“When we travel to new communicative domains, we construct our perception of them beginning with the forms we know” Charles Bazerman

Digital environments have opened ways of communicating that necessitate the layering of multiple modes—linguistic, visual, aural, spatial, and gestural—that use a spectrum of media, and that require a host of rhetorical strategies. This semester we will set out to compose in different digital genres using different media and by combining different communicative modes.

Although our primary focus is on developing the foundational skills required for digital media production, we will also explore how digital media functions in society and in our daily lives. We are submerged in digital environments. We daily interact with Facebook posts, blog entries, television shows, text messages, YouTube videos, and aural podcasts. But have you ever stopped to consider how they also shape your identity and express your reality? Nearly every aspect of our everyday world is digitally represented (which is called mediation), and yet we live in it without really noticing (because of something called remediation). This semester, we will read/watch/listen, analyze, and discuss various new media texts and their rhetorical situations, and as we create digital communicative texts, we will uncover how mediation and remediation function in the creation process and in our day-to-day lives.

**CATALOG COURSE DESCRIPTION**

In our digital age, principles of effective communication are no longer bound to the written and spoken word but include multiple modes and digital media. This course is focused on the foundational theory and production skills required for writing in various new media genres through the layering of multiple modes. Students will investigate, rhetorically examine, and compose new media texts such as infographics, visual memes, blogs, videos, websites, and podcasts. The course requires no prior knowledge of specialized technology or software. (Prerequisites: EN101 or IDxxxW)

**COURSE LEARNING OUTCOMES**

- Demonstrate collaborative skills through team activities and peer workshopping.
- Compose organized, developed, critical, and reflective blog posts that utilize the affordances of an online environment.
- Develop methods for ethically using and documenting copyrighted material located online.
- Develop a writing approach that utilizes both traditional and multimodal/multimedia composing processes.
- Develop a writing process that demonstrates an understanding of each text’s rhetorical situation (i.e. genre conventions, purpose, audience, context, and exigency).
- Compose in various new media genres using various technologies.

**COURSE MATERIALS**

Required Materials

• Mobile device that can record video and audio as well as take photos like a smart phone, tablet, or laptop.
• Additional readings located on eSwede.
• Headphones or earbuds with a built-in microphone. Nothing fancy needed. Something like this [this link].
• Dependable access to a computer, the Internet, Google Drive, and eSwede.
• Regular access to your Bethany email account—I will contact you frequently using your campus email address. Check this often! You are responsible for missed messages.

Useful Materials
• Audacity: Free sound recording software we’ll be using. The program is on our classroom computers, but here’s the link if you’d like it on your own computer too. [http://audacity.sourceforge.net/]
• Freemake: Free media converter—just in case your file format isn’t supported. This converts anything! [http://www.freemake.com/]
• Research, Grammar, & MLA Documentation: [http://owl.english.purdue.edu/]
• Dictionary: [http://dictionary.reference.com/]
• Thesaurus: [http://thesaurus.com/]
• Multilingual Dictionary: [http://enbg.dict.cc/]

INSTRUCTIONAL METHODS

The methods and activities engaged to meet our objectives are as follows: lecture; discussion; workshopping; in-class and out-of-class activities; reading, watching, and analyzing new media texts; composing with diverse software and technology; oral presentations; and research.

GRADING

GRADE BREAKDOWN
70% New Media Portfolio
15% Reflect & Analyze Blog
10% Content Curation Presentation
5% Portfolio Presentation

Letter grades are determined in the following way:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
</tr>
<tr>
<td>A-</td>
<td>90-92%</td>
</tr>
<tr>
<td>B+</td>
<td>87-89%</td>
</tr>
<tr>
<td>B</td>
<td>83-86%</td>
</tr>
<tr>
<td>B-</td>
<td>80-82%</td>
</tr>
<tr>
<td>C+</td>
<td>77-79%</td>
</tr>
<tr>
<td>C</td>
<td>73-76%</td>
</tr>
<tr>
<td>C-</td>
<td>70-72%</td>
</tr>
<tr>
<td>D+</td>
<td>67-69%</td>
</tr>
<tr>
<td>D</td>
<td>63-66%</td>
</tr>
<tr>
<td>D-</td>
<td>60-62%</td>
</tr>
<tr>
<td>F</td>
<td>59% &amp; less</td>
</tr>
</tbody>
</table>

NEW MEDIA PORTFOLIO (70%) Throughout the semester, we will be working with various technologies and in various new media genres. To expose you to the maximum number of genres and tools, we will compose many different compositions but most of these will stay in a rough form. At the end of the semester, you will choose 3 different genres to revise into polished compositions. Using Weebly.com, your portfolio will be the place you house everything you create for the course—both rough and polished. More details are located on the assignment sheet.

ROUGH DRAFTS (15%) & WORKSHOPPING (10%) For each project, we’ll spend some time composing rough drafts and receiving feedback from me and others in the course. This way you have advice to work with if/when you decide to revise the project into a polished version. Your participation is required and will be graded.

POLISHED COMPOSITION (45%) You’ll choose three different genres and polish them into final versions. These pieces will be the showcase of your portfolio.

REFLECT & ANALYZE BLOG (15%) This will be one tab in your New Media Portfolio. This is a semester-long project. Each post is short (200-400 words) and focused. The goal of this assignment is to help you expand your knowledge of new media, gain a deeper understanding of the readings, hone your analytical skills, and give you a place
to reflect on how you might use what you’ve learned in your own projects. More details are located on the assignment sheet.

**CONTENT CURATION INSTRUCTION (10%)** Once this semester you will share a new media tool you’ve located on the internet. You will explain how it works, why it’s useful, and what our class might do with it. This presentation must include a hands-on demonstration where you teach the class how to use the tool. I recommend locating tools that are free or offer a free trial. Finally, you must include information about the tool in a blog post to ensure your classmates can find it again if they so choose to use it. More details are located on the assignment sheet.

**PORTFOLIO PRESENTATION (5%)** During our Final Exam period, you will present your final portfolio to the class. You will play or walk us through your final polished projects, and you will reflect on the rhetorical choices you made. More details are located on the assignment sheet.

**COURSE POLICIES:** Final decisions are at the discretion of the instructor.

**ePORTFOLIO ARTIFACT** If your program requires it, the artifact for this course is the final portfolio which will contain multiple examples of new media compositions. Communication majors are required to submit their new media portfolio to ePortfolio.

**ATTENDANCE** You are your neighbor’s reader, audience, and critic, requiring your dedication to both your own and your classmates’ growth as a new media composer. With that said, absences do happen. **You are allowed four absences** in this class with no questions asked. Absences beyond three (except in the case of official college absences) will result in lowering of your overall grade; 6 or more absences (at least 3 full weeks of class) will result in failure of the course. I highly recommend that you reserve your allowed absences for sickness or unavoidable emergencies because nearly every semester contains one or both at some point.

- If you are absent, I appreciate hearing from you, and in return, I'll explain the work you missed. Work that is due during absences must still be submitted by the due date and time.
- Students representing the college in an official activity that requires missing class should provide official documentation and alert me via email of your absence before leaving. Additionally, you must submit work in advance of an absence in order to be considered excused.

**LATE WORK** All work will be due on the day specified in the schedule and will be considered late thereafter. You are responsible for keeping track of due dates and times.

- If I agree to accept an assignment late, it will be penalized 10% (one letter grade).
- I will not accept the following assignments late: Curation Presentation, New Media Portfolio, and Portfolio Presentation.
- Exceptions to this policy: The only exceptions to this policy are for an unavoidable emergency and illness. If you believe your absence meets the exception, you must present some form of documentation before I will accept your late work. For example, if you cannot present your speech due to illness, I will ask for documentation from the campus nurse or your doctor recommending you miss class.

**TECHNOLOGY** With technology usage comes great responsibility. During class time, texting, checking Facebook, etc. from your phone or computer means: you are distracting yourself and your neighbors, you and anyone else distracted are not engaged in the daily activities of our course, and you are showing whomever is speaking profound disrespect. If you are using your electronics during class when not instructed to do so or conducting activities unrelated to class work, I will ask you to put the device away or logout, but I won't ask you twice. Two violations will equal an absence for the course; thus, failure to adhere to the technology policy can impact your final grade.

**ACADEMIC DISHONESTY POLICY** Disciplinary action for academic dishonesty in this course can range from receiving a zero for the assignment to being withdrawn from the course depending on the student’s intention, the severity of the incident, and the number of offences. In some instances, record of the offence may also be entered into the student’s academic file.

From the Student Handbook: Examples of academic dishonesty include, but are not limited to:
• Plagiarism (see definition below);
• Submission of work that is not the student’s own, but is the work of another person;
• Submission or use of falsified data;
• Use of unauthorized material, including books, notes, computer programs, or any electronic device in the preparation of an assignment or during an examination;
• Supplying or communicating any unauthorized information to another student in preparation of an assignment or during an examination;
• Collaboration in the process of an assignment unless specifically permitted or required by the instructor;
• Submission of the same work for credit in two courses without prior approval of all instructors involved.

**Plagiarism** is defined as the wrongful act or theft of the research, work, and/or intellectual or creative product of another person by presenting that other person’s intellectual or creative product as one’s own. **In an institution of higher learning, plagiarism includes the presentation, without proper attribution, of intellectual work of some person other than the student who expects to receive credit for the work.** “Intellectual work” is defined as ideas, writings, analysis, conclusions, discoveries, compilation of facts, opinions, compilation of data, interpretations, phrasing, and/or words.

### BETHANY INFORMATION & RESOURCES

**Writing Center** Whatever your assignment or writing need, peer tutors in the Writing Center, Wallerstedt 118, can help. Each 30-minute session is directed by your needs – brainstorming what to write, organizing your thoughts or paragraphs, sharpening your thesis, citing your research, and more. Bring the assignment you received from your professor and your paper or notes with you. Drop-in appointments are usually available, or you can email writinghelp@bethanylb.edu to set up a time. Phone: 785-227-3380 ext 8122.

**Students with Learning Differences, Special Needs, or Disabilities** In order to be provided with appropriate accommodations, you must identify yourself to the Director of Student Accessibility and Disability Services, Dan Callihan, in the Academic Center for Excellence (ACE) office, located in Wallerstedt Learning Center, lower level, room #055. Or contact him by email (callihandp@bethanylb.edu) or by phone (785-227-3380 Ext. 8456) preferably within the first week of classes.

**The Academic Center for Excellence** The Academic Center for Excellence (ACE) is a great place for students to study, use computers, and get assistance with their academic work or with any problem that is interfering with academic success. The ACE is for all students and is where to go to stay on course with classes and life goals. Services available include: study space, computer use, printing, tutoring, study skills, success strategies, student advocacy, career services, and support services for students with disabilities. The ACE is located in Wallerstedt Learning Center lower level room 055. Contact ACE Director Dan Callihan by phone (785-227-3380 Ext. 8456) or by email (callihandp@bethanylb.edu).