Course Information

Date Submitted: 5/2/2014

Current Prefix and Number: WRD - Writing, Rhetoric, and Digital Media, WRD 210 SOCIAL MEDIA: TH, CUL, POL, PRAC

Other Course:

Proposed Prefix and Number: 210

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Humanities

1. General Information

a. Submitted by the College of: Arts and Sciences

b. Department/Division: Writing, Rhetoric, and Digital Studies (WRD)

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Diane Robertson

Email: diane.robertson@UKY.EDU

Phone: 218.2867

Responsible Faculty ID (if different from Contact)

Name: Beth Connors-Manke

Email: b.connors-manke@uky.edu

Phone: 257.8046

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: SOCIAL MEDIA: THEORY, CULTURE, POLITICS, PRACTICE

Proposed Title: SOCIAL MEDIA: THEORY, CULTURE, POLITICS, PRACTICE

c. Current Transcript Title: SOCIAL MEDIA: TH, CUL, POL, PRAC

Proposed Transcript Title:

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

    LECTURE: 3

Proposed Meeting Patterns

    LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: *Letter (A, B, C, etc.)*

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: The course examines how social media and the writing practices we employ influence notions of what it means to participate in community, society, and public discourse. Students will compose across different social media platforms and explore theoretical literature to examine the ways these tools are evolving. Prereq: Completion of Composition and Communication requirement or consent of instructor.

    Proposed Course Description for Bulletin: The course examines how social media and the writing practices we employ influence notions of what it means to participate in community, society, and public discourse. Students will compose across different social media platforms and explore theoretical literature to examine the ways these tools are evolving. Prereq: Completion of Composition and Communication requirement or consent of instructor.

2j. Current Prerequisites, if any: Completion of Composition and Communication requirement

    Proposed Prerequisites, if any: Completion of Composition and Communication requirement

2k. Current Supplementary Teaching Component:

    Proposed Supplementary Teaching Component:

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? Yes

If YES, explain and offer brief rational: Student learning outcomes have been adapted to fulfill the SLOs for a UK Core Inquiry in the Humanities course.

5a. Are there other depts. and/or pgms that could be affected by the proposed change?   No

   If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program?   No

   If YES, list the program(s) here:

6. Check box if changed to 400G or 500:   No

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|AJBA227|Adam J Banks|WRD 210 CHANGE Dept Review|20140502

SIGNATURE|ACSI222|Anna C Harmon|WRD 210 CHANGE College Review|20141105

SIGNATURE|JALLISO|Jonathan M Allison|WRD 210 CHANGE UKCEC Expert Review|20141107

SIGNATURE|JMETT2|Joanie Ett-Mims|WRD 210 CHANGE UKCEC Review|20150409

SIGNATURE|JMETT2|Joanie Ett-Mims|WRD 210 CHANGE Undergrad Council Review|20150415

Course Change Form

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

Open in full window to print or save

Generate R

Attachments:

| Browse... | | Upload File |

	ID	Attachment
Delete	3425	WRD_210_Humanities_Course_Review.pdf
Delete	4870	WRD_210_Humanities_Rice2.docx

| First | 1 | Last |

NOTE: Start form entry by choosing the Current Prefix and Number
(*denotes required fields).

	Current Prefix and Number:	WRD – Writing, Rhetoric, and Digital Media ▼ WRD 210 SOCIAL MEDIA: TH, CUL, POL, PRAC ▼	*Proposed Prefix & Number:* (example: PHY 401G) ☐ Check if **same as current**	210

*	What type of change is being proposed?	☑ Major Change ☐ Major – Add Distance Learning ☐ Minor - change in number within the same hundred series, excepti 799 is the same "hundred series" ☐ Minor - editorial change in course title or description which does n change in content or emphasis ☐ Minor - a change in prerequisite(s) which does not imply a change course content or emphasis, or which is made necessary by the elimi or significant alteration of the prerequisite(s) ☐ Minor - a cross listing of a course as described above

Should this course be a UK Core Course? ⦿ Yes ○ No

If YES, check the areas that apply:

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

1.	General Information	
a.	Submitted by the College of: Arts and Sciences	Submission Date: 5/2/2014
b.	Department/Division:	Writing, Rhetoric, and Digital Studies (WRD)
c.*	Is there a change in "ownership" of the course?	
	○ Yes ⦿ No If YES, what college/department will offer the course instead? Select... ▼	
e.*	* Contact Person Name: Diane Robertson Email: diane.robertson@UKY.E Phone: 218.2867 * Responsible Faculty ID (if different from Contact) Beth Connors-Manke Email: b.connors-manke@uky.e Phone: 257.8046	
f.*	Requested Effective Date:	☑ Semester Following Approval	OR	Specific Term: 2

2.	Designation and Description of Proposed Course.	
a.	Current Distance Learning(DL) Status:	⦿ N/A ○ Already approved for DL* ○ Please Add ○ Please Drop
	*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed chanɡ not affect DL delivery.	

b.	Full Title:	SOCIAL MEDIA: THEORY, CULTURE, POLITICS, PRACTICE	Proposed Title: *	SOCIAL MEDIA: THEORY, CULTURE POLITICS, PRACTICE
c.	Current Transcript Title (if full title is more than 40 characters):		SOCIAL MEDIA: TH, CUL, POL, PRAC	
c.	*Proposed Transcript Title (if full title is more than 40 characters):*			
d.	Current Cross-listing:		OR	

		☑ N/A	Currently[3] Cross-listed with (Prefix & Number):	none

Proposed – ADD[3] Cross-listing (Prefix & Number):

Proposed – REMOVE [3,4] Cross-listing (Prefix & Number):

e. **Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours [5] for each meeting pattern**

Current:	Lecture 3	Laboratory[5]	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other	Please explain:	

Proposed: *	Lecture 3	Laboratory[5]	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other	Please explain:	

f. | **Current Grading System:** | ABC Letter Grade Scale |
|---|---|

*Proposed Grading System:**	◉ *Letter (A, B, C, etc.)* ○ *Pass/Fail* ○ *Medicine Numeric Grade (Non-medical students will receive a letter grade)* ○ *Graduate School Grade Scale*

g.	**Current number of credit hours:**	3	*Proposed number of credit hours:**	3

h.*	**Currently, is this course repeatable for additional credit?**	○ Yes ◉ No

*****	*Proposed to be 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

i. **Current Course Description for Bulletin:**

The course examines how social media and the writing practices we employ influence notions of what it means to participate in community, society, and public discourse. Students will compose across different social media platforms and explore theoretical literature to examine the ways these tools are evolving. Prereq: Completion of Composition and Communication requirement or consent of instructor.

***** *Proposed Course Description for Bulletin:*

The course examines how social media and the writing practices we employ influence notions of what it means to participate in community, society, and public discourse. Students will compose across different social media platforms and explore theoretical literature to examine the ways these tools are evolving. Prereq: Completion of Composition and Communication requirement or consent of instructor.

j. **Current Prerequisites, if any:**

Completion of Composition and Communication requirement

***** *Proposed Prerequisites, if any:*

Completion of Composition and Communication requirement

k. | **Current Supplementary Teaching Component, if any:** | ○ Community-Based Experience |
|---|---|

			○ Service Learning ○ Both
	Proposed Supplementary Teaching Component:		○ Community-Based Experience ○ Service Learning ○ Both ○ No Change
3.	Currently, is this course taught off campus?		○ Yes ◉ No
*	*Proposed to be taught off campus?*		○ Yes ◉ No
	If YES, enter the off campus address:		
4.*	Are significant changes in content/student learning outcomes of the course being proposed?		◉ Yes ○ No
	If YES, explain and offer brief rationale:		
	Student learning outcomes have been adapted to fulfill the SLOs for a UK Core Inquiry in the Humanities course.		
5.	Course Relationship to Program(s).		
a.*	Are there other depts and/or pgms that could be affected by the proposed change?		○ Yes ◉ No
	If YES, identify the depts. and/or pgms:		
b.*	Will modifying this course result in a new requirement[Z] for ANY program?		○ Yes ◉ No
	If YES[Z], list the program(s) here:		
6.	Information to be Placed on Syllabus.		
a.	☐ Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and *you must include the differentiation* between under and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grad criteria in the course for graduate students. (See *SR 3.1.4.*)	

[1]See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will l appropriate academic Council for normal processing and contact person is informed.
[2]Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
[3] Signature of the chair of the cross-listing department is required on the Signature Routing Log.
[4] Removing a cross-listing does not drop the other course – it merely unlinks the two courses.
[5] Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting gene least two hrs per wk for a semester for 1 credit hour. (See *SR 5.2.1.*)
[6] You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.
[7]In order to change a program, a program change form must also be submitted.

Course Review Form
Intellectual Inquiry in the Humanities

Course: WRD 210: Social Media: Theory, Culture, Politics, Practice

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

☒ Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:
Group Analysis Assignment

Brief Description:
Each group will study two other Facebook groups (not from our class) based on ethnic, cultural, political, or economic interests in order to
a.   Learn what binds together groups' interests
b.   How do groups share and build off of each other's interests
c.   How do groups write about their interests in social media spaces
d.   How do groups argue or present ideas in social media spaces
e.   How do groups reach audiences (internal or external)
The analysis will be delivered as a 3-5 page report.

☒ Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:
1) Course readings
2) Rhetorical History paper

Brief Description:

1) Readings: each text will provide students with the schools of thought that have led to the success and failures of social media. These texts will provide students with necessary historical background, key terms and ideas, and the different approaches to social media taken up different organizations. Course readings ask students to consider the different belief systems audiences bring to online environments as well as how users and writers can share ideas with such audiences.
2) Rhetorical History Paper: Individually, you will write a 6-8 page paper tracing one aspect of rhetorical history (rhetorical style, technological adaptation, circulation practices, discourse communities, etc.) from the past up through Facebook. Hint: this paper will work best if your thinking starts with the dimensions of Facebook and works backward. Think history detectives.

☒ Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:
Rhetorical History paper

Brief Description:
Rhetorical History Paper: Individually, you will write a 6-8 page paper tracing one aspect of rhetorical history (rhetorical style, technological adaptation, circulation practices, discourse communities, etc.) from the past up through Facebook. Hint: this paper will work best if your thinking starts with the dimensions of Facebook and works backward. Think history detectives.

☒ Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:
Video presentations

Brief Description:
Students will present video presentations that include infographic images, narration, moving and still images, and will be a proposal and plan for the final meme project. Presentations will be watched by classmates, and classmates will respond to focus group styled responses so that presenters can revise and rework their overall ideas based on audience feedback. The presentations support written (must be written out before made into a video), oral (must have narration written out first), and visual (usage of images and moving image) skills.

☒ An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:
1) Rhetorical History Paper
2) Final Meme Project

Brief Description:
1) Rhetorical History Paper: Individually, you will write a 6-8 page paper tracing one aspect of rhetorical history (rhetorical style, technological adaptation, circulation practices, discourse communities, etc.) from the past up through Facebook. Hint: this paper will work best if your thinking starts with the dimensions of Facebook and works backward. Think history detectives.
2) Final Meme Project: The final meme project asks students to analyze digital media texts known as memes - viral messages that may be found in politics, the arts, media, advertising, and elsewhere. In order to do the major project, students will study various ideas regarding how ideas spread, how narratives are constructed, the ways individauls socially connect to each other and ideas, and then use this knoweldge to create their own meme. Thus, the information and digital literacy achieved via lecture and course readings will transfer from analysis (studying texts) to production (producing their own texts). In addition, students will track how their produced texts (memes) are received by specific audiences so that they learn the ways textual reception functions. Thus, the assignment goes beyond analysis by askings students to not just understand a text's meaning, but to use that meaning to produce one's own texts.

Information literacy component:
Students will work with video, infographics, online texts and applications

Reviewer's Comments:

WRD 210: Social Media: Theory, Culture, Politics, Practice
UK Core: Humanities

Dr. Jeff Rice
POT 1373
j.rice@uky.edu
Office Hours: TBA

Course meets: T/Th
Room: TBA
Website:

The course examines how social media and the writing practices we employ influence notions of what it means to participate in community, society, and public discourse. Students will compose across different social media platforms and explore theoretical literature to examine the ways these tools are evolving.

Rhetoric is fundamentally about studying adaptation. How does an interlocutor address one audience versus another? How do rhetorical relationships change in situation, in need, and importantly, *over time*—whether that be long-term historical shifts or fast-paced permutations? With the advent of the digital age, students of rhetoric are in an exciting time. Modes and platforms through which to communicate have proliferated, giving us new things to study with the sometimes old and durable, other times new and improvised, tools of rhetoric.
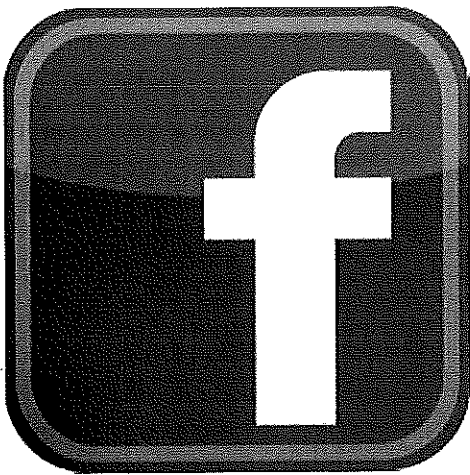
In WRD 210 this semester, we'll focus on Facebook, which may be the most important social media application we will ever encounter. With over 1 billion users, Facebook is larger than most countries. Even though its IPO offering did not generate the financial windfall many expected, even though its privacy policies infuriate users, and even though its periodic changes cause uproar and threats to abandon the platform, Facebook continues to be the most dominate social media force on the Internet. When Mark Zuckerberg developed a web platform for connecting Harvard students, he tapped into an overall desire people share regarding forging connections with each other, with ideas, with consumption, and with other activities. Facebook is about ideas. This course asks why we care so much about it and idea sharing.

Because the speed of social media can sometimes encourage ahistorical thinking, we'll also intentionally work against that grain by placing Facebook in a firm historical context. We'll consider technological adaptation that reaches back to the stylus, moves through the telegraph, and into word processing. We'll also look at the rhetorical predecessors of social media circulation, such as the memory books circulated by free black women in the northern U.S. in the late 1800s. We'll also contend with the assertion by critics like Jay Bolter and Richard Grusin that the "newness" of new media is a myth.

This course asks you to consider all of this from the basic, yet complex question: Why do we love Facebook? What is it about the desire to communicate online, to share information, to be both private and public simultaneously, to participate in telling stories, to make and watch videos, that draws us into a networked space such as Facebook? We will ask many questions this semester and, in turn, produce different responses in small and large group projects. Our purpose will be to better understand the complexity of social media and its cultural, political, economic, and personal effects. We will study online argumentation, visual writing, affective thinking, participation, social networking, and transmedia storytelling – all of which are features social media engage with in order to be successful. And we will

1

study all of these activities from the perspective of rhetoric and writing; that is, we will study how people make meaning via social media through words, images, and video.

Because Facebook is group based – you must have friends to be a part of Facebook – and because social media is based on groups and collaboration, students will work in groups throughout the semester on several small assignments and a connected large project. The purpose of working in groups is to learn how to deal with the challenges group work creates as well as how to harness what James Surowiecki calls "the wisdom of crowds" (the ways many informed people work together as opposed to the way informed people work on their own).

This course asks students to study Facebook in these dimensions:
1. Rhetorical historical context
2. Economic impact
3. Social impact
4. Writing impact
5. Cultural impact

Course content will be delivered via weekly lectures, small group work, and student presentations on works in progress. Periodically, students will be asked to share with the class information and updates regarding their work in progress. The class will use its focus on Facebook to produce digital texts for social media, and, in turn, we hopefully will get closer to answering the question: Why do we love Facebook?

Student Learning Outcomes:
1. Students will develop an understanding of social media as a historically situated economic, social, and cultural force via written and oral analysis and argumentation.
2. Students will study Facebook as a text in order to understand how social media functions as an artistic, literary, philosophical, linguistic, and historical school platform.
3. Students will analyze and interpret different worldviews – religious, cultural, political, and ethnic – regarding the rhetorical implications of technological adaptation and the circulation of "social" texts.
4. Students will study and apply key rhetorical strategies for engaging with social media such as buzz, status, making things stick, fragmented writing, juxtaposition, writing with images, and linking in order to understand and develop information literacy skills.
5. Students will develop ideas and learn how to deliver them in print, image, and video formats in order to understand and develop information literacy skills.
6. In order to demonstrate the ability to conduct a sustained piece of analysis, students will learn how to produce ideas for specific and researched audiences, how to work in collaborative environments online and in physical collaborative groups, how to develop presentation skills relevant to working in social media, and how to revise the ways professionals do.

Required Materials:
The Victorian Internet: The Remarkable Story of the Telegraph and the Nineteenth Century's On-line Pioneers by Tom Standage
Remediation: Understanding New Media by David Jay Bolter and Richard Grusin
Make it Stick: Why Some Ideas Survive and Others Die by Chip Heath
The Facebook Effect by David Kirkpatrick
The Social Media Survival Guide by Sherrie Madia and Paul Borgese
Selected readings by Randall Collins, Marshall McLuhan, Henry Jenkins, and others.

Access to the Internet, and, in particular, to Facebook on a regular basis.
Access to iMovie or Windows Movie Maker for either a computer or iPad.
Technology skills are not necessary. We will go over the basics for setting up an account on Facebook, creating infographics, and making videos.

Course Assignments

1. Facebook Group (50 pts) due January 22.
Each group will set up its own group site on Facebook. The group site will be the center of your collaborative exchanges, online observations, and research. You will also use the site to post some work such as the Infographics and videos you make.

2. Group analysis (100 pts) due January 29.
Each group will study two other Facebook groups (not from our class) based on ethnic, cultural, political, or economic interests in order to
   a. Learn what binds together groups' interests
   b. How do groups share and build off of each other's interests
   c. How do groups write about their interests in social media spaces
   d. How do groups argue or present ideas in social media spaces
   e. How do groups reach audiences (internal or external)
The analysis will be delivered as a 3-5 page report.

3. Infographics. (100 pts) due February 19.
Each group will use free, online infographic software to create two visual representations of their group analysis. The purpose of making inforgraphics is to learn how to visually demonstrate an idea to an audience. Possible software includes Piktochart, Infogr.am, Visua.ly, or others.

4. Rhetorical History Paper (100 pts) first draft due April 2.
Individually, you will write a 6-8 page paper tracing one aspect of rhetorical history (rhetorical style, technological adaptation, circulation practices, discourse communities, etc.) from the past up through Facebook. Hint: this paper will work best if your thinking starts with the dimensions of Facebook and works backward. Think history detectives.

4. Presentation (100 pts) due April 23.
Each group will create a video presentation on the main project in progress that will be posted online for class viewing. The video is a presentation of work in progress – the kind of presentation one might do in a professional situation in order to brief colleagues or supervisors on work in progress. Classmates will respond to the presentations as focus groups, completing focus group evaluation forms that presenters can use for revision purposes.

The video presentation should include infographic images, narration, moving and still images, and will be a proposal and plan for the final meme project.
Each presentation must be 5 minutes long.

4. Group Meme Project (100 pts) due May 1.
Because online information often functions by way of the "sticky" logic that Heath and Heath outline as central to argumentation, each group will be responsible for producing a meme and tracking its effects. The meme you create is your attempt to attract a Facebook or other social media group to your thinking. It will "stick" with a targeted audience. All of our course work (studying Facebook groups, creating infographics, planning the project as a presentation) should prepare you for developing and sharing an

idea that will stick with a particular audience. You should draw extensively from the ideas encountered throughout the course to do this project.

The meme may be a video or infographic that you can share with an audience online (on Facebook, Twitter, YouTube, Google +)..

There are three components to this grade:
a. Meme - its message/medium/platforms for delivery
b. Report explaining the rationale of the project, its background, its focus, its research, its intended audience (3 pages)
c. Tracking report that explains how audiences received the meme with evidence from applicable social media sites (retweets, repostings, discussion, shares, blog posts) (3 pages)

While your grade is not dependent on a specific amount of retweets, citations, repostings, embedded places, etc., you still must demonstrate audience reception for your work since that is the overall focus of our course.

There is no final exam. The meme project demonstrates your overall ability to integrate course material into a semester long project that conducts analysis and demonstrates research.

Grading Scale
500-550 pts A
450-499 pts B
400-449 pts C
350-399 pts D
-    349 pts E

Final Exam Information
There is no final exam for this course.

Mid-term Grade (for 100-400 level courses, and for undergraduates in 500 level courses)
Mid-term grades will be posted in myUK by the deadline established in the
Academic Calendar (http://www.uky.edu/Registrar/AcademicCalendar.htm)

Fine Print
1. The only attendance policy for this course is the 20% absence policy (below).

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.

2. Don't be late to class. The class depends on your presence in order to conduct peer review and other in class activities. Three tardies will count as one unexcused absence.

3. Assignments are due on the class day they have been assigned for. Late work will not be accepted. Students with excused absences have one week to contact the instructor regarding the make-up of missed graded work.

4. All assignments (unless otherwise noted) will be composed according to MLA style.

5. Turn off your cell phones when you come to class. There is zero tolerance for cell phones going off in class and points will be deducted from your final grade if your phone repeatedly rings.

6. Many different opinions will be expressed in this class. Students are expected to respect the views of other students. Sexist and racial hate speech will not be tolerated. A difference of opinion will naturally result and is expected and encouraged. But students must still respect the viewpoints of the other students in the class.

7. The classroom is not a space for public grievances. If you are upset with a grade or some other class related issue, you should make an appointment with me so that we can discuss the problem and resolve it. If you are not satisfied with the results of that meeting, you can then follow university procedures for grievances when the course is completed. Do not, however, make the class space, the wiki, email or any other site a place for your complaints.

Academic Integrity
Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed. Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: http://www.uky.edu/Ombud. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited. All students are expected to honor the University's Honor Code. All work must be your own. Copying work without giving credit is considered plagiarism. Evidence of plagiarism will be dealt with according to the university's regulations.

Part II of Student Rights and Responsibilities (available online 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 the question of plagiarism involving their own 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

acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. 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. 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 acknowledgement of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. 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. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. 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 (Section 6.3.1).Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

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.

Schedule
Week 1
Introduction to course and goals

Week 2
Background
T: *Facebook Effect*
Th: *Remediation*

Week 3
Background
T: *Victorian Internet*
Th: *Victorian Internet*

Week 4
Online Argumentation & What is it that we like?
T & Th: *Make it Stick*

Week 5
Visual Thinking
T & Th: *The Social Media Survival Guide*
Th: Rhetorical History paper due

Week 6
Presentations
Revise and launch your meme

Week 7
Social Networks
T:*Facebook Effect*
Th: selections from Randall Collins, *Interaction Ritual Chains*, "Facebook: The Making of 1 Billion Users"

Week 8
Studying memes at work
T & Th: *The Social Media Survival Guide*

Week 9
In class Meme update
Show and Discuss

Week 10
Affective Thinking
T: "I Am Facebook Friends with Ryan Lanza"
Th: "Why I Love Twitter and Barely Tolerate Facebook" & "Bruce Sterling on Why It Stopped Making Sense to Talk About 'The Internet' in 2012"

Week 11
Privacy
T: "Selling You on Facebook"
Th: *The Social Media Survival Guide*

Week 12
Involvement and Participation
T: selections from Marshall McLuhan *Medium is the Massage*
Th: Axel Bruns, *Wikipedia, Second Life, and Beyond*

Week 13
Meme update

Week 14
Transmedia Storytelling
T: selections from Henry Jenkins
Th: *Convergence Culture*

Week 15
Final presentations/showcase

Week 16
Final presentations/showcase

NO FINAL EXAM.