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: Jeffrey Rice

>   Email: j.rice@uky.edu

>   Phone: 257-6974

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 408

2c. Full Title: DIGITAL COMPOSING

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 provides grounding in the analysis and theory of digital composition, which will inform personal, professional, or community-based projects. Projects will encourage students to work flexibly across various digital platforms.

2k. Prerequisites, if any: Prereq: WRD 308 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 408|20120301

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_NEW WRD 408|20120308

SIGNATURE|RDMO222|Roxanne D Mountford|Approval resent to department for ZCOURSE_NEW WRD 408|20120403

SIGNATURE|RDMO222|Roxanne D Mountford|Dept approval for ZCOURSE_NEW WRD 408|20120404

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_NEW WRD 408|20120404

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_NEW WRD 408|20120911

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 F

Attachments:

[Browse...] Upload File

	ID	Attachment
Delete	1616	WRD 408 Digital Composing BCM edit.docx

First 1 Last

Select saved project to retrieve...   [ ] Get   New

(*denotes required fields)

1. **General Information**

   a. * Submitted by the College of: ARTS & SCIENCES   Today's Date: 4/22/2013

   b. * Department/Division: Arts and Sciences

   c.
     * Contact Person Name: Diane Robertson   Email: diane.robertson@uky.ed Phone: 257-7002
     * Responsible Faculty ID (if different from Contact) Jeffrey Rice   Email: j.rice@uky.edu   Phone: 257-6974

   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 408

   c. * Full Title: DIGITAL COMPOSING

   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

   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 provides grounding in the analysis and theory of digital composition, which will inform personal, professional, or community-based projects. Projects will encourage students to work flexibly across various digital platforms.

k. Prerequisites, if any:

Prereq: WRD 308 or consent of instructor.

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

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

If YES, enter the off campus address:

4. Frequency of Course Offering.

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

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

If No, explain:

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

If No, explain:

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

7. Anticipated Student Demand.

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

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

If YES, explain:

This is a writing course open to anyone on campus who wants to create personal, professional, or community-based projects that integrate research and rhetorical skills with digital composing.

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 requirement [5] for ANY program? ○ Yes ◉ No

If YES [5], 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.

[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
[3] 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   Delete Form Data and Attachments

WRD 408
Digital Composing

Instructor: Dr. Jeffrey R. Rice
Office Address: 1373 Patterson Office Tower (POT)
Email: j.rice@uky.edu
Office Phone: 257-6974
Office Hours: TR 2:00-3:00

Course Description:

This course provides grounding in the analysis and theory of digital composition, which will inform personal, professional, or community-based projects. Projects will encourage students to work flexibly across various digital platforms.
Prereq: WRD 308 or consent of instructor.

Student Learning Outcomes:

In this course, students will
1. Address current issues or problems via digital responses
2. Compose with a variety of digital software and applications
3. Demonstrate research skills to inform composing
4. Show how expression changes when media selections change
5. Apply rhetorical skills relevant to digital composing
6. Compose to various digital spaces such as websites, archives, or social media

Course Goals:

In this particular section, students will construct a digital archive called a "useless archive." The useless archive, as opposed to an institutional archive, stores and preserves what has often been considered unimportant: rough drafts, anecdotes, memories, liner notes, forgotten pictures, details from pictures, gossip, discarded texts, unusable texts, throwaway material, etc. All of this material, the useless archive proposes, is as important as what we traditionally store for future knowledge. Because we have easy access to digital spaces for such storing, we will compose a digital archive in order to highlight a point or series of points we have not yet considered because we have not yet paid attention to this material.

Our task will be to:
1. Identify a subject to archive (local music, food group, business, street or neighborhood, dormitory on campus, athletic team, park, etc.)
2. Search, scan, record, film, and store found materials relevant to a useless archive
3. Compose and arrange online our archive on a Wordpress.com site.

We will spend all semester constructing our archives. We will do our work in incremental steps in order to:
1. Learn the process of composing
2. Receive feedback as we build our archives so that we can make adjustments and improve along the way

1

Required Materials:
Computer requirements:
Access to a personal computer or on campus
Audacity (free)
Free Wordpress.com weblog

Texts:
The Beastie Boys' Paul's Boutique (33 1/3) – Dan LeRoy
The Dustbin of History – Greil Marcus

Course Overview:
Projects might include video production, website creation, and usage of social media such as weblogs, Twitter, Facebook, Drupal, Diigo, or other applications.

Description of Course Activities and Assignments:
The media theorist Marshall McLuhan once wrote, "The age of writing has passed. We must invent a new metaphor." His statement creates for 21st century writing practices a series of challenging questions: How do composing practices change as we move from print based media and methods to digital environments? How do we express ourselves in web spaces, with video, with presentation software, in social media? What does it mean to communicate in a visual and connected culture? What are the new metaphors we will use or are using to describe our forms of expression? This course asks students to consider such questions as we approach contemporary problems and issues by designing digital responses.

Assignments:
Proposal (100 pts): Students will write a proposal for the semester long project that outlines purpose (why build this archive), context, proposed research, and expected audience. Four - five pages.

The Collections Parts I and II (100 pts/ 50 pts each): Twice in the semester, students must post collected materials. Collected materials are dated and tagged as they are posted. They cannot all be posted on the same date. Pace your materials by researching and collecting two or three times a week. Collected materials will include:
1. Excepted and cited sources
2. Annotations of cited sources
3. Linked sources
4. Commentary on sources
5. Speculation about sources
6. Sources may be websites, books, newspaper articles, magazine articles, images, posters, objects, films, TV shows, songs, album covers, government documents, scientific documents, and so on.
7. These collections will be directed by online, useless archive sources.
8. Part I will use the following useless archive sources for research:
9. Boing Boing (http://boingboing.net)

10. Metafilter (http://www.metafilter.com)
11. Reedit (http://www.reddit.com/)
12. Waxy (http://waxy.org/)
13. Kottke (http://kottke.org/)
14. Everything is Terrible (http://www.everythingisterrible.com/)
15. Stellar Interesting (http://stellar.io/interesting)
16. Grantland (http://www.grantland.com)
17. Neatorama (http://www.neatorama.com/)
18. Laughing Squid (http://laughingsquid.com/)
19. Fresh Creation (http://freshcreation.com/)
20. Google Books (http://books.google.com)
21. Swiss-Miss (http://www.swiss-miss.com/)
22. We Make Money Not Art (http://www.we-make-money-not-art.com/)
23. Bibliodyssey (http://bibliodyssey.blogspot.com/)
24. Look at This (http://seehere.blogspot.com/)
25. Cynical C (http://www.cynical-c.com/)
26. You can only use these sites for material. Due Sept 11

Part II will be based on the Chuck Klosterman method of video breakdown. Watch Klosterman's breakdown of the following music videos. Find your own video online related to your project. Performa similar breakdown of what you have found.

1. Led Zeppelin's "In the Evening"
   (http://www.grantland.com/story/_/id/6696852/in-evening)
2. Edgar Winter's "Frankenstein"
   (http://www.grantland.com/story/_/id/6780938/frankenstein-monster)

Presentations (100 pts/50 pts each): Students will do two presentations on work in progress. One presentation will be a PowerPoint presentation done in the Ignite method. One presentation will be a YouTube video.

a. Ignite
The Ignite method requires that you
Present on ideas in five minutes.
Use only 20 slides that automatically advance every 15 seconds.
In the five minutes, you must:
Hit key points.
End on a powerful image that leaves your audience thinking or prompts questions.

b. Tube Presentation
The YouTube Presentation will be done prior to class and uploaded in time for the week devoted to presentations on works in progress. It cannot be you speaking into the camera. It must be a mix of created video (and found video), images, and narrative. The point of the presentation is to teach us about the project you are doing, what you trying to achieve, what you want us to learn from your work.

Audio Recordings (100 pts): As part of the research process, students will conduct at least two interviews of individuals relevant to the project, edit them, and include them in the archive.

Images/Video (100pts): As part of the research process, students will make or find images and video to include in the archive. Images will be labeled (tagged) for search purposes and assembled in the archive space for assessment.

Participation (100 pts). Students must participate actively in class. This is not a lecture course; it is a hands on course where participation and interaction are required for learning and success.

Project (200 pts): The Useless Archive. On a Wordpress.com blog site, students will construct a useless archive that assembles all of the semester's work. An accompanying, explanatory narrative will be done as well so that users can understand the archive's purpose as well as how to navigate the archive. The archive is a synthesis of all of the semester's work. The archive identifies a pattern among disparate material and gives coherence to its work by making that – as of yet unknown – pattern visible to a specific audience.

Grading Scale:
750-800pts A   (93.8%-100)
700-749pts B   (87.5%-93.7%)
650-699pts C   (81.2%-87.4%)
600-649pts D   (75%-81.1%)
599 or less E   (74.9% or below)

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

Final Exam Information:
Date, time and location TBA

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.

Course Policies:
1. Attendance is mandatory. Class discussion depends on the entire class being present. Because this course meets two times a week, you are allowed two unexcused absences throughout the course. After that, your final grade will drop by one letter grade for each additional absence. Prolonged absences due to illness

or absences due to having to attend a university sponsored event (athletics, theater, music, field trip) will be excused if you provide me with proper documentation from an appropriate authority.

2. You are responsible for all work due for any missed class as well as for the readings and work for the following class. You are also responsible for any work covered during the class you missed. You should get the phone numbers of a couple of your classmates in case you miss a class. You can also contact me by e-mail.

   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.

3. 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.

4. Assignments are due on the class day they have been assigned for. Late work will not be accepted.

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

6. 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.

7. 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.

8. 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.

9. 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.

10. 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.

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.

Schedule:

Schedule:

Week 1 August 23
First day of class

Week 2 Aug 28-30
Identifying an archive
Working with Omeka

Readings: Marcus
Learning video/Learning audio
How to collect/research

Week 3 Sept 4-6
Readings: Marcus

Week 4 Sept 11-13
"In Love with a Lincoln" Maira Kalman http://kalman.blogs.nytimes.com/2009/02/26/in-love-with-a-lincoln/
Part 1 Due
Readings: Marcus

Week 5 Sept 18-20
Presentation

Week 6 Sept 25-27
Readings: Harper's Index
http://useless.as.uky.edu/articles/harpersindexaug2000.pdf
http://useless.as.uky.edu/articles/harpersindexjan09.pdf
http://useless.as.uky.edu/articles/harpersindexsept04.pdf

Week 7 Oct 2-4
"Nota Bene: If You 'Discover' Something in an Archive, it's Not a Discovery"
http://www.theatlantic.com/technology/archive/2012/06/nota-bene-if-you-discover-something-in-an-archive-its-not-a-discovery/258538/

"Actually, Yes, it is a Discovery if you Find Something in an Archive that No One Knew Was There." http://www.theatlantic.com/technology/archive/2012/06/actually-yes-it-is-a-discovery-if-you-find-something-in-an-archive-that-no-one-knew-was-there/258812/#.T-PnO99UfWc.facebook

Week 8 Oct 9-11
Readings: Johnson/Finnegan. Reflecting on archivist role
"What is this a Picture of?: Some Thoughts on Images and Archives:"
http://useless.as.uky.edu/articles/Finnegan.pdf
"Autobiography of an Archivist" http://useless.as.uky.edu/articles/johnson.pdf

Week 9 16-18
Readings: Ellis
Collections Part II Due

Week 10 Oct 23-25
Readings: Ellis
Images/Video Due

Week 11 Oct 30-Nov 1
Readings: Ellis
"The Geeks Who Saved Usenet" http://www.salon.com/2002/01/08/saving_usenet/
"The Great Library of Amazonia" http://www.wired.com/wired/archive/11.12/amazon.html

Week 12 Nov 6-8
Readings: Ellis
Recordings Due

Week 13 Nov 13-15
Readings: Derrida
Writing Commentary

Week 14 Nov 20-22
Thanksgiving

Week 15 27-29
Projects Due

Week 16 Dec 4-7 Classes End