

UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

COLLEGE (check one):	Arts and Sciences	<input checked="" type="checkbox"/>	Business	<input type="checkbox"/>	Education	<input type="checkbox"/>
Proposal Submitted By: Zach Whalen			Date Prepared: 8/29/2017			
Course Title: Special Topics in Digital Studies						
Department/discipline and course number*: DGST 301						
Prerequisites: None						

*This course number must be approved by the Office of the Registrar before the proposal is submitted.

Number of credits:	3	Will this course meet for at least 700 contact minutes for each credit hour proposed? <i>If no, provide a credit hour justification.</i>	YES	<input checked="" type="checkbox"/>	NO	<input type="checkbox"/>
Will this be a new, repeatable "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?)			NO	<input type="checkbox"/>	YES	<input checked="" type="checkbox"/>

Date of first offering of this new course: FALL SEMESTER, year		Fall 2018	
Proposed frequency of offering of the course:		At least once per academic year	
List the faculty who will likely teach the course:		Zach Whalen, Brenta Blevins, Jesse Stommel, others	
Are ANY new resources required?		NO	<input checked="" type="checkbox"/> YES
Document in attached impact statement			

This new course will be (check all that apply):			
Required in the major	<input type="checkbox"/>	Required in the minor	<input type="checkbox"/>
Elective in the major	<input checked="" type="checkbox"/>	Elective in the minor	<input checked="" type="checkbox"/>
General Elective		<input checked="" type="checkbox"/>	
General Education**		<input type="checkbox"/>	

**AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.

Catalog Description (suggested length – less than 50 words):	
Variable topics in digital culture, digital creativity, or digital methodology. Consult the Schedule of Course for specific course titles.	

COURSE HISTORY:	Was this course taught previously as a topics or experimental course?	YES	<input type="checkbox"/>	NO	<input checked="" type="checkbox"/>
Course Number and Title of Previous Course		Semester Offered	Enrollment		
CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. If equated, students who took the earlier "topics" course will only be able to take the new course as a repeat (C- grade or lower). NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out.					

REQUIRED ATTACHMENTS:

- Rationale Statement** – Why is this course needed? What purposes will it serve?
- Credit Hour Justification** (if required) – explain how this course will comply with the UMW Credit Hours Policy (D.5.3)
- Impact Statement** – Provide details about the Library, space, staffing, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc.
Any change that impacts another Department must have a written statement (such as a copy of an email) from the Chair(s) agreeing to the change.
- Sample Syllabus**

Department Chair Approval: 

Date: Sept 14, 2017

CCC Chair Approval: 

Date: 11/09/2017

UCC Chair Approval: 

Date: 11/16/17

Rationale

This new course will add flexibility to the growing curriculum in Communication and Digital Studies, allowing our faculty to develop new courses that will enrich our program and create more options for our many students. Currently, with no Special Topics designation, the only pathway available to faculty interested in this area is to develop their courses first under a separate discipline. With a Special Topics course number, faculty – including our new tenure-track appointment in Writing Studies and Digital Studies, Brenta Blevins – will be able to develop new courses more easily. This will make it possible to create courses on a trial basis before making them permanent additions to the catalog.

Some hypothetical topical courses that could be taught under this include, “Creative Coding,” “Digital Documentary,” “Born-Digital Publishing.”

If approved, DGST 301 topics courses will fulfill an elective requirement for the Minor in Digital Studies and the Major in Communication and Digital Studies.

Impact

These courses will not require any new or additional resources, but will most likely utilize existing spaces like the ThinkLab in the library, and the Media Editing Lab and Advanced Media Production Studio in the HCC.

DGST 301: Special Topics

Dr. Brenta Blevins
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DGST 301: Special Topics Digital Rhetoric and Digital Literacy

In this special topics course, we will study how recent decades have seen a rapid expansion in communication media through the Internet and other digital technology and will explore how this necessitates new, revises, or is supported by existing theories of rhetoric, literacy, and text. We will discuss theories of rhetoric, literacy, multiliteracy/multimodality, authorship, and pedagogy, and examine how digital literacies—those skills, competencies, knowledge, and behavior—shape our communication to different audiences, how we teach, how we write for the workplace, and how we behave as public rhetors.

The 1996 New London Group theorized **multiliteracy** to account for communication in an era of increasing technologies and growing linguistic and cultural diversity in increasingly globalized societies (The New London Group). They argued that we should use a concept called "multiliteracy" to recognize the options available for communicating to a wide range of audience. The New London group along with others (Yancey; Kress; Rice; Selber) called for a new pedagogy to teach digital communication and the multimodality it supports. Others, such as Paul Prior and Jody Shipka, suggested that multiple modes of communication have been present in non-digital forms of communication. Bolter and Grusin and McCorkle have identified how new media have re-shaped traditional media that still circulate in society.

Throughout the special topics course, we will explore such questions as:

- To what extent do digital media necessitate different ways of thinking about rhetoric, literacy, and teaching? How should we think about non-digital media during an era of increasing digital communication?
- What are the consequences—for literary study, for rhetorical study, for social life—of these theories?
- How should understandings of gender, race, class, and ability shape our understanding of digital media?
- How should we understand the social action of digital media? What are ethical considerations in the construction of digital media?
- How should we as teachers or communicators ourselves prepare for changing digital contexts?

At the end of this course, students should be able to:

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- Produce academic texts using digital technologies;
- Articulate the affordances and limitations of several important theories of multiliteracy;
- Demonstrate facility in applying rhetorical literacy theories to specific cases of communication;
- Identify meaningful connections between digital media, literacy, and pedagogical theories and students' specific professional goals.

Works Cited

The New London Group. "A Pedagogy of Multiliteracies." *Harvard Educational Review* Vol. 66, No. 1,

Spring 1996.
Selber, Stuart A. *Multiliteracies for a Digital Age*. Carbondale: Southern Illinois U P, 2004.

COURSE POLICIES:

Accommodations: I welcome you to talk with me about approved academic accommodations as early in the semester as possible.

Learning Environment: I am committed to the principle of universal learning, meaning that I strive to create an environment for all learners. This means that our classroom, our digital spaces, our practices, and our interactions should be as inclusive as possible. Like other UL instructors, I believe that mutual respect, civility, and the ability to listen and observe others carefully are important to universal learning.

UMW has designated the Office of Disability Resources as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Resources and require accommodations for this class, please make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in confidence unless you give me permission to do otherwise.

If you have not made contact with the Office of Disability Resources and have reasonable accommodation needs (note taking assistance, extended time for tests, etc.), please contact the office. The office will require appropriate documentation of disability.

Disruptions and Distractions: I expect all participants in this class to engage thoughtfully and respectfully with each other, and I will intervene and, if necessary, remove from class any student who persists in disrespectful or disruptive behavior. I ask that you silence and use your technological devices respectfully, that you actively listen and maintain respectful conversation even when others' opinions differ strongly from your own, and that you refrain from any use of derogatory or abusive language.

Late Work: Most assignments in this course cannot be turned in late; anatomies must be turned in on the day we discuss those readings, and your chosen days for leading discussion cannot be rescheduled except well in advance, by arranging to switch with another student. I do not mind granting reasonable extensions for the final proposal and project if you arrange an alternate due date with me well in advance, requesting the extension a minimum of 24 hours before the original due date. Work that has been granted an extension will typically receive feedback from me in a less timely fashion, and the extension becomes an inviolable final deadline.

Office Hours: I am available for drop-in appointments during my office hours each week. I'm also happy to make additional appointments outside of office hours; please talk to me before or after class to schedule an appointment if you cannot meet during regular office hours.

Midterm Grades: For the purpose of midterm grades, anyone who is receiving a C- or lower as a result of assignments and class participation to that date, will be given an indication of unsatisfactory work. Midterm grades are assigned ahead of the last day to withdraw from a 16-week course without a grade of F.

Due Dates: I do not accept late work. I do accept early submissions. Writing is a process and we want to make sure your writing has time to develop through the process.

Honor Code: Because I respect the value of UMW's educational system, I support UMW's Honor System and I expect all students to likewise support UMW's Honor System. This means

that I expect that whenever students submit work (whether for small or large assignments turned in on Canvas or work done or presented in class), they are signing their submissions with the following statement:

"I hereby declare upon my word of honor that I have neither given nor received unauthorized help on this work."

ANATOMIES

Anatomies 30% The anatomy is a written text in which you “dissect” another text; in this case, you will analyze your readings and break down for each the argument, subarguments, assumptions, critiques, and applications of one of our assigned course readings. This process helps focus your reading and engage actively with course concepts. These anatomies may serve as helpful resources for your future research and exams.

Over the course of the semester, you will “anatomize” about a third of the course readings, formally engaging in the work of pulling the reading apart, describing its key parts, considering the implications of those parts as they act together, and identifying the larger conversations in which they take part.

Each Anatomy should be a polished, 2-page, single-spaced, typed, and edited paper. each Anatomy should do the following, in order:

1. clearly identify the central argument (articulate it succinctly but with all necessary nuance);
2. outline pertinent subarguments (choose your battles as necessary by identifying *key* subclaims);
3. identify the fundamental assumptions that enable the author to make this argument, the spoken and unspoken principles upon which the work is founded;
4. offer a sympathetic critique of the reading, assessing its argument, subarguments, and assumptions; avoid engaging in the kind of antagonistic critique that loses sight of what the author offers that is useful;
5. consider applications for the reading in relation to your work; imagine a way in which the ideas, methods, or archives of this text might be generative in conjunction with your own ideas, methods, or archives;
6. posit interventions you might make in this reading, on the basis of other theories we’ve read or other archives you have considered; what parts of it need extension, elaboration, correction, or continuation?

Anatomies are due at the end of the class period during which we discuss that reading. You are expected to submit 10 Anatomies over the course of the semester, choosing for yourself which 10 course readings you will formally anatomize and which 20 or so you will merely read and think about in preparation for our class meetings. Although you may spread these assignments out as you see fit over the course of the semester, in general, you should plan to turn in at least one Anatomy most weeks, by the second week in the semester so I can provide guidance to anyone struggling with the readings.

Book Review 20% You will compose a multimodal review of a text not already found on the Digital Rhetoric Collaborative wiki related (<http://webservices.itscs.umich.edu/mediawiki/DigitalRhetoricCollaborative/index.php/Texts>), a public resource for digital rhetoric and digital literacy, using multiple media.

Discussion Leading	20%	<p>At the beginning of the semester, each student will sign up to lead discussion during two class meetings. Consequently, for each weekly meeting, two or three students together will be responsible for prompting, guiding, and structuring our class discussion.</p> <p>Class conversations will find their focus in relation to (1) the readings for the day, (2) your interpretations of the readings, often recorded in Anatomies, (3) your applications of the readings to your particular intellectual interests, and (4) the key questions of the course, outlined above.</p>
Final Project and Proposal	20%	<p>In lieu of a traditional “paper,” you will offer a multimodal essay of about 15 pages (or the equivalent) concerning, or intersecting with, rhetoric, technology, and/or online reading and writing practices.</p> <p>Beyond these requirements, you have significant flexibility; your project may be primarily theoretical or historical, literary or rhetorical, analytical or pedagogical; you may write a journal article, an well-researched informative text, a piece of long-form journalism or other creative project, or other presentation appropriate for your own professional needs as you engage in the work for this course.</p> <p>Prior to the creation of this project, you will write a proposal due mid-semester.</p> <p>This proposal should be 3-4 double-spaced pages, and must do the following:</p> <ol style="list-style-type: none">1. Identify the central intellectual interests or enduring questions that motivate your Digital Studies; 2.2. Describe your professional goals, in this current semester and over the next few years;3. Outline a research project related to at least one of these goals and interests;4. Identify a recognizable genre, or a set of related genres, that will help you accomplish that professional goal and that you can produce as your final project for the course. <p>You are welcome to consult with me about the Proposal and the Final Project at any point throughout the semester. You will workshop a partial draft of your Final Project with classmates in the last month. When you turn in the final version, you will also deliver a short, informal presentation in order to share with your classmates the most interesting insight gained through your Final Project.</p>
Active Participation	10%	<p>Attending every class meeting and engaging respectfully and actively in all class activities are minimum expectations of participation. More specifically, you should prepare for class by not only having completed the assigned readings, but also having given some consideration to the issues raised in the texts; and in making connections to other readings—inside or outside this course.</p>

Course Calendar

Required Texts:

Baron, Dennis. *A Better Pencil: Reading, Writing, and the Digital evolution*. Oxford Univ. Press, 2009.

Bolter, Jay David and Richard Grusin. *Remediation: Understanding New Media*. Boston: MIT Press, 2000.

Bowen, Tracey and Carl Whithaus, Eds. *Selections from Multimodal Literacies and Emerging Genres*. Pittsburgh: U of Pittsburgh P, 2013.

Selber, Stuart. *Multiliteracies for a Digital Age*. Carbondale, IL: Southern Illinois UP, 2004.

Shipka, Jody. *Toward a Composition Made Whole*. Pittsburgh: U of Pittsburgh P, 2011.

Wysocki, Anne Frances, Johndan Johnson-Eilola, Cynthia L. Selfe, and Geoffrey Sirc, eds. *Writing New Media: Theory and Applications for Expanding the Teaching of Composition*. Logan: Utah State UP, 2004.

All other readings will be available online.

* This calendar is subject to change for weather or class pacing purposes. I will announce any changes in class / online.

****Readings/assignments are to be completed before class time on the day listed.**

**** Bring your textbook/readings to class on the assigned days.**

Date	Topic	Reading	DUE
WEEK 1			
	New Directions in Literacy	Eyman, Douglas. <i>Digital Rhetoric: Theory, Method, Practice</i> . Chapter 1.	
		Yancey, Kathleen Blake. "Made Not Only in Words: Composition in a New Key." <i>College Composition and Communication</i> vol. 56, no. 2 (December 2004, pp. 297-328.	
		Brandt, Deborah. "Sponsors of Literacy." <i>College Composition and Communication</i> vol. 49, no. 2 (1988), pp. 165-185.	
		A. Suresh Canagarajah. "The Place of World Englishes in Composition: Pluralization Continued." <i>College Composition and Communication</i> vol. 57, no. 4 (2006): 586-619.	

Date	Topic	Reading	DUE
WEEK 2			
	Histories of Literacy	<p>Dennis Baron, <i>A Better Pencil: Reading, Writing, and the Digital evolution</i>. Oxford UP, 2009. Chapter 1.</p> <p>Bill Cope and Mary Kalantzis. Selections from <i>Multiliteracies: Literacy Learning and the Design of Social Futures</i>. London: Routledge, 2000.</p> <ul style="list-style-type: none"> New London Group. "A Pedagogy of Multiliteracies." 9-37. Gunther Kress. "Multimodality." 179-203. 	
WEEK 3			
	Technology and Literacy	<p>Bolter, Jay David and Richard Grusin. <i>Remediation: Understanding New Media</i>. Boston: MIT Press, 2000. Selections.</p>	
WEEK 4			
	Rhetoric and Technology	<p>McCorkle, Ben. <i>Rhetorical Delivery as Technological Discourse: A Cross-Historical Study</i>. Carbondale, IL: Southern Illinois UP, 2012. Chapters 1 and 2, and your choice.</p> <p>Prior, Paul, et al. "Re-situating and Re-mediating the Canons: A Cultural-Historical Remapping of Rhetorical Activity." <i>Kairos</i> 11.3 (Summer 2007). http://Kairos.technorhetoric.net/11.3/index.html</p>	
WEEK 5			
	Non-Digital Multimodality	<p>Jody Shipka. <i>Toward a Composition Made Whole</i>. Pittsburgh: U of Pittsburgh P, 2011. Chapter 1 and 6.</p>	
WEEK 6			
	Teaching Digital Media	<p>Anne Frances Wysocki, Johndan Johnson-Eilola, Cynthia L. Selfe, and Geoffrey Sirc, eds. <i>Writing New Media: Theory and Applications for Expanding the Teaching of Composition</i>. Logan: Utah State UP, 2004. Choose one chapter.</p> <p>Cheryl Ball. "Show, Not Tell: The Value of New Media Scholarship." <i>Computers and Composition</i> vol. 21 (2004): 403 – 425.</p>	

Date	Topic	Reading	DUE
WEEK 7			
	Multimodal Literacy	Tracey Bowen and Carl Whithaus, Eds. Selections from <i>Multimodal Literacies and Emerging Genres</i> . Pittsburgh: U of Pittsburgh P, 2013.	
WEEK 8			
	Rhetorical Literacy	Stuart Selber. <i>Multiliteracies for a Digital Age</i> . Carbondale, IL: Southern Illinois UP, 2004. Chapter 1 and 6.	Project Proposal
WEEK 9			
	Rhetorical Literacy, continued.	Adam Banks. <i>Digital Griots: African American Rhetoric In a Multimedia Age</i> . (2011), pages 1-34. Adam Banks. <i>Race, Rhetoric, and Technology: Searching for Higher Ground</i> (2006), Chapters 1 and 2.	
WEEK 10			
	Digital Activism	Laura Goodling, "MOAR Digital Activism, Please." <i>Kairos</i> , vol . 19, no. 3, 2015. http://kairos.technorhetoric.net/19.3/topoi/goodling/index.html Glenn, Cerise L. "Activism or 'Slackivism?': Digital Media and Organizing for Social Change." <i>Communication Teacher</i> vol. 29, no. 2 (2015): 81-85. Jeff Rice, "Digital Outragicity." <i>Enculturation Enculturation</i> , 22 Nov. 2016. http://enculturation.net/digital_outragicity/ E. Cram, Melanie Loehwing, and John Louis Lucaites. "Protest Photography in a "Post-Occupy" World: Keywords for a Digital Visual Rhetoric of Public Discourse." <i>Enculturation</i> , 22 Nov. 2016. http://enculturation.net/protest-photography-in-a-post-occupy-world	

Date	Topic	Reading	DUE
WEEK 11			
	Retrospective, Perspective, and Prospective	<p>James P. Zappen. "Digital Rhetoric: Toward an Integrated Theory." <i>Technical Communication Quarterly</i> 14:3 (2005): 319 – 325.</p> <p>Choose one of the following: Justin Hodgson and Scot Barnett. "Introduction: What is Rhetorical about Digital Rhetoric? Perspectives and Definitions of Digital Rhetoric." http://enculturation.net/what-is-rhetorical-about-digital-rhetoric</p> <p>Douglas Eyman. "Looking Back and Looking Forward: Digital Rhetoric as Evolving Field." <i>Enculturation</i>, 22 Nov. 2016. http://enculturation.net/looking-back-and-looking-forward</p> <p>Douglas Walls. "In/Between Programs: Forging a Curriculum between Rhetoric and the Digital Humanities." <i>Rhetoric and the Digital Humanities</i>, Eds. Jim Ridolfo and William Hart-Davidson.</p> <p>Selections from the <i>Digital Rhetoric Collaborative</i> on "What Does Digital Rhetoric Mean to Me?" http://www.digitalrhetoriccollaborative.org/category/conversations/blog-carnival/blog-carnival-1/</p>	
WEEK 12			
	Workshop	Wiki Text Review	Wiki Text Review Draft
WEEK 13			
	Popular Multimodal Texts	<p>John Branch, "Snow Fall," <i>The New York Times</i>, 20 Dec. 2012. www.nytimes.com/projects/2012/snow-fall/</p> <p>Paul Ford, "What Is Code?" <i>Bloomberg</i>, 11 Jun. 2015. https://www.bloomberg.com/graphics/2015-paul-ford-what-is-code/</p> <p>Elaine McMillion. <i>Hollow – An Interactive Documentary</i>. http://hollowdocumentary.com/</p>	
WEEK 14			
	Workshop	Final Project Workshop	Draft of Final Project

Date	Topic	Reading	DUE
WEEK 15			
	Issues in Multimodality	<p>Each group will choose one of the following:</p> <p>Jim Ridolfo and Dànielle Nicole DeVoss. "Composing for Recomposition: Rhetorical Velocity and Delivery." <i>Kairos</i> Vol 13.2 (2009). <http://kairos.technorhetoric.net/13.2/topoi/ridolfo_devoss/></p> <p>Cynthia L. Selfe. "The Movement of Air, the Breath of Meaning: Aurality and Multimodal Composing."</p> <p>Cynthia L. Selfe and Richard J. Selfe, Jr. "The Politics of the Interface: Power and Its Exercise in Electronic Contact Zones." <i>College Composition and Communication</i> 45 (1994): 480-504.</p> <p>Melanie Yergeau. "Multimodality in Motion: Disability and Kairotic Spaces." With Elizabeth Brewer et al. <i>Kairos: A Journal of Rhetoric, Technology, and Pedagogy</i> 18.1 (2013). <http://kairos.technorhetoric.net/18.1/coverweb/yergeau-et-al/index.html></p>	
WEEK 16			
	Synthesis	Presentations	Final Project