EH 454/554 & CM 454/554:
New Media Writing & Rhetoric

(I reserve the right to make changes to this document for error correction purposes and I promise to discuss any such errors and changes with the class should this be necessary).

Course Information

Contact

Instructor: Dr. Joseph W. Robertshaw
Office: Morton 271
Email Address: jwr0015@uah.edu
Availability/Office Hours:
Office hours are dedicated time for you to ask questions or to talk about items that you want to discuss. They are not an inconvenience to me but rather, they are intentionally reserved for our communication. I prefer Face-to-Face when possible or Zoom, Google Hangouts or Discord if meeting remotely.
Office hours: All times are Central time zone
Morning Hours: Monday to Friday: 9:00am – 11:00am
Afternoon Office Hours: Monday to Thurs 2:00pm – 4:00pm
> This link will take you to my appointment page where you can reserve time slots.
> **Email** jwr0015@uah.edu **to request additional availability by appointment.**

Details

Course Name: EH 454/554 & CM 454/554
Mode of Delivery: Classroom FTF with additional Canvas
Credit Hours: 3
Semester/Year: Fall 2022
Meeting day, time, and location:
> Tuesday & Thursday 4:20pm–5:40pm   LIB 211
Prerequisites: EH 101 and EH 102.

Overview

This course teaches students to apply rhetorical principles across a variety of media and includes an examination of communication strategies used widely in academic and industry settings. The course focuses on new media through an exploration of digital technologies and the way digital culture and new media have dramatically affected reading, writing, and research practices. Prerequisites: EH 101 and EH 102.

This edition of this course focuses on Multimodality and its role in New Media. We will read authors such as Cynthia Self and Kris Blair, alongside Jason Palmeri, Patricia Sullivan and more—many of them available on Project Muse free. In addition to reading about the theories of multimodal composition, we will also explore multimodality through the production of texts that would be publishable in online formats. Those projects will require us to integrate the five modes to bring texts to a wider public. Projects may include some of the following: a blog, a traditional written paper, an infographic, an integrated multimodal presentation (Sway, Prezi, or Canva), and a web portfolio. We will work in teams, and on our own, to design and construct multimodal texts for one or more of these projects. The first we explore different modalities and the later we will apply those modes in real designs.

Outcomes and Objectives

Students who successfully complete this course will have accomplished the following:

Multimodal Composition:

- They have demonstrated their ability to compose a variety of documents in many modalities which are marked by clarity, conciseness, completeness, and correctness *(assessment tool: reflective essays and related projects)*
- They have demonstrated their ability to present ideas clearly and concisely in one or more multimodal presentations *(assessment tool: Projects)*
- They have used each modality in their document designs to create works which are useful, readable, and attractive *(assessment tool: projects, reports and related reflections)*

Critical Thinking:

- They have demonstrated their ability to conduct secondary research and to document sources adapting the established standards (MLA, APA, Chicago, AMA, AP, IEEE, etc.) to appropriately fit products they produce *(assessment tool: projects and related assignments)*
- They have demonstrated their ability to adapt messages to the needs of different audiences *(assessment tool: projects and related assignments)*
- They have used modalities in specific ways to target specific audiences *(assessment tool: projects and related reflections.)*

Materials

- Please use a University system and your Salmon Library account to download these required books to a storage device/flash drive
  - o Experimental Writing in Composition : Aesthetics and Pedagogies by Patricia Suzanne Sullivan https://muse.jhu.edu/book/19743 or https://ebookcentral-proquest-com.elib.uah.edu/lib/uah/detail.action?docID=2039406&query=Experimental+Writing+in+Composition%3A+Aesthetics+and+Pedagogies

      o   Remixing Composition : A History of Multimodal Writing Pedagogy by Jason Palmeri https://muse.jhu.edu/book/38848- or https://ebookcentral-proquest-com.elib.uah.edu/lib/uah/detail.action?pq-origsite=primo&docID=1979892

- The instructor will also provide further readings and videos on Canvas.

Technology Statement

This course will use UAH's learning management system, Canvas, as well as other technology tools. I expect students to have access to a computer with internet capabilities in order to participate fully in this course. We will be using several programs that you may or may not have used before. Many of these are available in our lab but you may also want to download them to your own systems as well.

We will use the following programs:

Adobe DC Reader –watch out for the add-ons and uncheck the boxes.

MS Word

OBS

Audacity

MS Sway

Evaluation and Grading

I use rubrics to translate the quality of your finished products into numerical values. Below is an example of a rubric in this course but rubrics will vary slightly from project to project.

Levels →→ Traits ↙↙	Exemplary 10-8%pts	Excellent 8-6%pts	Good 6-4%pts	Fair 4-2%pts	Poor 2-0%pts	Score
Clarity of Communication (10% possible) The message of the composition should be very clear and the underlying ideas need to be cogent and compelling. Clarity is the highest functional goal of communication.	The message of the composition is very clear and the underlying ideas are cogent and compelling	The message of the composition is clear and the ideas are complete and lucid for the audience	The main message of the composition is clear and the communication of that message is functional	The message of the composition is not clear and the underlying ideas are confusing	The message of the composition is un clear and the ideas are unsupported	
Correctness of Composition (10% possible) Correctness refers to several factors including Mechanics like Grammar, Spelling, Tone, Appropriateness, etc. These minutia contribute to clarity but also the	No noticeable flaws in product construction and presentation	Few flaws in product construction and presentation	Some noticeable flaws in construction and presentation that do not significantly inhibit audience reception of the message	Many noticeable flaws in construction and presentation that begin to significantly inhibit audience reception of the message	Numerous flaws in construction and presentation that significantly inhibit audience reception of the message	

factors that build an ethos.						
Richness of Composition (10% possible) Richness is difficult to describe in other terms. It refers to the intensity of quality coupled with the volume of content. In a multimodal composition it refers to the level of engagement the composition evokes and coupled with the number and appropriateness of semiotic modes utilized.	Composition is engaging and rich with vivid details that support the message	Composition is engaging with descriptive details that support the message	Composition is engaging with details that tangentially support the message	Composition is sparse with few details that support the message	Composition lack detailed description that adequately supports the message	
Accessibility (10% possible) This criterion is all about access. Removing bias that would shut out a target audience AND including those with different sensory strengths and ability levels. Have we considered the language and the delivery mode of the message to allow access to all.	Every effort has been made to remove bias & obstacles that inhibit communication thus including a wider audience that may have members with differences and sensory impairments	Real effort has been made to remove bias & obstacles that inhibit communication thus including a wider audience that may have members with differences and sensory impairments	Some effort has been made to remove bias & obstacles that inhibit communication thus including a wider audience that may have members with differences and sensory impairments	Minimal effort has been made to remove bias & obstacles that inhibit communication thus including a wider audience that may have members with differences and sensory impairments	Little to no effort has been made to remove bias & obstacles that inhibit communication thus including a wider audience that may have members with differences and sensory impairments	
DUAL-ity Demonstrated Understanding of Affordances and Limitations (10% possible) Quite literally, this criterion is about appropriateness of mode choice. Are you leveraging the best modes for the constraints with which you have been presented?	Composition displays the best choice of modes based on the Limitations and Affordances of the modes, the rhetorical purpose, and audience addressed	Composition displays the complementary choice of modes based on the Limitations and Affordances of the modes, the rhetorical purpose, and audience addressed	Composition displays the serviceable choices of modes based on the Limitations and Affordances of the modes, the rhetorical purpose, and audience addressed	Composition displays the poor choice of modes only marginally considering Limitations and Affordances of the modes, the rhetorical purpose, and audience addressed	Little or no correlation exists between the choices of modes and the rhetorical situation the composition addresses	
Timeliness and Completeness (50 % possible) Is the work on time and does it have all of the requirements of the prompt/CFP/work order?	Met all deadlines all expectations of genre met (50%pts)	One day late or missing essential components of the genre (40%pts)	2 days late or missing working components of the genre of the composition (30% pts)	3 days late or missing significant components of the genre of the composition (20% pts)	More than 4 days late or missing major components of the genre of the composition (10%pts)	
Total:						

Since I teach 4 classes (up to 80 students or so) I have a priority for grading assignments:
I try to return assignments in less than 1 week. **Sometimes it takes a little longer.**

1. Proposals - these are the most important to your workflow.
2. Audience Analyses - these are important to the direction your project is taking.
3. Drafts - this feedback can help you construct a better project.
4. Final Projects - this is usually a general evaluation and often has no comments.
5. Other Assignments - this is usually a general evaluation and often has few comments.
6. Late work and Revisions- These are outside of the normal course flow and require care and attention.

The following grading scheme will apply in this course: Evaluation and grading is based upon points earned.
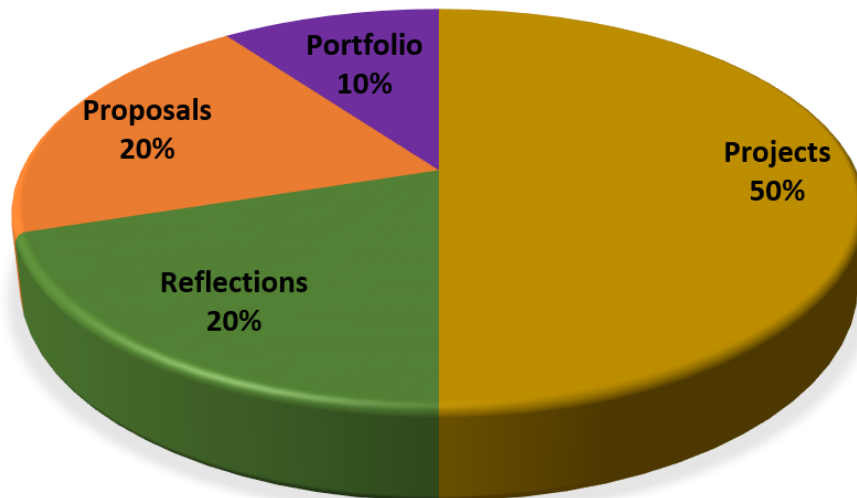
Letter Grade	Points			
		C+	77 – 79 points	
		C	73 – 76 points	
A	93 – 100 points	C-	70 – 72 points	
A-	90 – 92 points	D+	67 – 69 points	
B+	87 – 89 points	D	63 – 66 points	
B	83 – 86 points	D-	60 – 62 points	
B-	80 – 82 points	F	59 and below	

This is where the points come from in this course.

Assignment Types in this Class	What to Expect	Points OR %
Projects 5@10pts each	The 5 projects in this class are opportunities for you to apply your skills/ideas in a practical way. I am excited for you to demonstrate your understanding of the concepts from this course, your communication abilities, and your creativity. There is one project for each semiotic mode of communication: Linguistic, Spatial, Aural, Visual, and Gestural.	50 points or 50% of the course grade
Proposals 4@5pts each	Every project needs to start somewhere and most need permission to proceed. Proposals allow you to focus your thinking about what you will make and how you will make it.	20 pts or 20% of the course grade
Reflections 5@10pts each	Reflections are your space to explain the why of your projects and offer a self-evaluation. It answers the questions: To what	20 pts or 20% of the

	degree am I happy with the end-result? AND What would I do differently next time?	course grade
Final Portfolio	The Final Portfolio will be a comprehensive collection of edited projects from this class. Each student will produce their own portfolio and	10 pts or 10% of the course grade
Graduate Student Requirements	We must also curate a final course showcase and there are different perceptions discovered, skillsets used, and experience gained from that activity. Participation as an editor in curating that showcase is a requirement for passage of this course for students enrolled in CM554 or EH554.	Mark of complete is required for passing the course.

WHERE THE GRADES COME FROM

Portfolio 10%

Proposals 20%

Projects 50%

Reflections 20%

Missed Assignments/Make-Ups/Extra Credit

Out-of-class work is due on the date and time designated for each assignment (the time stamp in Canvas will provide the final authority on the submission time). Failure to attach an assignment in Canvas (creating an empty submission) qualifies as turning it in late. A late assignment will lose a full letter grade for every 24 hours it is late (the 24 hour period begins at the moment the assignment is due).

The revision and re-submission of a project for a revised grade is permitted one time per course. To be eligible for revision the original submission to be revised must be a complete draft that was submitted on time. The maximum grade a revision can receive is a B+. Students must submit the declaration of intent to revise, by email, within 48 hours after the grade for that

assignment has been published. One must choose wisely, as students may only use this revision once. It is a failsafe against that one bad assignment. This can happen sometimes, when the circumstances of life interfere with our studies. The final project is not eligible for this revision due to time constraints.

Attendance Policy

This class is a participatory experience involving group work, in-class writing, and discussion as a significant part of the learning process. Therefore, regular attendance and active participation are vital in getting the most out of this class.

Students who arrive more than ten minutes late (or leave before class ends without permission) will be considered absent. If you know you will miss class for a <u>university sanctioned absence</u> (like a study abroad or a sports team) in advance, please bring the documentation to the instructor, in advance, to discuss options for being excused and making up missed work. In cases of illness and emergency, please avoid long explanations of why you will miss class – just let the instructor know you will miss class and prepare to hit the ground running upon your return. Students cannot make-up in-class assignments after a non-university excused absence unless previously arranged with their instructor. In short- You get 4 sick days, after they are used up, just like in the workplace, you get docked pay.

Missing more than four classes will result in a final course grade reduction of one letter grade per absence in excess of four at the discretion of the instructor. Missing more than six classes could result in a failure of the course at the discretion of the instructor.

Communication & Instructional Continuity

In this course we use Email, Canvas announcement, Canvas inbox, Discord, Zoom and occasionally Slack or Trello to communicate with one another. I offer these for the comfort of my students as some prefer certain modes and platforms over others. The reasons we have several forms of communication in this class are many, but they include:

- Natural disasters
- Pandemics
- Power outages
- Injury and Illness
- Technology failures
- Financial instability

When these things happen, as they sometimes do, we can switch platforms to try to establish contact with our class and try to see what is going on. The University handles all weather related announcements but I tend to echo them in our main communities. This way we are all in the loop and maybe a late phone plan payment will not cut you off from class completely.

In this class, **the official mode of communication** however is through [Canvas/UAH email]. Students can expect a response from the instructor within a [24/48 hour] timeframe.

In the event a regular scheduled course is unexpectedly interrupted, course requirements, due dates, and grading policy are subject to change when necessitated by revised course delivery, semester calendar, or other instances. Information about changes in this course can be obtained from the Canvas course webpage or by contacting me. If I do not respond within 24 hours during the week/48 hours on weekends, please contact my department at english@uah.edu or the college dean at sean.lane@uah.edu .

If our regular scheduled class meeting is interrupted or the campus should unexpectedly close, students should immediately log onto Canvas and read any course announcements. Students are encouraged to continue the readings and other assignments as outlined on the course syllabus until otherwise advised. Any student who does not could fall behind in the course. In the unlikely event that I am unable to teach the class I have several amazing colleagues that would step in and make sure that you are well taken care of. This note is to assure you that I have thought about this ahead of time and as always would never want to leave you abandoned.

Course Conduct

Because this class prepares students for the workplace, students are expected to behave as professionally as they would at work. This means taking responsibility for success in the course, actively participating in coursework and discussions, and writing professionally. In particular, professional expectations for the course include the following:
- Work that could not be published in professional settings "as is" will not receive an A.
- Emails to the Instructor will be professionally written and include course and section designations in the subject line.
- Students will **READ** all assigned texts and instructions for assignments and projects.
- Students will follow assignment instructions meticulously and accurately.
- Students will be proactive about their success in the course and take responsibility for completing work on time and for communicating with the instructor.
- The instructor will make every effort to return assignments within one week (sometimes this is not possible: see Grading Priority below).

The instructor will make every effort to respond to emails within 24 hours

Digital Citizenship (internet etiquette)

I believe you all to be responsible adults who do not need this page of behavioral guidelines but, just in case you haven't spent much time online, I have been asked to post these here for you.

Here are a few guidelines regarding good Digital Citizenship in this course.
- Bullying will not be tolerated. (Code of Conduct)

- Emoticons are graphical expressions. It is a friendly and informal style of communicating. Be careful not to rely too much on emoticons in your communication as they may not be easily understood or may distract from your intended message. They are useful but can make your communications appear sloppy.
- Stay on topic in the weekly Discussions.
- In the General Discussions of the FORUM, don't post irrelevant links, comments, or pictures.
- Don't type in all CAPS. If you do, it will look like you are screaming.
- Respect your classmates. If you do disagree with them, do so respectfully and acknowledge the valid points in your classmates' argument. (https://owl.purdue.edu/owl/general_writing/academic_writing/historical_perspectives_on_argumentation/rogerian_argument.html)
- If you refer to something your classmate said earlier in the discussion, quote just "a few key lines" from their post, so others won't have to go back and figure out which post you are referring to.
- Type your responses in a word processing program like MS Word, then run a spelling and grammar check before posting anything to the discussion board. This practice builds **ethos** (persuasive appeals) through accuracy and correctness.

Academic Honesty

Your written assignments and examinations must be your own work. Academic misconduct will not be tolerated. Examples of unacceptable behavior include plagiarism/use of prior work/use of Chegg and other online problem-solving sites/etc. To ensure that you are aware of what is considered academic misconduct, you should review carefully the definitions and examples provided in the Student Handbook. If you have questions in this regard, please contact me without delay.

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Discussion of Concerns

If you have difficulties or concerns related to this course, your first action should be to discuss them with your instructor. The instructor of this course is a human and, when difficulties arise, they will try to find reasonable solutions <u>with</u> you. If such a discussion would be uncomfortable for you, or fails to resolve your difficulties, you should contact the English Department Chair,

Dr. Alanna Frost at english@uah.edu. If you are still unsatisfied, you should contact Dr. Jodi Price, Associate Dean of the College of Arts Humanities and Social Sciences, at jodi.price@uah.edu .

Class Schedule

Schedule for EH 454/554 & CM 454/554 Fall 2022				
Week	Date	Topic/Project	Reading	Due
1 Thurs	**August 17 Wednesday Classes Begin**	Linguistic Project Discussed	DeVoss Gagich Sullivan Ch 5	Read 3 pick 2
2 Aug 21-27 Tues		What is Knowledge?		
Thurs		Short Talk and Work Shop		Proposal
3 Aug 28 - Sept 3 Tues				
Thurs		Short Talk and Work Shop		Draft
4 Sept 4- 10 Sept 5 Labor day Tues				
Thurs		Short Talk and Work Shop		Show Copy (CRC)
5 Sept 11-17 Tues		Spatial	Kress Typography Blake-Yancey	(Linguistic Reflection)
Thurs		TTRPG		Proposal
6 Sept 18-24 Tues				
Thurs		Short Talk and Work Shop		Draft
7 Sept 25- Oct 1 Tues				

Thurs		Short Talk and Work Shop		Show Copy
8 Sept Oct 2- 8 Tues		Visual	Lauer Palmeri Pt 2 Cohn	(Spatial Reflection)
Oct 6 &7 Fall Break Thurs	No Class	Fall No Class but Beware the last column →→→	Break	Visual Draft Due Monday Oct 10th 11:59
9 Oct 9- 15 Tues				
Thurs		Short Talk and Work Shop		Visual Show Copy (CRC)
10 Oct 16 – 22 Tues		Aural	Selfe-The Movement of Air Hesse - Comments	(Visual Reflection)
Thurs		Short Talk and Work Shop		Aural Proposal
11 Oct 23-29 Tues				
Thurs		Short Talk and Work Shop		AuralDraft
12 Oct 30-Nov 5 Tues				
Thurs		Short Talk and Work Shop		Aural Show Copy (CRC)
13 Nov 6 – 12 Tues		Gestural & Presence	Shepherd - Reddit Mills & Stone	(Aural Reflection)
Thurs		Short Talk and Work Shop		Proposal
14 Nov 13-19 Tues				Draft
Thurs		Short Talk and Work Shop		
15 Nov 20-26 Thanksgiving	Now is the time for the Thanksgiving Holiday!			

16 Nov 27 – Dec 2 Tues				Show Copy
Thurs		Short Talk and Work Shop		Gestural Reflection
Study Days Dec 4 & 5	**Final Exams Dec 6-10**			**Portfolio (Dec. 6)**

University Information

The text contained between the lines is provided by the university each semester and should NOT be edited. When posting the syllabus on the Syllabus page in Canvas, you should delete the text between the lines as it will automatically appear on the Canvas Syllabus page.

Disability Statement

The University of Alabama in Huntsville will make reasonable accommodations for students with documented disabilities. If you need support or assistance because of a disability, you may be eligible for academic accommodations. Students should contact the [Disability Support Services](#) Office (256.824.1997 or Wilson Hall 128) as soon as possible to coordinate accommodations.

Pertinent UAH Policies

- [UAH Student Handbook](#)
- [Academic Misconduct Policy](#)
- [Complete listing of UAH Policies and Procedures](#)

Campus Resources

The University of Alabama in Huntsville offers a range of student services to enhance the experience of students.

- [Academic Support Services](#)—ASAP, Student Success Center, Tutoring, PASS, Academic Support Centers by College
- [Student Support Services](#)—Counseling Center, Disability Support Services, Student Health Services, Office of International Services, Multicultural Affairs, etc.

- [UAlert](#)—Sign up for UAH's emergency notification system to receive urgent messages from the university
- [Registrar's Office](#)—Academic Calendars, Course Registration, Student Records, Commencement
- [M. Louis Salmon Library](#)—Printed and Online Resources, Reference Services, Group Study Rooms, AV Resources, Printing
- [Office of Diversity, Equity, and Inclusion](#)—Anti-racism resources, LGBTQ resources, lactation rooms, name change requests, internet access assistance, Title IX
- [Canvas Support](#)—Call 844-219-5802 to report an issue with Canvas.
- [OIT Help Desk](#)—For technical support, contact the OIT Help Desk (helpdesk@uah.edu; 256.824.3333)

NOTE: When submitting a support ticket include your name, your class, the element/assignment being affected, and a detailed description of the issue. Providing a [screenshot](#) is often very helpful in diagnosing an issue.

Important Dates

[Review the semester dates and deadlines and the academic calendar.](#)

Subject to Change

I will make every effort to follow the guidelines of this syllabus as listed; however, I reserve the right to amend this document as the need arises. In such instances, I will notify you via email and will endeavor to provide reasonable time for students to adjust to any changes.