



Multimedia Writing

ENGL 303, Fall 2013, West Virginia University

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Description and Requirements

Course information

Course number/section: ENGL 303 / 001 & 002

Course name: Multimedia Writing

Term and year: Fall 2013

CRN: 83359 (001) / 86246 (002)

Location: G06 Colson Hall

Times: TT, 10:00-11:15 (001) / 1:00-2:15 (002)

Instructor: [John Jones](#), Assistant Professor

Email: john dot jones at-sign mail dot wvu dot edu

Twitter: [johnmjones](#)

Office: 231 Colson Hall

Office hours: Office hours: T 11:30-12:30, W 10-11:30, or by appointment

Course description and requirements

"I have been a person of the book, but I am becoming a person of the screen. It is not an easy transition." – [Kevin Kelly](#)

While writing with rich media has existed for decades online, with the introduction of electronic readers and tablet computers, that writing is increasingly redefining what we call the "book." In this course, students will study multimedia writing, visual rhetoric, Web design, and the principles of copyright and fair use as they relate to electronic books. Using this information, they will learn the skills necessary to write, design, and publish an electronic book using a combination of open-source and student-created content, integrating text with multimedia elements such as images, audio, and video. We will briefly examine major ebook formats—those compatible with Apple's iBooks, Amazon's Kindle, and Barnes & Noble's Nook—but the focus of the course will be on creating books in open formats that are accessible to readers of multiple devices. In short, students will not only learn how to compose and publish multimedia electronic texts, they will also interrogate our society's transition from people of the book to people of the screen.

While the course content will focus heavily on the technical details of creating electronic books, including ebook formats, creating multimedia content, the ethical use of that content, and the rhetoric of visual design, students will bring their own knowledge to their projects by choosing the topics for the books that they will produce for the course.

Course objectives

Students who successfully complete the course will have:

- mastered multimodal, electronic writing, including the composition, design, and organization of interactive digital texts and remixes with audio-visual

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elements;

- produced texts that display an awareness of the needs of the rhetorical situation and a particular audience;
- understood and be able to relate the best practices for the fair use of media that is copyrighted, Creative Commons licensed, or in the public domain;
- mastered the publication of texts in the EPUB format, including coding interactive multimedia elements in HTML5 and CSS;
- mastered the technologies and best practices for collaborative writing and other group work; and
- mastered the research and source citation methods appropriate for multiple media.

In line with the goals of the WVU BA Program in English, these objectives will enable students who successfully complete the course to

- interpret texts within diverse literary, cultural, and historical contexts;
- demonstrate a general knowledge of the social and structural aspects of the English language; and
- demonstrate a range of contextually effective writing strategies.

Required texts

- Castro, Elizabeth. *EPUB Straight to the Point: Creating Ebooks for the Apple iPad and Other Ereaders*. PeachPit Press, 2011. ISBN: 0321734688
- Garrish, Matt. *What is EPUB3?* O'Reilly, 2011.
- Garrish, Matt. *Accessible EPUB 3: Best Practices for Creating Universally Usable Content* O'Reilly, 2012.
- Gaylor, Brett. *RIP!: A Remix Manifesto*. 2009.
- Golombisky, Kim and Rebecca Hagen. *White Space is Not Your Enemy: A Beginner's Guide to Communicating Visually through Graphic, Web and Multimedia Design*. 2nd ed. Taylor, 2013. ISBN: 9780240824147
- Kleinfeld, Sanders. *HTML5 for Publishers*. O'Reilly, 2011
- Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. Penguin, 2008.
- Lupton, Ellen. *Thinking with Type*. 2nd ed. Princeton Architectural Press. 2010, ISBN: 1568989695
- MacDonald, Matthew. *HTML5: The Missing Manual*. O'Reilly. 2011, ISBN: 1449302394

Additional course readings will either be found online via the [course schedule](#) or on the [Readings](#) page.

Required digital resources

- Regular access to a computer and the Internet (on-campus computer access is provided by the [Office of Information Technology](#), the [Center for Literary Computing](#), and the [WVU libraries](#));
- a [MIX email account](#) which is checked daily;
- a [Twitter](#) account;
- a [Google Drive](#) account;
- a means of keeping track of your course files, using
 - a USB drive you can bring with you to class (good) or
 - a cloud backup service like [SpiderOak](#) or [Dropbox](#) that can archive folders (better) or
 - both (best);
- Adobe InDesign (this software is available on the classroom computers as well as in labs linked to above);

- (PC only) Zip software like [PeaZip](#) or [7-zip](#);
- An advanced text editor like [TextWrangler](#) (Mac) or [Notepad++](#) (PC); and
- eReader software that can display EPUB files. To test the compatibility of your book for multiple platforms, you should download the following applications:
 - the [Calibre](#) eReader,
 - [Adobe Digital Editions](#),
 - the free [NOOK for Mac](#) or [NOOK for PC](#) applications OR a NOOK OR an iOS or Android device that has a NOOK application, and

Additional recommendations

- Tools for tracking your research, like [Evernote](#) for note-taking, [Delicious](#) for tracking Web sources, and [Zotero](#) or [RefWorks](#) for managing research and formatting citations and
- service for uploading and sharing media, like [Scribd](#) for documents, [Vimeo](#) or [YouTube](#) for videos, and [Flickr](#) or [Picassa](#) for photos.

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Policies

Professional conduct

This course is part of the [Professional Writing and Editing](#) (PWE) program at WVU. The PWE program is dedicated to preparing its students to complete a [capstone internship experience](#) and, ultimately, for careers as professional communicators. For this reason, many aspects of the course are designed to replicate professional work experiences, and all students are expected to conduct themselves like professionals in the course. As is the case with professionals, students are expected to attend and be on time to all class meetings; to come to all class meetings prepared; and, generally, to respond to course activities and assignments as they would to comparable work activities and assignments.

Work visibility

Due to the nature of the course, you will be sharing your work with your fellow classmates as part of workshops and peer review sessions. Additionally, you will share your work publicly on the Web (e.g., on this course site) and with the WVU community at your [book reading](#). By taking this course, you are indicating that you accept these requirements; if you have any questions or concerns about them, *please contact me immediately*.

Office hours

If you have questions about the readings, assignments, or any other issues related to the course, I will be happy to answer them. I will generally be available before and after our class meetings, and I will hold regular office hours each week. My office hours this semester will be on Tuesdays from 11:30-12:30 and Wednesdays from 10:00-11:30. If you would like to meet with me but are not free during those times, please contact me directly and I will be happy to schedule an alternative meeting time that fits both of our schedules. If for some reason it becomes necessary for me to cancel or reschedule my regular office hours or a meeting with an individual student, I will notify the class or the student as soon as possible using one of the methods described in the next section.

Official communication

In addition to our face-to-face class meetings, there will be two primary avenues of official communication for the course: WVU email and this website. I will initiate official communication to the class or individual students via my WVU email account. I will send these messages to your MIX emails. Updates to the course site—such as changes to the course schedule, or additional information about assignments—will be posted to the blog on this site. I may sometimes duplicate messages in other media—for example, I might post on Twitter that I have added a new blog post to the course site or that I have sent everyone an important email—but, in order to make sure you don't miss important

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information, you should regularly check your MIX accounts as well as this site. We will also communicate via other means, most notably via Twitter and comments on documents on Google Drive.

My tendency in course communication initiated by students is to respond in the medium in which the message was sent. For example, if you ask me a question on Twitter, I will tend to respond on Twitter (assuming the answer can fit in a tweet and is suitable for public view); if you ask a question in a comment on a document in Google Drive, I will respond in a comment on that document; if you send me an email, I will email you back.

I will do my best to respond to your messages within 24 hours during the work week (M-F); on the weekends my responses may take longer.

Technology policies

Adopting new technologies

In this course, we will be experimenting with many different technologies for writing and reading, ranging from services like Twitter to software packages like Adobe's InDesign to markup languages like HTML5 and CSS. As experimenters, our method will be trial and error. In this course you may be introduced to a new way of communicating that you find indispensable. Alternatively, you may find yourself using technologies that you cannot imagine yourself using again outside of the course, and you may experience these technologies as being difficult or simply irritating.

That is ok.

You are not required to love the technologies we experiment with or embrace them without question. What *is* required of you is that you approach all of our assignments with an open mind and your best effort, as a future professional experimenting with different modes of communication.

While we will have specific, detailed instruction on the various markup languages associated with EPUBs and related features of HTML5, it will not always be possible for us to cover the uses of all technologies touched on in the course. I do expect that when we discuss specific technologies in class you will take notes so you will have a guide to follow when it comes time for you to use these technologies. However, on some occasions you will find that you need to use a technology or piece of software that is new to you but which we have not discussed in class. In such a case, although I will attempt to help you as best I can, I expect that you will take the initiative to research the technology in question and master it in the context of your book. For example, you may want to add an HTML5 feature to your book that isn't covered the course readings or discussions, like SVG animations. It would then be your responsibility to discover the correct means of using that feature in your book for the purpose you intend.

In all cases, when faced with new tools and technologies you should expect to devote some time to experimenting with and learning these technologies, researching (or discovering) their possibilities and limitations, and, when possible, sharing what you have learned with your classmates when they need help.

Troubleshooting

While I will be available to answer your questions and help you troubleshoot technology issues, if you have a question about a particular technology you will find that, in most instances, other people have had the same question and the

answer is either in our course readings or available on the Internet.

If this process does not solve your problem and you need to consult me, please remember that the more detail I have about your problem, the easier it is for me to help you solve it. If you email me saying

I'm trying to create my book, but I'm stuck. Help!

I don't have much to go on. I better email request is

I was using Terminal to zip my book, but when I enter the code on p. 121 of Castro's book, I get a 'file not found' error! Help!

In many cases, it is most helpful if you not only describe your problem, but also share with me the files that you are having trouble with.

Using technologies in class

You are welcome to use the computers in the lab during class for note-taking and activities that are relevant to the tasks at hand; you are also welcome to bring your own devices for these purposes. However, there may be some occasions when I will ask you to turn off computers and other devices for a period of time. In general, most technology is welcome in class as long as it is used to aid student learning. Technology that doesn't serve this purpose—or that actively distracts you or your classmates from learning—is not welcome, and I reserve the right to restrict the use of these technologies in class.

Computer classroom policies

We will meet in a computer classroom. Food is strictly forbidden in the classroom. You may bring drinks into the classroom, but they must be kept on the floor.

Attendance

In this class we will cover a large amount of information in our face-to-face meetings that will be essential to how you understand the course topics and eventually complete your assignments. We will also be learning a number of skills that you will be expected to develop incrementally over the course of the semester. For these reasons, it is important that you attend class, arrive on time, bring any assigned work and necessary materials, and participate in all in-class writing, workshopping, and discussion sessions.

There are no "excused" absences in the course. For this reason, you should reserve your absences for truly unavoidable emergencies. **Each student will be allowed four (4) absences without it affecting his or her grade. For each absence over four (4), the student's final grade for the course will be lowered by 5 points. This includes absences for illnesses and other emergencies.**

It is also important that you be in class on time and stay for the entire period. **If you arrive to class more than 5 minutes late or leave class more than 5 minutes before it is dismissed, you will be counted absent. Further, if you come to class unprepared on the day of a peer-review session, conference session, or workshop—that is, without a draft to discuss with your**

classmates or myself or unprepared to workshop your project—you will be counted absent.

If you find that an unavoidable conflict prevents you from attending class or being on time, you should discuss this conflict with me prior to the absence (if possible). Otherwise, you should contact me about any absences as soon as you are able to do so.

Late work

If you cannot attend class on the date an assignment is due, you should discuss a make-up date with me before the absence. If you do not contact me before the time an assignment is due, the assignment will be considered late. In general, a problem with technology will not be considered an acceptable excuse for late or incomplete work. If your computer malfunctions, it is your responsibility to find a different place to work. If your Internet goes out, you will need to find a different access point. And you should create multiple redundant backups of your work in case you accidentally erase, overwrite, or otherwise lose your files.

Major assignments turned in after they are due will be penalized by ten percentage points for each calendar day they are late. Homework, quizzes, and all other in-class assignments will not be accepted late. If you fail to attend class on the day you are scheduled to lead a class discussion or give a presentation, you should expect to receive no credit for that assignment.

Submitting course work

Unless otherwise noted, all course assignments will be submitted electronically. I will inform you of the method and procedures for submitting particular assignments before those assignments are due. Unless otherwise noted, all assignments are due before the start of class on the day they are listed in the course schedule.

Research, plagiarism, and scholastic honesty

Although we will spend substantial time in the class discussing the remixing and reuse of others' work, it is vitally important that you fully acknowledge the original author(s) or source of all material that you include as part of your assignments, at every stage of revision. Without that citation, you can cause confusion as to the authorship of your work, and taking someone else's published or unpublished ideas and submitting them as your own constitutes plagiarism and will result in formal academic discipline. In general, if you turn in work that is not your own, in whole or in part, without adequate attribution to the original author, or if you commit any other form of scholastic dishonesty, these actions will result in either a major course penalty or, depending on the severity of the violation, failure for the course. If you have **any** questions about the use you are making of sources for an assignment, you should consult me **before** the assignment is turned in.

For a complete discussion of what constitutes plagiarism and relevant WVU disciplinary procedures, students should consult the West Virginia University Undergraduate Catalog (pdf) and the West Virginia University Student Conduct Code.

Social justice policy

West Virginia University is committed to social justice. I concur with that

commitment and expect to maintain a positive learning environment based upon open communication, mutual respect, and non-discrimination. Our University does not discriminate on the basis of race, sex, age, disability, veteran status, religion, sexual orientation, color or national origin. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

Accommodations policy

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with the Office of Accessibility Services. Accessibility Services, formerly the Office of Disability Services, has moved to Suite 250 at 1085 Van Voorhis Road (beside Applebee's and across from the Mountaineer Station transportation center). The OAS phone number is 304-293-6700 and the email is access2@mail.wvu.edu. You can access the OAS website at <http://accessibilityservices.wvu.edu/>.

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Schedule

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Date	Schedule/Readings	Assignments
Aug 20	Topics: Course Introduction Readings: Course Description and Requirements , Policies , and Assignments	
Aug 22	Topic: What counts as a book? Readings: <ul style="list-style-type: none"> Young, "Notation and the Art of Reading" (readings) Howard, "The Future of Books" (readings) 	Follow the instructions here for setting up your course Twitter account.
Aug 27	Topic: HTML/CSS introduction: What is a markup language? Readings: <ul style="list-style-type: none"> MacDonald, <i>HTML5: The Missing Manual</i>, ch. 1 Read W3Schools.com's HTML Tutorial <ul style="list-style-type: none"> in the "HTML Basic" section, from "HTML Home" to "HTML Lists" and in the "HTML5 News" section, from "HTML5 Intro" to "HTML5 Audio." Read the "CSS Basic" and "CSS Styling" sections of W3Schools.com's CSS Tutorial 	<ol style="list-style-type: none"> Complete all the tasks listed here. Come to class with an html file containing at least one properly formatted heading and paragraph. Test your file before class by opening it with a Web browser.
Aug 29	Topic: EPUB Introduction Readings: <ul style="list-style-type: none"> Garrish, What is EPUB3? Castro, EPUB Straight to the Point, ch. 1 	Be able to access your "Hello World!" HTML & CSS files AND the sample EPUB files (zip) in class.
Sep 3	Topic: Rhetoric / remix Readings: <ul style="list-style-type: none"> Lanham, Introduction to <i>The Economics of Attention</i> (selection) (readings) The Discourse Situation (pdf) Lessig, <i>Remix</i>, Introduction & Part 1: Cultures (chs. 1-5) 	Bring examples of remix (in any medium) to class
Sep 5	Topic: Audio/video editing workshop Readings: <ul style="list-style-type: none"> Hagen and Golombisky, <i>White Space is Not Your Enemy</i>, ch. 12 	

Sep 10	Topics: Remix / citation Readings: <ul style="list-style-type: none"> • Lessig, <i>Remix</i>, Part 3: Enabling the Future (chs. 9-10) 	Before class, find a video (or videos) on archive.org to use in the in-class remix activity.
Sep 12	Topic: Introduction to InDesign Readings: <ul style="list-style-type: none"> • <i>Adobe InDesign CS5 Digital Classroom</i>, Lesson 1 “InDesign CS5 Essential Skills” 	Be able to access a plain-text version of the text you have chosen for the Remixed Text assignment in class.
Sep 17	Topic: Design Readings: <ul style="list-style-type: none"> • Hagen and Golombisky, <i>White Space is Not Your Enemy</i>, ch. 1 • Castro, <i>EPUB Straight to the Point</i>, Ch. 2, “Using InDesign to Create EPUB” 	Be able to access your InDesign files for the Remixed Text assignment in class.
Sep 19	Topic: Design Readings: <ul style="list-style-type: none"> • Hagen and Golombisky, <i>White Space is Not Your Enemy</i>, ch. 8 • Lupton, <i>Thinking with Type</i>, pp. 10-83 (LETTER section) 	Be prepared to workshop Remixed Text assignment in class
Sep 24	Topic: Design Readings: <ul style="list-style-type: none"> • Lupton, <i>Thinking with Type</i>, pp. 84-147 (TEXT section) • Hagen and Golombisky, <i>White Space is Not Your Enemy</i>, chs. 9-10 • Castro, <i>EPUB Straight to the Point</i>, Ch. 3, “Inside an EPUB File” 	Be prepared to workshop Remixed Text assignment in class
Sep 26	Topic: Design Readings: <ul style="list-style-type: none"> • Lupton, <i>Thinking with Type</i>, pp. 148-207 (GRID section) • Hagen and Golombisky, <i>White Space is Not Your Enemy</i>, chs. 6-7 • Castro, <i>EPUB Straight to the Point</i>, ch. 4, “Advanced EPUB Editing,” pp. 129-186 	Be prepared to workshop Remixed Text assignment in class
Oct 1	Topic: Fair use and copyright instruction session Readings: <ul style="list-style-type: none"> • Copyright and multimedia for eBook writing (read through all the tabs) 	Remixed Text due
Oct 3	Topic: Digital books Readings: <ul style="list-style-type: none"> • Kelly, “Reading in a Whole New Way” and • “Becoming Screen Literate” • Sparver, “What Unique Storytelling Opportunities to eBooks Open?” (Google cache) • Morozov, “In Soviet Russia, Book Reads You” • “Questions about Future Books” (Google cache) 	Choose three questions from “Questions about Future Books” that you think are most important to the change from paper books to electronic books & be prepared to discuss them in class.
Oct 8	Topic: Ebook markets and formats Readings:	

- “Who’s Tracking Your Reading Habits? An E-Book Buyer’s Guide to Privacy, 2012 Edition” (be sure to read the chart, not simply the post)

Oct 10	Topic: Proposal Workshop Readings: NA	Bring copy of Proposal to class to workshop
Oct 17	Topic: Informal Proposal Presentations Readings: NA	eBook Proposals due; be prepared to share your proposal with the class
Oct 22	Topic: EPUB/HTML5 planning and group meetings Readings: <ul style="list-style-type: none"> • Kleinfeld, <i>HTML5 for Publishers</i> 	
Oct 24	Topic: EPUB/HTML5 workshop Readings: <ul style="list-style-type: none"> • MacDonald, <i>HTML5: The Missing Manual</i>, chs. 1-3, pp. 11-106 	Be able to access your work-in-progress EPUB in class.
Oct 29	Topic: Progress update Readings: NA	Be prepared to update the class on the progress of your project
Oct 31	Topic: HTML5 workshop Readings: <ul style="list-style-type: none"> • Hagen and Golombisky, <i>White Space is Not Your Enemy</i>, ch. 13, “Multimedia Components,” pp. 183-194 • MacDonald, <i>HTML5: The Missing Manual</i>, ch. 5, “Audio and Video,” pp. 143-170. 	
Nov 5	Topic: HTML5 workshop Readings: <ul style="list-style-type: none"> • Garrish, <i>Accessible EPUB 3</i>, ch. 3, “It’s Alive: Rich Content Accessibility,” 37-78 	
Nov 7	Topic: HTML5 workshop Readings: <ul style="list-style-type: none"> • MacDonald, <i>HTML5: The Missing Manual</i>, ch. 6, “Basic Drawing with the Canvas,” pp. 171-198 	
Nov 12	Topic: HTML5 workshop Readings: <ul style="list-style-type: none"> • MacDonald, <i>HTML5: The Missing Manual</i>, ch. 7, “Deeper into the Canvas,” pp. 199-236 	First submission of eBook due
Nov 14	Topic: Presentations Readings: <ul style="list-style-type: none"> • Read this handout on preparing for a presentation 	
Nov 19	Topic: Workshopping books Readings: NA	
Nov 21	Topic: Workshopping Public Readings Readings: NA	
Dec 3	Topic: NA	Public Readings

Readings: NA

Dec 5	Topic: NA Readings: NA	Public Readings
Dec 10	Topic: How to talk about what you learned in this class on your résumé, course evaluations	Final submission of eBook due

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Assignments

1. [Participation](#) (10%)
2. [Quizzes](#) (10%)
3. [Remixed text](#) (20%)
4. [Proposal](#) (15%)
5. [Ebook](#) (30%)
6. [Public reading](#) (15%)

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Grade descriptions

Course grades will be determined by the assignment percentages below and the [attendance policy](#). The course will not use +/- grades for final evaluations. These descriptions will give you an indication of the the expectations that will guide my evaluation of your individual projects:

- **A (90–100) Outstanding:** represents superlative participation in all course activities; all assigned work completed, with very high quality in all course work.
- **B (80–89) Excellent:** represents above-average participation in all course activities; all assigned work completed, with consistently high quality in course work.
- **C (70–79) Average:** represents good participation in all course activities; all assigned work completed, with generally good quality overall in course work.
- **D (60–69) Below average:** represents uneven participation in course activities; some gaps in assigned work completed, with inconsistent quality in course work.
- **F (0–59) Inadequate:** represents minimal participation in course activities; serious gaps in assigned work completed, or very low quality in course work.

Participation (10%)

This course is designed to be a participatory learning experience, combining discussions, workshops, and in-class activities and assignments. In general, if at the end of the semester you can demonstrate that you were able to substantially enhance or contribute to the course learning community and you fully participated in course activities, you will be able to earn full credit for participation. **While preparation times may vary depending on our weekly schedule, you should plan to spend 6 hours a week—or, 2 hours for every hour of class time—preparing for class meetings.**

What does class participation look like?

Participation can take different forms for different students. For example: you could post relevant links and comments on the [course Twitter feed](#) during or after class, you could take notes on class discussions, or you could assist your classmates during workshops. Each of these activities allows you to engage with the course, and, consequently, improves the course experience. Although every

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student can participate in the course in a different way, some participation behaviors hold true for everyone.

First, you cannot participate if you do not attend class or if you regularly show up late or leave early. For these reasons, course attendance is a necessary prerequisite for participation.

However, *attending class does not equal participation*, for it is possible to be in every class meeting without engaging with or contributing to the learning that occurs in class. Second, it will be impossible for you to participate in course learning if you come to class unprepared. You can prepare in the following ways:

- Before each class meeting *you should complete all assigned readings and homework.*
- *You should bring all materials to each session*, including course texts, additional readings, your notes, homework, assignment files and research sources, discussion notes from previous meetings, and any other relevant materials.
- Finally, while in class, *you should be engaged in all activities.* You can do so taking notes on our discussions and/or by participating in those discussions either orally or via the Twitter [backchannel](#).

You will have multiple opportunities to earn participation credit, and it will be your responsibility to save relevant materials (like your notes) as evidence of this participation.

Quizzes (10%)

You will receive a daily quiz grade for each class meeting. On any day on which readings are assigned you should be prepared to demonstrate your comprehension of those readings, not simply by discussing them in class, but also by being quizzed on the content of the readings and/or successfully completing any assigned proof-of-reading activities. On workshop days, this quiz grade will be based on your participation in and/or completion of workshop activities.

Missed quizzes cannot be made up. Quizzes will typically be given at the beginning of class; if you are late or absent and miss a quiz or proof-of-reading activity your quiz grade will be zero.

Remixed text (20%)

For this project, you will choose one or more copyright-free or public-domain texts and create an EPUB in which you remix that text or texts using both textual and multimedia elements.

The text should be the approximate length of a short story, 1,000–9,000 words. In addition to textual remixing it must include multimedia and/or interactive elements not present in the original.

Your remix can take the form of annotating a text to provide a new understanding of its contexts; reformatting or rearranging a text to have it say something new; creating a mashup of multiple texts; or enhancing a text by adding new elements, like audio, video, or images, that illustrate, build on, or comment on the original text.

In addition to the remixed text, your EPUB file will contain an introduction of no less than 300 words that explains the changes you made to the original text, why you made them, and how you intend the text to be received by its audience.

Where to find texts

You can find copyright-free and public-domain texts in various places online. The list below can help you start your search:

- Works of classic literature in the public domain can be found at [Project Gutenberg](#) and [Bartleby.com](#).
- More current and/or more obscure works can be found at [Archive.org](#) or by searching [Creativecommons.org](#).
- All of [Wikipedia](#) is Creative Commons licensed.

Goals and grading

The technical goal of this project is for you to continue mastering the EPUB format and the skills associated with adding multimedia elements to your books. The writing goal is for you to experiment with the rhetorical and compositional possibilities of remix using the tools of the EPUB format. Together, these two goals will help prepare you for creating your final [book](#) project.

In line with these goals, the project will be graded according to the following factors:

- **Design:** The book adheres to the best practices for document and multimedia design.
- **Accessibility and standards:** The book adheres to the guidelines for accessibility and the EPUB format. The ebook should be free of major errors in code—it should pass validator checks—and load correctly in major EPUB readers.
- **Remix and effectiveness:** The remix of the text either adds significant value to the text or alters it significantly so that it achieves a new purpose beyond the scope of the original. The goals of this remix are effectively described in the introduction and the content of the text effectively accomplishes those goals. The text and other multimedia elements are free of major and minor errors in structure, syntax, and grammar and display the quality of writing appropriate for a professional publication.
- **Multimodality and interaction:** Effectively incorporates multimedia and interactive elements into the book to complement, comment on, and/or extend the written text.
- **Copyright and citation:** All of the elements of the book are either the sole creation of the author, explicitly licensed for reuse, no longer covered by copyright, or within the accepted norms of fair use. All sources used in the book that are not the sole creation of the author will be fully cited using a citation format appropriate for the medium. Upon request, the author will be able to demonstrate that the book meets the above requirements by supplying me with the source materials she or he used in creating the book.

Proposal (15%)

This formal proposal will solidify the details of your final [ebook project](#). Before beginning this assignment, you should read through the requirements for that project and then consult them regularly as you revise your proposal.

Writing the proposal

The proposal will serve as roadmap for your ebook, for both you and for me, while also giving you practice writing in the genre of book proposals. As a formal

proposal, this document should be clearly written, thoughtfully revised, and thoroughly proofed so as to present the best possible ethos for the writers. This document will be the place where you connect the book's content and form and explain how the two will work together to appeal to your audience. Your ultimate goal is to convince me that your book will be interesting, meet the needs of a particular audience, take advantage of the multimedia and interactive elements of the EPUB format, and can be successfully completed in the time available to you.

In the proposal, you should answer the following questions:

1. **What is the book about?** What is the title? What will the content consist of? Where will that content come from? Will you create it? Will you adapt it from other sources? Or will it be some mixture of the two? As part of this section, you should give a description of the form of the book. Will it be divided into chapters or sections? What will be their titles and what content will they contain? You should include a sample Table of Contents as well as some indication as to how long the book will be.
2. **Who is the book for?** Who will be the audience for your book? What is it about your book that will appeal to that audience? What does your book provide that other books do not? For this last point, it can be effective to briefly describe similar books whose audience you wish to appeal to, then explain what your book will offer that audience that they cannot get from these existing titles.
3. **Why you?** Provide a brief explanation, backed by your training or biography, as to why you are the best person to author the book you are proposing.
4. **Why is this book an ebook?** What multimedia and interactive elements will you include in the book? How do you anticipate these elements enhancing the goals of the book you outlined in 1.? How will they serve the needs of your book's audience?
5. **How will you complete the project?** What research needs to be completed, what technology skills need to be mastered, or what content needs to be created in order to achieve the goals you have outlined in the proposal? What is your timeline for completing these tasks? If you are working in a group, how will these tasks be divided among group members?

Grading

The proposal should be 1,000–1,500 words in length, and you will submit it as a document in your course folder. Format the proposal using the general guidelines of the [MLA format](#) (no title page is necessary). This assignment will be graded according to your *ethos*; that is, the ways in which you use this written document to project your authority, expertise, and professionalism. Such an ethos can be achieved here in three primary ways:

- addressing the requirements of the assignment thoroughly and with appropriate detail;
- proposing a book that, in content and quality, will effectively demonstrate your skills as a technical communicator; and
- demonstrating your ability to achieve the content and quality goals of your proposed book by meeting the assignment requirements and mastering effective, error-free writing.

Ebook (30%)

Your book should largely follow the plan outlined in the [proposal](#). You are not locked into your proposal, but any major deviations from this proposal should be

addressed with me as early as possible and prior to submitting the project.

Ebook requirements

Working alone or in small groups (2-3 persons), you will create an EPUB project that showcases both the author or authors' writing and rhetorical skills as well as the multimedia elements afforded by the EPUB format. The book should be equivalent to the length of a long essay or short story, roughly 4,000–7,500 words (multimedia elements will count toward this total), and it must contain significant multimedia and/or interactive elements. You are free to remix content you did not create as part of the book, but it is to be distinguished from the remixed text by being more complex in either scope or ambition; otherwise, it should consist primarily of original content created by the author(s). In all cases, content not created by the author(s) should include full source citations within the text.

Additionally, the book will include an original introduction of no less than 300 words that explains the rhetorical choices the author or authors have made in creating the book and how the book is intended to be experienced by its audience. For example, this introduction can explain the rationale behind the book, including content, remix, and design choices; the purpose of the book; and/or whatever information the audience might need to read the book properly.

Grading

The project will be graded according to the following factors:

- **Design:** The book adheres to the best practices for document and multimedia design.
- **Accessibility and standards:** The book adheres to the guidelines for accessibility and the EPUB format. The ebook should be free of major errors in code—it should pass validator checks—and load correctly in major EPUB readers.
- **Readability and effectiveness:** The content of the book effectively accomplishes the goals laid out in the proposal, including the quality of its content and its appropriateness for the target audience. The text and other multimedia elements are free of major and minor errors in structure, syntax, and grammar and display the quality of writing appropriate for a professional publication.
- **Multimodality and interaction:** Effectively incorporates multimedia and interactive elements into the book to complement, comment on, and/or extend the written text.
- **Copyright and citation:** All of the elements of the book are either the sole creation of the author or authors, explicitly licensed for reuse, or no longer covered by copyright. All sources used in the book that are not the sole creation of the author or authors will be fully cited using the MLA citation format and, upon request, the author or authors will be able to demonstrate that the book meets the above requirements.

Public reading (15%)

In the final week of the semester, authors will showcase their books for the university community in a public reading of 5-7 minutes. (Time and location TBA.) authors may choose to read sections of the book or give a talk about its contents, whichever is appropriate. The reading should make use of the available presentation equipment to effectively showcase the unique elements of the book

for the audience.

This project will be graded on its content and the quality of the presentation. That is, do authors effectively and persuasively summarize or excerpt the content of their books and present that content in a way that takes advantage of the oral and visual presentation mediums available to them?

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