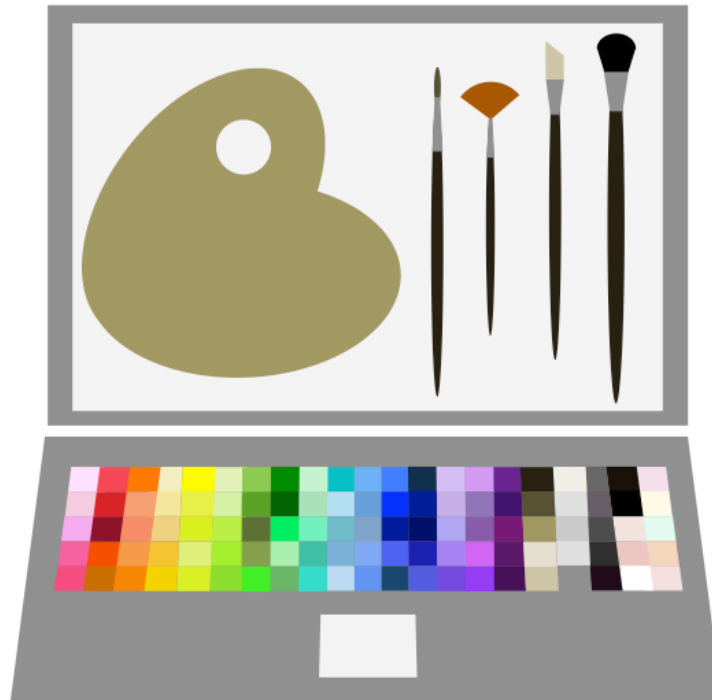


# ENG 2269: Digital Media Composing



## Course Information

---

**Class meets:** TR 12:45-2:05

**Class Location:** 308 Denney Hall

**Office hours:** 1:30-4:30 pm on Wednesdays, or by request

**Office location:** 449 Denney Hall

**Instructor:** Erin Bahl

**Contact:** bahl.24@osu.edu

## Course Description

---

Digital media technologies are increasingly becoming a significant part of daily life and communication, whether public, professional, or personal. Although it is impossible to master every kind of digital composing technology in the space of a semester (let alone a lifetime), it is important to at least be aware of some of the tools out there—and (perhaps more importantly) to critically understand how they offer resources for communicating ideas in new and exciting ways.

This section of Digital Media Composing is designed to help you explore a topic that interests you and compose your ideas in various environments using a range of digital technologies. After choosing a research topic, you will compose audio, image, and video artifacts related to that subject. Then you will select one of these artifacts to revise further for inclusion in a portfolio project that explores both physical and virtual environments of communication.

There is no need for prior experience with particular digital composing technologies for this course. Whether you're an expert or a novice when it comes to computers, everyone brings a wide range of experiences and insights to the table, which makes for richer discussions and more complexly nuanced compositions. This includes me as your instructor—I know some things about digital media composing, but most definitely *not* everything, and I look forward to learning from all of you as well.

### Goals and Objectives

---

By the end of this course, students will be able to:

1. work within a range of digital media technologies (audio, image, and video);
2. critically analyze and evaluate multimodal texts;
3. pursue a semester-long research project related to their interests;
4. articulate how a particular modality best suits their desired arguments;
5. adapt digital composing principles to both physical and virtual spaces;
6. understand ethical responsibilities of digital composing (i.e. accessibility and copyright);
7. work collaboratively with their peers and respect each individual's varying experience.

### Required Materials

---

*Writer/Designer: A Guide to Making Multimodal Projects*

Arola, Sheppard, and Ball, Bedford/St. Martin's 2014

\*\*\*other readings to be provided on Carmen and in class

### GEC Requirements

---

English 2269 fulfills the following GEC categories:

### Visual and Performing Arts

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

### Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

## Course Assignments

<i>Literacy narrative</i>	10%
-alphabetic (1-3 pages)	
-multimodal	
<i>Artifacts</i>	30%
-audio	
-image	
-video	
<i>Research Portfolio</i>	40%
-research proposal (1 page)	
-live presentation	
-web presentation	
-creator's statement/reflection (3-5 pages)	
<i>Participation</i>	20%
-attendance, work with peers, and conference	

## Grading Scale

A	94	C+	77	D-	60
A-	90	C	74	E	59 and below
B+	87	C-	70		
B	84	D+	67		
B-	80	D	64		

## Course Policies

**Attendance** is important to the success of this class and to your development as a digital composer. Therefore, each unexcused absence after three will result in the lowering of your final grade by a third of a grade. Excused absences, such as those for documented illness, family tragedy, religious observance, or travel for inter-collegiate athletics, will not affect your grade. It is your responsibility to contact your instructor as soon as possible if you miss class.

**Tardiness** is disruptive to the classroom environment, and prevents you from fully participating and assimilating the information and materials discussed in class. Excessive tardiness will lower your participation grade.

**Plagiarism** is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct and failure for the course. Faculty Rule 3335-5-487 states, "It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term 'academic misconduct' includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee." In addition, it is a violation of the student code of conduct to submit without the permission of the instructors work for one course that has also been submitted in fulfillment of the requirements of another course. For additional information, see the [Code of Student Conduct](#)

(<http://studentaffairs.osu.edu/resources/>).

**Student Work** should be turned in at the time indicated on the syllabus and in the format designated by the instructor. Late submission of an assignment will result in the deduction of **one full letter grade** for each day past the due date (for example, B+ to C+). The grade will not be affected when an assignment is late for reasons that would result in an excused absence.

**Class Cancellation Policy:** If class is cancelled due to emergency, I will contact you via email and request that a note be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

### Community Statement

Both students and instructor alike are responsible for creating a classroom atmosphere in which every individual feels welcome both to speak his/her own mind and to listen to his/her classmates. Discussion and productive disagreement are encouraged, but disrespect and/or rudeness will not be tolerated.

### Resources

**The Ombud of the Writing Programs**, Debra Lowry, mediates conflicts between instructors and students in Writing Programs courses. Her office hours are Mondays 1-3 and Thursdays 9-11. Her office is located in Denney Hall 441. Email [lowry.40@osu.edu](mailto:lowry.40@osu.edu). All conversations with the Ombud are confidential.

The **OSU Writing Center** is available to provide free, professional writing tutoring and consultation. You may set up an appointment by visiting <http://cstw.osu.edu/writingcenter>.

Students with documented disabilities who have registered with the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 150 Pomerene Hall, 1760 Neil Avenue; Tel.: [614-292-3307](tel:614-292-3307); VRS: [614-429-1334](tel:614-429-1334); Email: [slds@osu.edu](mailto:slds@osu.edu); Web: [slds.osu.edu](http://slds.osu.edu)

**Student Advocacy Center:** (from their mission statement) The Student Advocacy Center is committed to assisting students in cutting through campus bureaucracy. Its purpose is to empower students to overcome obstacles to their growth both inside and outside the classroom, and to help them maximize their educational experience while pursuing their degrees at The Ohio State University. The SAC is open Monday-Friday from 8:00 AM – 5:00 PM. You can visit them in person at 1120 Lincoln Tower, call them at (614) 292-1111, email [advocacy@osu.edu](mailto:advocacy@osu.edu), or visit their website: <http://studentlife.osu.edu/advocacy/>

# COURSE SCHEDULE

## ***Getting Started—Research Project***

Week 1: Intro to Class-Research Ideas-what are you interested in?

*Tuesday (1/13):* syllabus—main goals of class—get to know each other  
-list of technologies  
-what can be used for certain applications  
-what do we know (who knows what)  
-what do we want to learn?  
developing research projects/themes—modalities

**due Wednesday (1/14): literacy narrative rough draft**

*Thursday (1/15):* “Chapter 1: What Are Multimodal Projects?” (provided)  
multimodality and digital media  
literacy narratives/DALN  
-how would you multimediate your literacy narrative?

**due Saturday (1/17): literacy narrative final draft**

## ***Capturing Artifacts***

Week 2: Collecting Resources

*Tuesday (1/20):* “Chapter 2: Analyzing Multimodal Projects”  
collecting audio clips/video  
-upload to dropbox

*Thursday (1/22):* *Understanding Comics/Reading Images* (excerpts) **[skim]**  
collecting images  
-upload to dropbox  
-list of technologies  
\*\*\*be thinking about research topic

Week 3: Diversity and Ethics

*Tuesday (1/27):* “Chapter 3: Choosing a Genre and Pitching Your Project”  
captioning for screen readers and subtitles  
-universal design  
-“Bad Lip Reading” video  
-discuss research projects—best practices/proposals

*Thursday (1/29):* ethics: fair use/copyright/human research/IRB  
-bring in example video  
-Selfe/Kurlinkus: “What Might We Be Missing and Why?”  
-representation  
-discuss research projects—resources

**\*\*\*artifacts should be fair use/Creative Commons**

**due Saturday (1/31): research idea**

**due Saturday (1/31): remediated literacy narrative**

### ***Creating/Editing Artifacts***

Week 4: Audacity

*Tuesday (2/3):* “Chapter 4: Working With Multimodal Sources”  
learn interface

*Thursday (2/5):* work on artifact

Week 5: Photoshop

*Tuesday (2/10):* workshop audio piece and worksheet

*Thursday (2/12):* learn Photoshop  
reading discussion[Make Me Beautiful]/work on artifacts

Week 6: iMovie

*Tuesday (2/17):* “Chapter 5: Assembling Your Technologies and Your  
Team”

reading discussion/learn iMovie interface  
*Thursday (2/19):* work on artifacts

**due Saturday (2/21): submit work in progress worksheet**

### ***Digital Media and Live Performance***

-Week 7: Studio time—peer review and drafting

*Tuesday (2/24):* studio time

*Thursday (2/26):* studio time

-Week 8: PowerPoint/Prezi/Pecha Kucha/Haiku Deck

*Tuesday (3/3):* learn/review interfaces  
[1927; Staatsoper Hannover] work on artifact

*Thursday (3/5)* guest speaker

### ***Digital Media and Web Performance***

-Week 9: Wordpress

*Tuesday (3/10):* \*\*\*template: homepage, page for each artifact + reflection

*Thursday (3/12):* studio time

**due Saturday (3/21): all preliminary drafts and reflections due  
(audio, image, video)**

**[Week 10: Spring Break—Tuesday (3/17) and Thursday (3/19)]**

***Conferences***

- Week 11: What space/genre is best for your ideas?
  - talk about web/video presentations
- read “Chapter 6: Designing Your Project” in preparation for conference

*Tuesday (3/24)*

*Thursday (3/26)*

**due at time of conference: reflection**

***Studio Time***

- Week 12: studio time
- Tuesday (3/31)* “Chapter 7: Drafting and Revising Your Project”
- Thursday (4/2)*

***Presentations***

- Week 13: 10 presentations (5 per day)
- Tuesday (4/7)*
- Thursday (4/9)*
- Week 14: 10 presentations (5 per day)
- Tuesday (4/14)*
- Thursday (4/16)*

***Wrap-Up***

- Week 15: Wrap-Up
- Tuesday (4/21)* project showcase
- Thursday (4/23)* “Chapter 8: Putting Your Project to Work”
  - final thoughts/discursive evaluations

***Finals***

- Week 16: Finals
- due Friday (5/1): creator’s statement/final reflection**
- full research portfolio—final drafts**