

RECEIVED

APR 18 2013

OFFICE OF THE
SENATE COUNCIL**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: Roxanne Mountford

Email: mountford@uky.edu

Phone: 257-6985

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 308

2c. Full Title: VISUAL RHETORIC

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 introduces visual rhetoric, covering its history, current practice, and possible futures. Utilizing the disciplinary tools of rhetoric, students will compose in textual and visual modes, learning a variety of methods with which to create and critique visuals.

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/BS in Writing, Rhetoric, and Digital Studies

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 Mountford|Dept approval for ZCOURSE_NEW WRD 308|20120301

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_NEW WRD 308|20120308

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_NEW WRD 308|20120828

e

Courses	Request Tracking
---------	------------------

New Course Form

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

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

Generate R

Attachments:

Upload File

	ID	Attachment
Delete	1585	WRD_308 Visual Rhetoric.docx

First 1 Last

Select saved project to retrieve...

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): Roxanne Mountford Email: mountford@uky.edu Phone: 257-6885
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year⁴
- 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? Yes⁴ No
- b. * Prefix and Number: WRD 308
- c. * Full Title: VISUAL RHETORIC
- 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 introduces visual rhetoric, covering its history, current practice, and possible futures. Utilizing the disciplinary tools of rhetoric, students will compose in textual and visual modes, learning a variety of methods with which to create and critique visuals.

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 Both3. * 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 course open to anyone on campus who is interested in visual rhetoric and in composing in textual and visual modes.

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/BS in Writing, Rhetoric, and Digital Studies

b. * Will this course be a new requirement² for ANY program? Yes No

If YES², 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. (Form 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 308: Visual Rhetoric

Jason Helms
1219 Patterson Office Tower
(859) 257-6995
jason.helms@uky.edu

Office Hours
T 11 am – 12 pm
W 11 am– 12 pm
F 2 – 3 pm

Fall 2011 T/R 9:30 – 10:45a Whitehall Classroom Building 203

DESCRIPTION

This course introduces visual rhetoric, covering its history, current practice, and possible futures. Utilizing the disciplinary tools of rhetoric, students will compose in textual and visual modes, learning a variety of methods with which to create and critique visuals. Prereq: Completion of Composition and Communication requirement or consent of instructor.

OVERVIEW

We live in a world of persuasion and argument. At each turn, we are bombarded by messages in posters, commercials, flyers, books, articles, speeches, TV Shows, movies, and songs. The very buildings we live, work, and play inside shape our actions through discrete messages. While the majority of these arguments are visual, academic inquiry often stresses the analysis of purely textual artifacts. In this course, we will reverse that tendency.

This course constitutes an inquiry into rhetoric by other means – visual means. We will discuss not only the history of visuals in American culture, but also the history of their study. We will also keep that word, “inquiry,” at the forefront as we progress. We do not enter this course with answers, but with questions.

We will concern ourselves with artifacts from popular and academic cultures, including comic books, art installations, paintings, buildings, academic books and articles, advertisements, and films.

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:

- Demonstrate the ability to present and critically evaluate competing interpretations and definitions of rhetoric through analysis and argumentation in writing and orally.
- Demonstrate the ability to distinguish different rhetorical schools and periods according to the varying approaches and viewpoints characterized therein, specifically the classical, modern, psychoanalytic, semiotic, and post-structuralist traditions in rhetoric.
- Demonstrate the ability to identify the values and presuppositions that underlie the world-views of different cultures and different peoples over time as well as one's own culture. Students will therefore analyze and interpret the artifacts mentioned in the above course overview: comic books, art installations, paintings, buildings, academic books and articles, advertisements, and films.
- Demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations and in classroom discussions.
- Demonstrate the 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 rhetorical analysis, with use of library sources beyond the required reading of the course. The student's analysis should demonstrate appropriate information literacy in visual rhetoric, which might include:
 - posing questions that shape an inquiry and identify sources necessary for this purpose
 - getting and checking facts
 - getting overviews, opposing views, background information, context
 - recognizing and finding primary sources and distinguish primary from secondary sources
 - identifying scholarly publications (monographs, articles, essays), locating them (library stacks, Internet, other libraries), and citing them (MLA style)
 - assessing the value of sources
- Define and distinguish different approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the study of visual rhetoric both inside and outside of the traditional fine arts tradition.
- Apply the logic, laws, or constraints of visual rhetoric. (e.g. appeals, persuasion, "out of the box" thinking, clarity, brevity, sincerity, rebellion, expression)

- Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical, and or cultural factors.
- Evaluate results of their own creative endeavors and, using that evaluation, reassess and refine their work.

REQUIRED TEXTS AND SUPPLIES

Texts

McCloud, Scott. *Understanding Comics*.

Berger, John. *Ways of Seeing*.

McLuhan, Marshall. *The Medium is the Massage*.

Gaiman, Neal, ed. *The Best American Comics 2010*.

and various other readings on reserve at the library or on Blackboard.

Supplies

- Spiral bound sketchbook – approximately 9"x12"
- 18" X 24" rough newsprint 100 sheet pad
- 18" X 24" smooth, inexpensive white paper, cover stock
- Compressed charcoal
- Point rolling ball black ink pen for contour drawings
- Erasers - pink pearl block, large kneaded eraser.
- Pencil sharpener in a case to catch the shavings. Use this to sharpen charcoal pencils.
- Portfolio to carry paper and to protect drawings.
- Micron permanent markers – they come in a variety of point sizes. Recommend – 01, 03, 05,

ASSIGNMENTS

Major Assignments

Recursive definition of rhetoric

Early in the semester you will be asked to define rhetoric based only on the readings up to that point. Throughout the semester you will be asked to revise your definition using the additional knowledge created throughout the class and keeping in mind added constraints. These constraints will be giving to the class as a whole before each successive draft is begun. For

example, when you turn in your first draft, I may announce to the class that the next draft cannot make any reference to commercial artifacts (this constraint will not be used in the class). The constraints will force you to radically revise your definition.

Ignite Presentation

You will give a five-minute, Ignite style, self-advancing PowerPoint presentation on multiliteracies. This format will be taught in class. You will persuade the audience of a particular way of dealing with multiliteracies in the classroom. The question that lies before you is "How should multiliteracies be taught at the University of Kentucky?" You must base your suggestion on readings assigned for this course, but need not agree with them (they do not agree with each other). You will evaluate a variety of sources here and articulate your own position as distinct from others.

Final Project

For the final assignment you will analyze a visual artifact and make a visual argument about it. The choices for the artifact are limitless and might include Patterson Office Tower, the film *Tron*, the iPhone 4, Velazquez's *Las Meninas*, a collection of postcards from *PostSecret*, or a poster campaign throughout Lexington. In your analysis of the artifact you should pay close attention to arguments that are being made in the artifact. In addition, you will make your argument about the artifact. This argument will go beyond mere opinion. It will have a coherent thesis and be balanced by other scholarly sources. Finally, both its form and its argument must be visual not strictly textual. While your argument must be coherent, it must also be creative. The choice of medium is completely up to you. You must rely on at least five sources (i.e. not course readings and not the artifact). At least one of these must be a scholarly article or monograph. The final project will have many parts, outlined below. The final project, including its parts, will be worth 50% of your final grade.

Proposal

You will choose an artifact and a medium in which to analyze it. 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.

Annotated Bibliography

This annotated bibliography should include citations of at least possible eight sources for your final project. Below each citation, offer a short (2 – 4 sentence) annotation, which should include a summary of the source and an evaluation of its applicability to your project (Will you use it?). The sources required for your bibliography exceed those required for your project because I realize you will not find all of them useful. The annotated bibliography 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 (e.g. if you are making a video, you should use a storyboard). 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 (is this argument somehow more persuasive for not being purely textual), 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. These may include drawing exercises, design exercises, papers, speeches, and show and tell assignments. 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.

Scale

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

Major Assignments

Recursive Definition	10 %
Ignite Presentation	10 %
Final Project	
Proposal	5 %
Annotated Bibliography	5 %
Outline	5 %
Draft	5 %
Final and Presentation	25 %
Reflection	5 %

Minor Assignments	20 %
Participation	10%

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

Week	Date	Discussion	Tutorial	Reading	Assignment
1	Aug. 25	Course overview	Intro to CS5 Intro to Illustrator	Review Syllabus	Bring syllabus to class (electronic or print)
2	Aug. 30	What is rhetoric?	Intro to Photoshop	http://www.americanrhetoric.com/rhetoricdefinitions.htm Aristotle, Selections. <i>Best Comics</i> : O'Malley (259-269)	Diagram a definition using illustrator
	Sept. 1	How pervasive is rhetoric?	Vector vs. Bitmaps	Lacan, "The Mirror Stage." Selection from <i>Introducing Lacan</i>	Draw a definition using photoshop
3	Sept. 6	The basics of rhetoric	InDesign	Selections from Corbett <i>McCloud</i> , Ch. 1	Analyze a text
	Sept. 8	Tropes	Placing	Burke, "The Four Master Tropes" <i>McCloud</i> , Ch. 2	Redesign a text in

					InDesign
4	Sept. 13	Saussure and signification	Bridging	Lacan, "The Object of the Gaze." Selection from Introducing Lacan Handout on Saussure McCloud, Ch. 3	Bring an example of a trope
	Sept. 15	Visual Signification	Magic Wand and eraser	McCloud, Ch. 4 - 5	Create a visual trope using photoshop and illustrator
5	Sept. 20	What about the physical?	Gesture drawing	Benjamin, "The Work of Art in the Age of Its Technical Reproducibility" McCloud, Ch. 6	Bring in a trap for the Gaze First draft of "Rhetoric Is" paper
	Sept. 22	Making Visuals	Using a camera	McCloud, Ch. 7	Bring in an example of aura from campus
6	Sept. 27	Semiotic visual rhetoric	Contour drawing	Barthes, "Rhetoric of the Image" McCloud, Ch. 8	Create a visual experience of the aura
	Sept. 29	Semiotics and McCloud	Pencil and Ink and scanning	McCloud, Ch. 9 Demian 5, "When I am King"	Textually analyze an image
7	Oct. 4	Multimodal Composition	PPT	The New London Group, "A Pedagogy of Multiliteracies."	Visually analyze an image
	Oct. 6	Design Principles		Frontmatter to <i>Best Comics</i>	Ink'd drawing of the future of comics
8	Oct. 11	What can art tell us?		Berger, Ways of Seeing <i>Best Comics: R. Crumb</i> (178 - 189)	Ignite presentation on multiliteracies
	Oct. 13		Video tutorial	<i>Best Comics: Ware</i> (127 - 148 and 314)	Ware style argument on multiliteracies
9	Oct.	What can		Design Anarchy	Drawing of

	18 Oct. 20	design tell us?		(on reserve) Best Comics: Kochalka (64 – 69) and Bagge (190 – 193)	“Art is not” Remixed commercial
10	Oct. 25	Media theory		McLuhan, The Medium is the Massage Best Comics: Pham (84 - 85)	Second draft of “Rhetoric Is” paper
	Oct. 28			<i>Best Comics:</i> Ames and Haspiel (70 - 83) and Chao (194 - 223)	1 page paper analyzing a medium
11	Nov. 1	Beyond the sign	Web design (intro)	Barthes, “The Third Sense.” Field trip to gallery	Proposal for final project
	Nov. 3			<i>Best Comics:</i> Carre (38 - 61)	Bring in an example of the third sense from Gallery
12	Nov. 8	Postcriticism	Web design (continued)	Ulmer, “The Object of Post Criticism” Best Comics: Mazzucchelli (86 - 107)	Draw 5 thumbnail sketches of Ulmer’s argument Annotated bibliography for final project
	Nov. 10			<i>Best Comics:</i> Cho (244 - 258)	One finished drawing of Ulmer’s argument
13	Nov. 15	The Chicago School	Web design (final)	Stafford, Elkins	Third draft of “Rhetoric Is” paper
	Nov. 17	Iconoclasm		Latour (On reserve)	Outline / storyboard of final project
14	Nov. 22	Final project		Mitchell, “Metapictures”	Peer reviews / critiques of outlines
	Nov. 24	No Class (Thanksgiving)			

15	Nov. 29	Discourse, Figure		Lyotard, "Taking the Side of the Figural" Peer critiques	Draft of final project
	Dec. 1	Fiscourse, Digure		<i>Best Comics: Derf</i> (149 - 170) Peer critiques	
16	Dec. 6	Wrap up		Final project presentations and discussion	Final project
	Dec. 8				Fourth draft of "Rhetoric is" paper

No final!!!

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).

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 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.

Some components of your major assignments will require multiple drafts. Each should be a finished draft in the sense of not needing any obvious copyediting. In the revised drafts you will make clear where you have made revisions through the use of **bold for new material**, underline for modified material, and ~~strikethrough for deleted material~~. If you wish to

add a note to your revisions, you may do so with brackets in bold **[like this]**. With this draft you will also turn in a version that lacks this extra markup. An example follows:

Draft 1

The quick brown foz jumped over the lazy goggie.

Draft 2

The quick, brown fox ~~jumped over~~ **walked cautiously** around the lazy goggie dog [**“goggie” sounded fun at first, but silly when I reflected on it. Also, there’s no need for the fox to be so cavalier. It doesn’t fit his character at all.**].

The quick, brown fox walked cautiously around the lazy dog.

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 or 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.

Students with Special Needs

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.