1. General Information

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

Date Submitted: 11/12/2014

1b. Department/Division: Writing, Rhetoric and Digital Studies

1c. Contact Person

Name: Jason Carr

Email: jpcarr4@uky.edu

Phone: 859-218-2867

Responsible Faculty ID (if different from Contact)

Name: Brian McNely

Email: brian.mcnely@uky.edu

Phone: 859-218-0957

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 225

2c. Full Title: Craft 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: Instruction and practice in writing for the food and beverage industry. Emphasis on the history and culture of the craft beer industry and common practices in written and digital communication, argumentation and persuasion, narrative, and engagement with social media.

2k. Prerequisites, if any: 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?:   No

If No, explain: WRD already has faculty with expertise in this area. No new facilities are required.

6. What enrollment (per section per semester) may reasonably be expected?:   25

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?:   Yes

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

If Yes, explain: This course is a component of the curriculum for the certificate in Distillation, Wine, and Brewing Studies (DWBS) offered in the College of Agriculture, Food and Environment.

8. Check the category most applicable to this course: Not Yet Found in Many (or Any) Other Universities ,

If No, explain: WRD already has faculty with expertise in this area. No new facilities are required.

9. Course Relationship to Program(s).

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

If YES, name the proposed new program: This course is a component of the curriculum for the certificate in Distillation, Wine, and Brewing Studies (DWBS) offered in the College of Agriculture, Food and Environment.

b. Will this course be a new requirement for ANY program?:   Yes

If YES, list affected programs: This course is a component of the curriculum for the certificate in Distillation, Wine, and Brewing Studies (DWBS) offered in the College of Agriculture, Food and Environment.

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: 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|JRI236|Jeffrey R Rice|WRD 225 NEW Dept Review|20141112

SIGNATURE|ACSI222|Anna C Harmon|WRD 225 NEW College Review|20141212

SIGNATURE|JMETT2|Joanie Ett-Mims|WRD 225 NEW Undergrad Council Review|20150401

New Course 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	4753	WRD 225 Syllabus (revised 4-1-15).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   Submission Date: 11/12/2014

   b. * Department/Division: Writing, Rhetoric and Digital Studies

   c.

   * Contact Person Name: Jason Carr   Email: jpcarr4@uky.edu   Phone: 859-218-2867

   * Responsible Faculty ID (if different from Contact) Brian McNely   Email: brian.mcnely@uky.edu   Phone: 859-218-0957

   d. * Requested Effective Date: ◉ Semester following approval OR ○ Specific Term/Year [1]

   e.

   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

2. **Designation and Description of Proposed Course.**

   a. * Will this course also be offered through Distance Learning? ○ Yes [4] ◉ No

   b. * Prefix and Number: WRD 225

   c. * Full Title: Craft Writing

   d. Transcript Title (if full title is more than 40 characters):

   e. To be Cross-Listed [2] with (Prefix and Number):

   f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours[3] 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
   ○ Medicine Numeric Grade (Non-medical students will receive a letter grade)
   ○ Graduate School Grade Scale

   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:

Instruction and practice in writing for the food and beverage industry. Emphasis on the history and culture of the craft beer industry and common practices in written and digital communication, argumentation and persuasion, narrative, and engagement with social media.

k. Prerequisites, if any:

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:

WRD already has faculty with expertise in this area. No new facilities are required.

6. * What enrollment (per section per semester) may reasonably be expected? 25

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 course is a component of the curriculum for the certificate in Distillation, Wine, and Brewing Studies (DWBS) offered in the College of Agriculture, Food and Environment.

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:

This course is a component of the curriculum for the certificate in Distillation, Wine, and Brewing Studies (DWBS) offered in the College of Agriculture, For

b. * Will this course be a new requirement [5] for ANY program? ◉ Yes ○ No

If YES [5], list affected programs::

This course is a component of the curriculum for the certificate in Distillation, Wine, and Brewing Studies (DWBS) offered in the College of Agriculture, Food and Environment.

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) identi 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.

[1] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
[2] The chair of the cross-listing department must sign off on the Signature Routing Log.

[1] 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, re two hours per week for a semester for one credit hour. (from SR 5.2.1)
[4] You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
[5] In order to change a program, a program change form must also be submitted.

Rev 8/09

Submit as New Proposal   Save Current Changes

WRD 225: Craft Writing

T/R 12:30-1:45
Whitehall 202
Dr. Jeff Rice
Office: POT 1373
Phone: 218 2867
Writing, Rhetoric, and Digital Studies
j.rice@uky.edu
Office hours: by appointment

Craft Writing teaches instruction and practice in writing for the food and beverage industry. Emphasis is on the history and culture of the craft beer industry and common practices in written and digital communication, argumentation and persuasion, narrative, and engagement with social media.

Organizations in the food and beverage industry depend on written and digital expression in order to reach customers, develop narratives, and maintain industry relationships. For example, in addition to learning brewing techniques, chemistry, and marketing, professionals in the craft beer industry must also learn written and digital expression in order to succeed. This is a course in trade writing aimed at students who have an interest in the growing beer industry.

The craft beer industry traces its origins to Fritz Maytag's purchase of the rundown San Francisco Anchor Brewing in 1965. Between that date and the founding of Sierra Nevada in 1979 in Chico, California, Jack McAuliffe began New Albion Brewery in Sonoma, California. These three California moments mark the birth of what we now call "craft beer," beer produced by breweries who brew under 6 million barrels annually, who are independently owned, and who use adjuncts for flavor, not for cost reduction. But what these moments leave out is how, over the last 30 years, craft beer's emergence as a serious contender to conglomerate beer production and as a serious component of food culture owes its success partly to writing.

This course asks students to consider the writing associated with craft beer. Craft writing – in book, magazine article, blog posts, social media updates, and elsewhere – offers us a place to consider how alcoholic beverage production is also shaped by ideas, as much as by the beverage itself. The story of craft beer is not just the story of a revolution, as many craft beer narratives tell, nor is it just the story of David (craft brewers) and Goliath (In-Bev, Miller Cooers, Heineken) as other craft beer narratives tell it. Instead, the craft beer story is more than one story. History, culture, argument, memoir, video, all play a role in telling these stories. Our readings will reflect the variety of stories circulating as craft beer writing as well as how these stories stem from a variety of other associated movements, notably the 19th century Arts & Craft movement and contemporary food narratives.

This course is meant to give students a background in both the culture and history of craft beer, but also in the professional writing associated with craft beer. Thus, we will read professional beer writing throughout the semester. Students interested in how the beverage industry also includes written and visual communication will find this course useful. Students interested in being a professional writer in the beverage industry will also find this course useful.

Learning Outcomes:
This course asks students to:
1. Study professional writing in the craft beer industry and how writing plays an important role in alcohol based industries
2. Study role of social media in the craft beer industry
3. Study various strategies regarding persuasion and narrative
4. Study how to apply said strategies to future work as professional writers

Course Goals:
1. Acquire an understanding of the role writing plays in the craft beer industry
2. Acquire an understanding of the culture and history of the craft beer industry

Required Textbooks:
Brew Like a Monk (Brewer Publications 2005) – Stan Hieronymus
The Audacity of Hops (Chicago Brew Press 2013) – Tom Acitelli
The Craft of Stone Brewing (Ten Speed Press 2011)– Greg Koch, Steve Wagner, Randy Clemens
So You Want to Start a Brewery? The Lagunitas Story (Chicago Brew Press 2014) – Tony Magee
Wild Brews (Brewers Publications 2005) – Jeff Sparrow
As well as selected readings by Michael Jackson, William Morris, and from beer publications.

Assignments:
Written assignments will be turned in on paper. Digital assignments will be turned in via a shared link sent to me by email.
Blog: (100 pts). Students will keep an updated blog and post at least twice a week on beer news, beer updates, beer events, beer tastings, or any other related item. In order to blog, students will read beer blogs as well and respond to those readings. The purpose of the blog is to help us understand how beer writing circulates online and to participate in beer writing. Blog entries are due at the end of each week.

Presentations (100 pts). Students will do two presentations. The first will be an Ignite styled presentation on one aspect of craft beer culture that students are interested in. The presentation is not a summary or book report, but investigation/explanation of some aspect of craft beer culture (brewery size, hops, style, attitude, marketing, usage of social media) students are interested in exploring for a final project.

The second presentation will be a demonstration of the final project.

Case Study (100 pts). Students will write a five page case study of one craft brewery. The case study will examine the brewery, key players, history, products, writing associated with the brewery, promotional materials, reporting on, social media usage, etc. The case study is meant to give students an overview of how a craft beer brewery writes about itself or is written about.

Final Project (200 pts). Students will produce a five minute video on an issue important to craft beer. This video will borrow from previous assignments so that an important aspect of craft beer culture, a study of a brewery, and semester long blog writing help shape an idea about craft beer.

Participation (100 pts). Students are expected to actively participate in class. Participation means engaging in class conversations, coming prepared to class, not sitting quietly, not looking at websites on your iPad or phone that are not relevant to class, not doing homework for other classes in our class, not texting or doing any other digital work not relevant to class. Doing these other activities will result in a lower participation grade. Participation grades can be the determination between one letter grade and the next. Points are deducted for all of the above (10 pts. per instance).

Grading Scale:
550 – 600 A
500 – 549 B
450-499 C
400 – 449 D
- 399   E

Fine Print
1. Because this class meets twice a week, you may miss twice without any penalty for an unexcused absence. **Every unexcused absence** after the initial two will result in a deduction of one letter grade from your final grade.

Unexcused absences are those not defined as excused by the university.

Excused Absences are defined by the university as follows:
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.

Students with excused absences have one week following the absence to contact the instructor regarding missed graded work.

All excused absences that fall when assignments or presentations are due must be made up via arrangements with the professor.

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 unexcused 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. This only applies to unexcused absences.
4. All assignments (unless otherwise noted) will be composed according to MLA style.
5. 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.

6. Turn off your cell phones when you come to class. There is zero tolerance for cell phones going off in class and 10 points will be deducted from your final grade for each usage of a cell phone in class.

7. 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.

8. 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, Facebook, email or any other site a place for your complaints.

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.

Week 1
Introduction to Craft Writing

Week 2
What is craft?
Arts & Crafts

Week 3
Michael Jackson, beer hunter – constructing industry narratives

Week 4
Brew Like A Monk
Case Study due

Week 5
The Audacity of Hops

Week 6
First Presentation

Week 7
Ratebeer/BeerAdvocate – reaching and cultivating audiences

Week 8
Lagunitas, the Story

Week 9
The Craft of Stone Brewing

Week 10
The Craft vs Crafty debate – how does an industry define itself or become defined?
Case study due

Week 11
Wild Brews

Week 12
What is terroir? Who writes about beer terroir? How to create a sense of terroir in writing?

Week 13
Social Media – developing a social media presence online in industry

Week 14
Final Presentations

Week 15
Final Projects due