

- *The New Media Reader* editors Noah Wardrip-Fruin and Nick Montfort
- Other electronic readings and viewings

ASSIGNMENTS

Major Assignments

Recorded Talk / Audio Essay

There are two parts to this project. For the first part we will focus primarily on the content of a recorded talk and you will write a 300-500 word essay that is designed to be read and recorded. This recorded talk will follow the format and guidelines of the NPR *This I Believe* essays which function as brief personal statement that draws upon experiences from your life and communicates some learned belief. The essay, however, will need to make some kind of argument about some issue, even if it is personal. You will be using this essay as the inspiration for the other projects. Here are the guidelines for the *TIB* essays: <http://thisibelieve.org/guidelines/>

The second part to the project asks you to revise your recorded talk, now experimenting with the form of the recording rather than only the content. The audio essay asks you to add to your talk by mixing in other sounds and music, as well as introducing distortions and remixes to create a wholly new artifact. The purpose of this new artifact is to be self-reflexive about the recording process, to reimagine your experience from the recorded talk as a sonic investigation, and to make audio composing a source of creative research and invention.

Short Documentary

For the most part, documentary films are meant to do what their name implies: create an archive about particular issues and subjects. They can make overt arguments about an issue, or they can assume more subtle approaches. The argument of a documentary forms in the editing/composing stages. You will create a short documentary that imagines your recorded talk with video footage that you will shoot yourself and creates a visual argument. This is a documentary rather than a narrative film because you will be presenting a visual interpretation of your audio essay, but in so doing creating a new argument as you compose your statement around moving visual images. This also means more than simply speaking to a camera on a tripod as you will need to identify an audience and purpose beyond fulfilling the requirements of the course. You will also need to experiment with locations, camera effects, audio, and much more.

Multimedia Argument

Using the idea of “digital storytelling,” you will compose a multimedia narrative that draws on the lessons of the other projects. In other words, it will be a narrative of your experience writing in multimedia contexts. Again, you will choose an audience you hope to reach with your story, and specific purpose related to that audience, but the broader topic will center on what it means to write in digital spaces, rather than in textual spaces, how they relate, and if there is much of a difference at all. You can use any digital format that you desire, as long as it can somehow be published to the web (YouTube, Vimeo for video).

The most important part of the final project is that it is divided into a few sections that will correspond to different pieces of the planning process. You will be required to submit a proposal, an outline/storyboard, and a reflective paper that will be all included in a portfolio turned in to the instructor along with the video. You will have an opportunity to present your project to the class and answer questions.

As with most any project, you will do most of the planning and development work in writing, but the final project will take the form of a self-contained multimedia story that readers can watch or view on the web. By “multimedia” I mean that the story must be told using more than one medium of communication, such as a combination of alphabetic text, moving images, still images, and sound.

Proposal

For the proposal you will be giving the instructor an idea of your argument that answers what it means to you to compose in digital media and formats. Give the basic version of your argument here, understanding that it will be refined throughout the semester. This essay should be roughly 400 words. The proposal will be worth 5% of your final grade.

Outline/Storyboard

This will be a preliminary sketch of the project, specific to the medium you have chosen. In the course of the sketch, think about what you will need to do to get the final project done. What hurdles do you see ahead? How will you leap over them? The outline / storyboard will be worth 5% of your final grade.

Draft of Final Project

This should not be a work in progress but a finished project with the realization that it will be drastically altered by the critiques of your classmates, your instructor, and yourself. The draft will be worth 5% of your final grade.

Final Project and Presentation

The final project will be turned in at the beginning of the last week of class. It should take into account the critiques performed earlier and be drastically refined from the previous draft. You will present the project to the class in three minutes, allowing two minutes for Q&A. The final project and presentation will be worth 25% of your final grade.

Reflection Paper

A reflection paper will accompany the final draft. This short (~500 word) essay should outline the student's use of peer and self critiques to refine the artifact, explain and defend the choice of medium and how it supports the argument of the composition, and a note on further refinement (if you had another month with this project, what would you do). The reflection paper will be worth 5% of your final grade.

Minor Assignments

Throughout the semester you will complete a variety of minor assignments designed to scaffold the larger assignments and engage with the readings. Mostly these will be used to build your competency with composing tools. Minor assignments are worth 20% of your final grade.

Grading and Scale

Only students who have completed all components of the two major assignments on time are eligible for a passing grade in this course.

Major Assignments

Recorded Talk / Audio Essay 15%
Short Documentary 15%
Multimedia Argument 35%
 Proposal 5%
 Annotated Bibliography 5%
 Outline 5%
 Draft 5%

Final and Presentation 15%

Reflection 5%

Minor Assignments 10%

Participation 10%

Scale

90 – 100%:	A
80 – 89%:	B
70 – 79%:	C
60 – 69%:	D
0 - 59%:	E

Mid-term Grade

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

SCHEDULE:

Note: Schedule is tentative and subject to change. The instructor will allow ample notice and time for changes. Please be aware of any new deadlines and reading assignments that may arise.

Week	Date	Discussion	Reading	Assignment
1	Aug. 25	Course overview	Review Syllabus	Introductions
2	Aug. 30	The Question of Writing in Multimedia Contexts	"The Garden of Forking Paths" Luis Borges	
	Sept. 1		"The Medium is the Massage" Marshall McLuhan	
3	Sept. 6	What is the Digital?	Selections from Janet Murray and Lev Manovich Introductions	Drafts of Recorded Talks
	Sept. 8	Inventing the Medium	Selection from <i>A Thousand Plateaus</i> Deleuze & Guattari	
4	Sept. 13	Montage and Meaning	Selections from <i>Film Form</i> Sergei Eisenstein	Recorded Talk
	Sept. 15	Collage and Juxtaposition	"The Rhetoric of the Image" Roland Barthes "The Cut-up Method" William S. Burroughs	

5	Sept. 20	Multimedia Spaces	"What Is Digital Cinema?" Manovich	Drafts of Audio Essay
	Sept. 22	Analog vs. Digital	"Videotech" John Fiske	
6	Sept. 27	Writing and the Visual Page	Selections from <i>Understanding Comics</i> Scott McCloud	Audio Essay
	Sept. 29		Selections from <i>Watchmen</i> Alan Moore; <i>9/11 Commission Report</i>	
7	Oct. 4	Digital Reproduction	"You Say You Want a Revolution" Stuart Malthrop	
	Oct. 6		Selections from <i>Remediation</i> Jay David Bolter and Richard Grusin	
8	Oct. 11	Multimedia Writing and Invention	Four Selections by Experiments in Art and Technology (NMR)	Draft of Short Documentary
	Oct. 13		Selections from <i>New Media/New Methods</i> Jeff Rice and Marcel O'Gorman	
9	Oct. 18	Multimedia Writing and Arrangement	Selections from <i>Simulacra and Simulation</i> Jean Baudrillard	Short Documentary
	Oct. 20		"Nonlinearity and Literary Theory" Espen Aarseth	
10	Oct. 25	Multimedia Writing and Style	Selections from <i>Experience Design</i> Nathan Shedroff	
	Oct. 28		Various web texts	
11	Nov. 1	Multimedia Writing as Memory	"Funes the Memorium" Luis Borges;	Proposal for final project
	Nov. 3		Selections from <i>Electronic Monuments</i> Greg Ulmer	
12	Nov. 8	Multimedia Writing as Delivery	"Nomadic Power and Cultural Resistance" Critical Art Ensemble	Annotated bibliography for final project
	Nov. 10		Selections from <i>Persuasive Games</i> Ian Bogost	
13	Nov. 15	The Future of Multimedia Writing	Selections from <i>The Future of the Image</i> Jacques Ranciere	
	Nov. 17	Multimedia Writing and the Future	Viewings from <i>Ghost in the Shell</i> (1995) <i>Blade Runner</i> (1982)	Outline / storyboard of final project
14	Nov. 22	Final project	Peer reviews / critiques of	

			outlines	
	Nov. 24		No Class – Thanksgiving	
15	Nov. 29		Peer Critiques of drafts of final project	Draft of final project
	Dec. 1		Cont'd Peer Critiques of drafts of final project	
16	Dec. 6	Wrap up	Final project presentations and discussion	Final project
	Dec. 8			

COURSE POLICIES

Attendance and Participation

Since discussion will be an integral part of the course, you must be prepared for class, on time, and offer productive discussion based on the assigned readings. You may miss two classes for any reason without penalty, but your final course grade will be reduced by a half letter grade for each absence thereafter. You will be dropped from this course if you miss more than five (5) class meetings; if those missed classes occur at the end of the semester, you may receive an "E" for the final course grade. Students who are frequently tardy or unprepared may be marked absent for the day. I reserve the right to add quizzes to the class agenda if too many class members appear to be unprepared. So be prepared and on time. Preparation involves not only reading but also making notes on the reading so that you are prepared to discuss issues in depth.

Excused Absences

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Students missing any graded work due to an excused absence are responsible for informing me about their excused absence and providing documentation within one week following the period of the excused absence (except where prior notification is required), and are responsible for making up the missed work. I will give you an opportunity to make up the work and/or the exams missed due to an excused absence, and will do so, if feasible, during the semester in which the absence occurred. Assignments missed due to an unexcused absence may not be made up for credit.

Late Assignments

Your assignments for this course, including speeches, essays, journals, and informal assignments, are due on the dates indicated in the class outline below or as indicated in class. You may request (in advance) one two-day extension of the due date on a journal entry or the *final draft* of a major assignment (not drafts). **Late assignments are not accepted unless a two-day extension has been requested and approved in advance of the deadline.** If you cannot attend class on the day an assignment is due, you must post the assignment to Blackboard by the beginning of class. You may not miss class on the day of a peer review, workshop, or speaking day. You may not write your assignments during class unless you are directed to do so.

Grading and Drafts

Unless otherwise stated, every homework assignment you turn in must be finished when I receive it. For textual work, this means typed, edited, and extensively rewritten. For visual or digital work this means carefully refined, not a first sketch. When I comment on papers, it will focus on substantive changes, not grammar or basic copy-editing. I will devote some time on early drafts of major assignments to giving heavy copyediting notes on one page. It will be your responsibility to apply those changes to the rest of the document. For example, if I circle a comma splice on page three, it is up to you to catch the comma splices on pages 1, 2, 4, 5, 6, etc.

Plagiarism

Part II of Student Rights and Responsibilities (6.3.1; online at <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other

academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or another source, including the Internet. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Plagiarism also includes using someone else's work during an oral presentation without properly citing that work in the form of an oral footnote.

Whenever you use outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phraseology intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

You may discuss assignments among yourselves or with me or a tutor, but when the actual work is done, it must be done by you, and you alone unless the assignment has been designed to be conducted with a partner or small group of classmates. All work submitted must be new, original work; you may not submit work you have produced for another purpose or class.

Class Conduct

We will have fun this semester, and there will be a great deal of give and take in our discussions. But we will only have fun if you conduct yourself with respect for yourself and others. I expect you to 1) come to class prepared (do all reading and come prepared to discuss it; do all homework) and take pride in the work you do, 2) offer support and encouragement to your classmates, 3) listen to others carefully before offering your opinion, and 4) talk to me outside of class if anything that happens during class bothers you. In order to maintain a productive work environment, I expect you to silence your cell phone or pager before each class period and refrain from eating, sleeping, reading the newspaper or your personal email, talking once class is in session unless asked to do so, and entering the classroom late or leaving early without permission. Students who engage in disruptive behavior may be directed to leave the class

for the remainder of the class period. See the UKY's Code of Student Conduct for further information on prohibited conduct.

Online Syllabus

I am responsive to student requests for changes in the schedule, which means that the daily schedule may change during the semester. You will be responsible for checking the online syllabus and schedule before beginning your homework for each of our class meetings for any changes or updates. I will post all assignments here and on Blackboard. If you lose an assignment page or handout, you are expected to get a copy from the website or Blackboard rather than from me.

Gender and Pronoun Reference

It is no longer customary to use the masculine pronoun for cases of indefinite pronoun reference, e.g., "When a professor grades papers, *he* is often swayed by a student's degree of effort." Instead, style books recommend changing pronouns to the plural form, e.g., "When professors grade papers, *they* are often swayed by a student's degree of effort." Some call this practice "gender-fair language." Others just call it good sense. Regardless of the reason, it is standard procedure in professional settings and this class, so bring your gender-bender sentences to class so we can figure them out together.

Blackboard

Work in this class may be assigned to be posted both in Blackboard and in person. In general, all assignments will require a title, your name, my name, and the date. When you post papers on your Blog (which only presents texts single-spaced), you must have 1) spacing between each paragraph, 2) all characters visible (including quotation marks, asterisks, and dashes), and 3) underlining or italics for titles. You are responsible for keeping back-up (I recommend several) copies of all your work since electronic texts can be lost. Copies of work can be saved in the "Content Collection" area of your Blackboard account. If your assignment is lost in cyberspace, you will be expected you to repost it within the same day.

Netiquette

When communicating online, consider the conversations as having the same boundaries as any real life interactions. No "flames" (personal attacks). If you happen to be "flamed" by a member of the class, it is best to let me handle it. If you feel compelled to respond, I recommend a request for information, e.g., "What makes you say that?" Responding in kind feels good momentarily, but escalating the flame will only quash discussion for the rest of me. In addition, do not download material to the class listserv or send messages to members in private or on Blackboard that could make other members of the class

uncomfortable. Think of the class as a professional place, like an office, and your fellow classmates as fellow professionals. Within these guidelines, our online interactions should be an enjoyable and productive.

Class Discussion Board

You may be required to post a message to the class discussion board on Blackboard. To try to make our messages to each other easy to recognize, try to place in the subject heading a meaningful phrase describing the content of your message. For instance, if you are discussing a chapter in Williams, you could write in the subject line "Ch. 1 of Williams." If you have a response to someone's comments, you might put in the subject line, "Re: Linda's Response to Williams." If you have a question about a class policy, please post it to this list so others can benefit from my response. So, for instance, if you want to ask about the grading policy, write "Question about Grading."

Writing Center

The Writing Center is located in W. T. Young Library, Thomas D. Clark Study, 5th Floor, West Wing (phone: 257-1368). The staff can help you identify and correct problems with all aspects of your writing. I will not require you to go to The Writing Center, but I recommend that all of you consider going if you feel stuck at any stage of the writing process.

Accommodations Due to Disability

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.