

Undergraduate Curriculum and Instruction Committee (UCIC) Proposal Form

The following cover page must be used for all proposals to the Undergraduate Curriculum and Instruction Committee. An electronic copy of the completed proposal must be posted by your school's UCIC representative on the UCIC Canvas site by the meeting's deadline. The "UCIC Guidelines and Operating Procedures" document is available on the Faculty Council Canvas site. Your school UCIC representative is also available to provide you with assistance and additional resources are available on the UCIC Canvas site.

Required supporting material must be presented in the order listed on the cover page. Major section headings must be set off clearly in bold type and use the same wording as the listed required items. There must be a separate section, with heading, for each item. If an item does not apply, mark it as N/A. Additional items not listed as required (but felt necessary by the sponsor) should appear at the end of the document. You need to include a ***copy of the email*** with the School Dean's approval within the Proposal Form.

The criteria for approval of all proposals include:

1. Clarity and completeness of the proposal
2. The proposal's impact on other programs or courses and evidence of prior discussion with interested parties - both within your school and in other schools.
3. The consistency of the proposal with the mission of the University

DEADLINE: Proposals need to be emailed to the school UCIC representative at least one week before the UCIC meeting for it to be uploaded to the UCIC Canvas site.

FORMAT: The proposal materials should be in one continuous document ***except*** for the Course Information Form (CIF) which should be a ***separate*** document, if needed.

PROCESS: Any proposal that includes a DSINQ, W-I, Service Learning, Quality Matters, or LAC designation must be simultaneously submitted to the appropriate committee and to UCIC. The chair of that appropriate committee will make their recommendations to UCIC.

Note: All curriculum changes must be received by the Registrar's Office one week prior to the first day of registration for the semester the change is to take place. Changes that affect the catalog must be received before the annual catalog deadline.

- X Curriculum Committee Cover Page for: DIGITAL WRITING & NARRATIVE DESIGN
- X 1. Course Names & Numbers
- X 2. Rationale for proposal
Program rationale
Minor in Digital Writing & Narrative Design
New courses
Market Analysis
- X 3. Description of the effect this curriculum change will have on your courses and programs, including an updated curriculum sheet
- X 4. Description of the effect this curriculum change will have on other courses and programs in the university
- X 5. Registrar's course information form (CIF) - not required for online sections of existing face-to-face courses or course deletions
- X 6. Resource analysis
- X 7. Catalog changes
- X 8. Syllabus
EN235: DIGITAL & NONLINEAR STORYTELLING
EN360: BOOK HISTORIES, BOOK FUTURES
EN/HU390: DIGITAL PROJECTS IN THE HUMANITIES
- X 9. Library analysis
- X 10. Confirmation from the registrar's office that the new course number is available
- X 11. Rationale that follows LAC guidelines.
- X 12. Rationale that this course meets the WI, Service Learning, or DSINQ guidelines.
- N/A 13. Approval Document or e-mail from Quality Matters (QM) committee

X Curriculum Committee Cover Page for: DIGITAL WRITING &
NARRATIVE DESIGN (course/program name/#)

(Check as many as are appropriate)

☒ PERMANENT COURSE

☐ MODIFIED COURSE

☐ TEMPORARY COURSE

☐ ON-LINE COURSE

☐ NAME or NUMBER CHANGE

☐ PREREQUISITE CHANGE

☐ COURSE DELETION

☒ NEW PROGRAM

☐ PROGRAM REVISION

☐ PROGRAM DELETION

☐ LAC/GLOBAL PERSPECTIVE

☒ WI, SERVICE LEARNING, DSINQ

Starting semester and year for proposal FALL 2020

Sponsor Name DR. TONYA HOWE

Sponsoring Department and School LITERATURE & LANGUAGES,SDAH

Date of School Approval _____

Dean's Approval Provided _____ Yes _____ No

Does this proposal require reporting a substantive curriculum change to SACS COC? X Yes _____ No

Does this proposal require reporting a substantive change to SACS COC? Yes

If yes, please check applicable substantive change(s):

☐ The addition of courses or programs that represent a significant departure, either in content or method of delivery, from those that were offered when the institution was last evaluated;

☐ The addition of courses or programs of study at a degree or credential level different from that which is included in the institution's current accreditation or reaffirmation.

☐ A substantial increase in the number of clock or credit hours awarded for successful completion of a program

☐ Closing a program, off-campus site, branch campus or institution

☐ Entering into a collaborative academic arrangement such as a dual degree program or a joint degree program with another institution

☐ Any new or revised Program able to be completed 100% online.

X Requires a new CIP classification code

If you are submitting a proposal with a substantive change, please contact Bridget Murphy, Associate Provost, for guidance.

REQUIRED SUPPORTING MATERIAL:

For all curriculum changes

X 1. Course Names & Numbers

EN235: DIGITAL AND NONLINEAR STORYTELLING

EN360: BOOK HISTORIES, BOOK FUTURES

EN/HU 390: DIGITAL PROJECTS IN THE HUMANITIES (CROSSLISTED)

X 2. Rationale for proposal

(Specify the nature and purpose of the curriculum change; for proposals involving new courses, describe the nature and level of each course, provide a market analysis, estimate the number of sections and enrollment.)

Program rationale

The Digital Writing and Narrative Design program is a new 39-credit BA degree program that will be managed by the Department of Literature & Languages. Our program's mission, in keeping with the broader mission of the university to promote career preparation through a grounding in the liberal arts, is to prepare students to enter and succeed in the creative economy.

According to Klaus Schwab, the founder and executive chairman of the World Economic Forum, we are now entering the Fourth Industrial Revolution, a revolution characterized by the blurring of "the physical, digital and biological boundaries of our lives." [1] The future is uncertain, and the challenges of preparing students for that uncertain future demands new and more flexible attention to the ways we educate students. It is estimated that "up to 85 percent of the jobs that will exist in 2030 haven't been invented yet." [2] Increasingly, the old-fashioned humanistic skills of emotional intelligence, flexible thinking, critical reasoning, and the ability to communicate ethically and effectively across a variety of media and for a variety of purposes and audiences are being hailed as a way forward. A recent report from the non-profit Strada Institute for the Future of Work and Emsi urges

educators to design programs that “cultivate this mindset of ‘both, and’”—both technological skills and human skills.[3]

The Digital Writing and Narrative Design program seeks to provide an education that merges the technological with the humanistic, connecting the work of our Liberal Arts Core with digital literacy and strong writing. A key component of this connective work, indicated by “Digital Writing,” is the program’s emphasis on writing, critical thinking, and integrative, systematic approaches to writing in the public sphere. The important phrase “Narrative Design” is intended to visibly foreground our larger goal of helping students engage with intentional, formal, and iterative components of the writing process, both in their creative and their critical work; in other words, we want students to be able to analyze and understand the effect of design choices evident in the products of human creativity.

Minor in Digital Writing & Narrative Design

In addition a major in Digital Writing and Narrative Design, we also here propose a minor course of study. This minor consists of 18 credits, and will mimic much of the framework of the major program.

New courses

This program will be largely composed of existing courses. However, we propose THREE new courses: **EN235 – DIGITAL AND NON-LINEAR STORYTELLING** (required for the major); **EN360 – BOOK HISTORIES, BOOK FUTURES** (elective in the Humanities cluster); **EN/HU390 - DIGITAL PROJECTS IN THE HUMANITIES** (elective in the Humanities cluster).

This program is organized around a small number of required courses at introductory and capstone levels, and students carve out their own focuses of study by selecting program electives from subsets of courses in the categories of Humanities, Writing, and Design. At 39 credits in the major, 6 of which can be fulfilled in the core, students in this program can easily double major or add minors—it is designed to be a program of study that allows students to tailor their education in ways informed both by their creativity and passions, the employment landscape of the creative economy, and the advice of their mentors. Minors that work particularly well include English, Gender Studies, Fine Arts, Business, Information Technology, Web Design, Graphic & Media Design, Communication, Sustainability, Media & Performance Studies, and more.

These new proposed courses serve introductory and major elective components of the curriculum. At the 200-level, we need a digital storytelling class that can foster the kinds of skills and experiences students will build on in 300- and 400-level courses, including those noted here. Virtually all of the programs we examined as models offered (and some required) a digital storytelling class, and many programs incorporated “digital storytelling” in the program name. We expect this to be a well-enrolled class exposing students to the basic structural aspects of storytelling, blog/portfolio building, video or podcast production relevant to the humanities, non-linear or interactive storytelling (especially useful for students interested in game design), and visual remediation of stories and other texts for a digital environment. The 300-level courses offer approaches writing and narrative design that both draw on and reflect the Department of Literature and Language’s existing curricular strengths, specified for this new program. EN360: Book Histories, Book Futures reflects our long

desire to develop a course on book history to serve the interests of our majors and minors, while also offering another inquiry-based option in the core. In the Digital Writing and Narrative Design Program, this course would build on the inquiry- and project-based experiences of 200-level curriculum but specify a more narrowed focus on the physical and digital aspects of the written word. Finally, EN/HU390: Digital Projects in the Humanities offers a research-intensive, sustained project option for students seeking collaborative multimodal writing experience. This course would introduce students to key aspects of project management and refine their ability to plan and execute substantial research projects with a digital component. At the 400-level, students in the program will be required to complete at least one internship, EN400: Internship. This is an already-existing course (EN400) available to all students who have completed 75 or more credits, and it is repeatable for elective credit as well. Finally, the senior seminar course for this program will be EN424, also an already-existing course, which provides a structure for substantial, individualized writing and research projects with a multimedia component.

EN235 – DIGITAL AND NON-LINEAR STORYTELLING

This is a foundational course that introduces students to a variety of topics and techniques of telling stories through digital means. Students create an online portfolio to both house and tell their own stories; students analyze storytelling structures using timelines and other digital tools; students create scripted videos and/or podcasts to tell researched human interest stories; students create digital, non-linear, and/or visual remediations of creative work. Further, students will read and examine a variety of creative approaches to writing in the digital age, which offer both opportunities for inspiration and analysis. Finally, students will also read and examine scholarly/critical resources that help frame important questions around digital storytelling. This course will be LT-1 and DSINQ. This course is a requirement of all students in the program, who must receive a minimum grade of C.

EN360 – BOOK HISTORIES, BOOK FUTURES

This is an upper-level elective course to be offered among the humanities options. In this course, students will examine the material history of writing, as well as its digital future. Students will read deeply selected representative texts from the manuscript period, the period of the printed book, and the digital period, understanding and analyzing the effect of the material construction of this text on its meaning. Further, students will read a variety of critical/scholarly resources that help frame significant questions around the material book. Finally, students will construct their own books to demonstrate course content. This course will be LT-2 and DSINQ.

EN/HU390 – DIGITAL PROJECTS IN THE HUMANITIES

This is an upper-level elective course to be offered in the digital humanities. It is project-based and can be taught by faculty from a variety of humanistic fields. Students work together on a substantial project involving research, writing, and digital representation. Sample topics include creating digital archives or editions, public history curation projects, data mining/projects in computational linguistics, informational website development, and so on. This course will be DSINQ. This course will be available for 1-3 credits, as well, so that it can be added to another class where appropriate as a 1-credit lab.

Market Analysis

APBP Market Analysis Worksheet

Target Audience:

Define the target audience(s) for the program (e.g., traditional college students, bachelor's degree holders looking to change careers)

The target audience for this program is traditional and transfer students seeking a BA in a field that emphasizes writing and work in the creative economy.

- What data exists about the growth, decline, or stability of this target audience(s)?

Traditional college age student populations seem to be decreasing overall, but the percentage of traditional college-age students attending post-secondary school has remained a constant since 2005 at approximately 68.5% of the population.¹ Overall (including higher education), enrollment in Catholic-affiliated schools in large urban areas has declined by approximately 250,000 between 1994 and 2006, but in urban fringe areas, it has increased during the same time period by approximately 400,000.² New demographic and birthrate data suggests that enrollment at the majority of colleges, especially non-elite colleges, will drop by as much as 15% by 2026³ though the National Center for Education Statistics shows growth in all three age-groups and in both public and private institutions; however, enrollment of first-time college students in post-secondary institutions is slower in private degree-granting institutions.⁴ High school graduation rates are important in this picture, as well. Public high school graduation rates will continue to grow until the mid-2020s, but private high school graduation rates are facing a steady slow decline, though regional data for the DC area suggests that graduation rates will be higher than the national average by 5% (despite overall dips in the Northeast).⁵

Overall, as a post from Hechinger Report puts it, the question of population growth and demographics depends on who you ask,⁶ and we would do well to diversify our offerings and reach out to smaller pockets of students with interests creative writing and humanities, as these programs have very low overheads. Being able to place students in meaningful employment contexts will be the proof of our pudding.

Area Competition:

List all regional (25 miles of 22207) institutions which offer a similar program.

- Use: <https://nces.ed.gov/collegenavigator/> to identify programs and number of graduates

School	Similarities/Difference in Program	Number of Graduates
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¹ National Center for Education Statistics, https://nces.ed.gov/programs/digest/d17/tables/dt17_103.10.asp

² Ibid., https://nces.ed.gov/surveys/pss/tables/table_whs_02.asp

³ Inside Higher Education, <https://www.insidehighered.com/admissions/article/2018/01/08/new-book-argues-most-colleges-are-about-face-significant-decline>

⁴ <https://nces.ed.gov/pubs2018/2018019.pdf>, pp.26-30.

⁵ Ibid., pp.14-16.

⁶ <https://hechingerreport.org/is-college-enrollment-among-older-adults-increasing-depends-who-you-ask/>

University of Maryland, University College Digital Communication and Multimedia English Language and Literature Digital Media and Web Technology	UMUC is an innovative campus that is combining majors and skills in interesting ways. Many of their BA programs are online. Their English program incorporates creative writing as a program outcome. UMUC has an online BA program in Digital Media and Web Technology , but the College Navigator has no information about graduation rates. The Digital Communication and Multimedia program seems to be defunct. All programs seek to combine career preparation with liberal arts. Our program would be specifically targeted to students interested in writing of various kinds and digital applications of the humanities. Ours would be primarily face-to-face, but we are considering a hybrid model.	0 87 ??
University of Maryland English Language and Literature (BA / MA) Speech Communication and Rhetoric MA in Creative Writing Design, Culture, and Creativity	UMD offers traditional programming, with concentrations that mirror our English tracks, but include a concentration in “Language, Writing, and Rhetoric” as well as creative writing. Our current creative writing track in the EN program is just “Writing.” Their curriculum is categorized by “elements” from within which students choose courses. They offer many classes in traditional subjects and writing like technical writing or science writing, as well as nontraditional subjects like web authoring. UMD also offers an MA in creative writing. The Speech Communication and Rhetoric program seems to be a traditional communication degree, apparently. Notably, all digital media courses are at the upper level. Does not include a visible “narrative design” component , which we will through particular core courses in literature. Digital storytelling is not offered in these programs. UMD has an interdisciplinary living-learning program in the Honors College called “Design, Culture, and Creativity.” This is in some ways model, but in many ways, not. It is in the honors college, unlike ours, and it is a living-learning community, rather than a degree program. There are some things to be learned from this program and its curriculum, however.	159 / 19 319 -- / 5 N/A
Catholic University English Language and Literature (BA / MA) Rhetoric and Composition	CU’s programming is very traditional; the word “digital” is nowhere to be seen. The Rhet/Comp program seems to be defunct--it was not easy to find information about it online.	10 / 5 0
GMU Creative Writing English Language and Literature	GMU is the only university in the area to offer a BFA in creative writing, which they market as an exploration of creativity with vocational writing skills. It has a notable number of students enrolled. Their English program is highly enrolled, and they boast	19 / 27 89 2

Professional, Technical, Business, and Scientific Writing (Postgraduate Certificate) Rhetoric and Composition	<p>a number of similar concentrations, particularly the Concentration in Writing and Rhetoric. There are fewer digital writing options than expected, though they do offer a digital creative writing course and several relevant cultural studies courses. They also offer an accelerated MA program with courses in education, in English.</p> <p>Mason offers a variety of minors, undergraduate concentrations, and graduate programs focused on writing; however, they are less focused on digital writing and design elements or coursework that combines multimodal writing with the liberal arts</p> <p>I cannot discover what's going on with the Rhet/Comp BA with 199 graduates--I can't match that up to their online presence.</p>	199 ???
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Occupational Outcomes:

<u>Job Title</u>	<u>Bureau of Labor Statistics Projected Growth</u>
Author	8% growth
Producer/Director	12%
Advertising, Promotions, and Marketing Managers	12%
Public Relations and Fundraising Managers	10%
Legal Assistant	15%
Technical Writer	11%
Multimedia Artist	8%
Social and Community Service Managers	18%
Editors	-1%
Film and Video Editor	13%
Web Developer	15%
Digital Content Writer (junior)	~\$50,000 See salary.com
Senior Digital Content Writer	~\$75,000 See salary.com
Social Media Analyst	~\$64,000 See salary.com

Web Content Manager	~\$100,000 See salary.com
Social Media Manger	~\$50,000 See salary.com
SEO Specialist (intermediate)	~\$60,000 See salary.com

Narrative:

The market seems very ready for this kind of program--it is in line with rhetoric/composition disciplines, but combines creative writing with digital literacy and the liberal arts. In all areas but one above, growth potential is at or above average.

UMUC's online BA is a very interesting competitor, and we should consider marketing this program as a hybrid program, with courses that meet both face-to-face and partially online. We should also be sure to market this program as a true combination of the liberal arts with multimodal, creative, and digital writing; there are few like it in the area, though GMU and UMUC come close, as does the honors college community at UMD. We will want to develop ways to diversify our course offerings and ensure interdisciplinary buy-in. It would also be beneficial to emphasize the creative components of the program as well as the kinds of employment opportunities in writing and the creative economy.

Further development of the program will take place in upcoming years; however, these are the courses that are necessary for the program to function. We will likely want to design an elective course in editing and perhaps adapt EN303: Literary Nonfiction to a topics course in non-fiction writing (science writing, travel writing, technical writing, and so on).

X 3. Description of the effect this curriculum change will have on your courses and programs, including an updated curriculum sheet

The development of this new program may pull students away from the English BA, especially from our writing track in the BA. We plan to monitor enrollment effects and trends, and we are open to the possibility of replacing our writing track with this program entirely. Because this program represents the hands-on and project-based interests of our faculty in the Department of Literature and Languages, it is highly interrelated with the existing English BA (and what we perceive to be the future of the English BA). Most of the courses that are offered in the Digital Writing and Narrative Design program are already in existence. New courses would be offered primarily in the EN program, and therefore they would enhance the variety of options available to our students. This program will represent a significant added burden on the Department Chair, who will be responsible for scheduling, assessing, and hiring.

Students may take EN or EN/HU courses in the DRWT program as major electives. Included below are curriculum sheets for DRWT and EN. Fall 2019 changes to the English program will involve combining EN200 and EN290 into a single EN 200 course; the extra required credit hours will be added to Major Electives, which are going from 12 to 15 credits, and is indicated in English curriculum sheet below.

Digital Writing & Narrative Design
Curriculum Requirements Form

Fall 2020

Name: _____ Student ID#: _____ Cell/Local Phone: _____ <small>^a Credits do not fulfill graduation requirements. ^b Counts as elective credit. ^c Must be taken concurrently with MA 119.</small>	<table border="0"> <tr> <td>^a EN 090 Intro. Coll. Read.</td> <td>(2)</td> <td><u>date enr.</u></td> <td><u>compl (Y/N)</u></td> </tr> <tr> <td>^b EN 100 Intro. Coll/ Writ.</td> <td>(2)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>^{a, c} MA 019W Quant. Reas. Wkshp.</td> <td>(3)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>^a MA 094 Quant. Reason.</td> <td>(3)</td> <td>_____</td> <td>_____</td> </tr> <tr> <td>^a MA 095 Intermed. Algebra</td> <td>(3)</td> <td>_____</td> <td>_____</td> </tr> </table>	^a EN 090 Intro. Coll. Read.	(2)	<u>date enr.</u>	<u>compl (Y/N)</u>	^b EN 100 Intro. Coll/ Writ.	(2)	_____	_____	^{a, c} MA 019W Quant. Reas. Wkshp.	(3)	_____	_____	^a MA 094 Quant. Reason.	(3)	_____	_____	^a MA 095 Intermed. Algebra	(3)	_____	_____
^a EN 090 Intro. Coll. Read.	(2)	<u>date enr.</u>	<u>compl (Y/N)</u>																		
^b EN 100 Intro. Coll/ Writ.	(2)	_____	_____																		
^{a, c} MA 019W Quant. Reas. Wkshp.	(3)	_____	_____																		
^a MA 094 Quant. Reason.	(3)	_____	_____																		
^a MA 095 Intermed. Algebra	(3)	_____	_____																		

52-credit (50 transfer)

date enr. compl. Univ. Req.
(Y/N) (EXP, INQ, GP, WI)

University Requirement

DSC 101 Discover (*Freshman*) (3) _____
 DSC 201 Discover (*Transfer*) (1) _____

Writing

EN 101 Composition I (3) _____
 EN 102 Composition II (3) _____

Humanities

Introductory EN & HI

EN _____ (LT-1) (3) _____
 HI _____ (HI-1) (3) _____

Advanced EN, or Advanced HI, or FA (choose 2 fields)

EN _____ (LT-2) (3) _____
 FA _____ (FNA) (3) _____

Mathematics & Sciences

MA _____ (MT) (3) _____

Natural Science with Lab

_____ (NS) (3) _____
 _____ (lab) (1) _____

Introductory Social Science (choose 2 fields)

Recommend SOC 131, POL 102, or POL 203 for Global Perspective

ECO _____ (SS-1) (3) _____
 POL _____ (SS-1) (3) _____
 PSY _____ (SS-1) (3) _____
 SOC _____ (SS-1) (3) _____

Advanced Social Science

_____ (SS-2) (3) _____

2nd Nat'l. Science or 3rd Soc. Science (choose 1, in new field)

_____ (SS-1) (3) _____
 _____ (NS) (3) _____

Philosophy, Theology, & Religious Studies

PH 100 (3) _____
 TRS 100 (3) _____

Advanced PH and TRS (choose 1 pair)

PH _____ (PH-2) (3) _____
 TRS _____ (TRS-E) (3) _____

or

PH _____ (PH-E) (3) _____
 TRS _____ (TRS-2) (3) _____

39- credit major (6 may be in core)

date enr. compl. Univ. Req.
(Y/N) (EXP, INQ, GP, WI)

Major Credits (12 credits; 3 of which may be in Core)

EN 240 Intro to Film & Visual* (3) _____ WI, INQ
 EN 235 Digital Storytelling* (3) _____ INQ
 EN 424*+ or GMD 404*+ (3) _____ WI, INQ
 EN 400 or GMD 400+# (3) _____ EXP

HUMANITIES CLUSTER (9 credits, 3 of which may be in Core) EN208:

Digital Approaches to Literature, EN220: The Movie or the Book, EN225: Superheroes, EN360: Book Histories, EN/HU390: Digital Projects in the Humanities#, HI295: Intro to Public History, HI307: Museum Studies+, **other courses as approved**

_____ () _____
 _____ () _____
 _____ () _____
 _____ () _____

WRITING CLUSTER (9 credits) EN270: Approaches to Creative Writing,

EN301: The Writing Process, EN305: Topics in Creative Writing#, EN303: Literary Nonfiction, COMM209: Contemporary Journalism, COMM315: Writing for Digital Media; COMM302: Public Relations Writing and Media Techniques+; COMM 307 Broadcast Writing and Delivery; COMM310: Career and Professional Communication

_____ () _____
 _____ () _____
 _____ () _____
 _____ () _____

DIGITAL PRODUCTION AND DESIGN CLUSTER (9 credits) GMD 102:

Visual Communications and Design; GMD105: Video Editing (1), GMD 106: Motion Graphics (1), GMD200: Electronic Publishing, GMD205: Video Production Promotional/Informational Communication, GMD225: Typography+, IT 125: Web Development, IT225: Advanced Web Dev+; IT322: Game Design+; IT324: Story and Narrative Development for Video Games+; IT329: Mobile Gaming+; IT 227 Mobile App Development+, COMM204: Video Production: Multimedia Communication, GMD 305: Publication Design+, GMD308: Web and Social Media Design, EN/GMD400: Internship#

_____ () _____
 _____ () _____
 _____ () _____
 _____ () _____

Electives (23-29 credits)

_____ () _____
 _____ () _____
 _____ () _____
 _____ () _____
 _____ () _____
 _____ () _____
 _____ () _____

* Minimum grade requirement

+ Note prerequisites beyond EN102

May be taken more than once with different topics

Information Technology, Web Design, Graphic & Media Design, Communication, Sustainability, Media & Performance Studies, and more.

Transfer students must complete 18 program credits at Marymount.

120 Total Hours Necessary for Graduation: 45 in major and 23-29 in general

electives | Works well with minors: English, Gender Studies, Fine Arts, Business,

FALL 2019

Savannah Requirements Form				FALL 2019	
Name:	<input type="text"/>			date enr.	compl (Y/N)
Student ID#:	<input type="text"/>				<input type="text"/>
Cell/Local Phone:	<input type="text"/>				<input type="text"/>
^a Credits do not fulfill graduation requirements.					<input type="text"/>
^b Counts as elective credit.					<input type="text"/>
^c Must be taken concurrently with MA 119.					<input type="text"/>
^a EN 090 Intro. Coll. Read.	(2)	<input type="text"/>			<input type="text"/>
^{a, b} EN 100 Intro. Coll. Writ.	(2)	<input type="text"/>			<input type="text"/>
^{a, c} MA 019W Quant. Reas. Wkshp	(3)	<input type="text"/>			<input type="text"/>
^a MA 094 Quant. Reason.	(3)	<input type="text"/>			<input type="text"/>
^a MA 095 Intermed. Algebra	(3)	<input type="text"/>			<input type="text"/>

ENGLISH MAJOR--LITERATURE TRACK/(36 credits)[illegible]

X 4. Description of the effect this curriculum change will have on other courses and programs in the university

(Specify which majors are affected; include effects on prerequisites. Include a description of the conversation(s) held with affected parties within your school and in other schools to demonstrate changes have been communicated and understood.)

The development of this new program may pull students away from the Communication BA and possibly the Graphic and Media Design BA. However, this program is structured with enough elective credits as to make it also a good option for double-majoring and minoring. It may also attract students to these related but more disciplinarily-focused courses of study. We hope that this program will offer an exciting companion minor for students in a variety of other programs, including Information Technology, Communication, and Graphic and Media Design. We have been in touch with faculty colleagues in Communication, Graphic and Media Design, History, and Information Technology, and all are interested in offering their courses as options in this new program. IT courses in Game Design and Web development are options for the required electives related to Digital Production and Design.

I initially contacted faculty in IT, COMM, and GMD during the development of the concept paper phase; all faculty indicated interest and approval. I also contacted these faculty in September 2019, while the final proposal was in development, asking for additional feedback and support. I received excellent suggestions, and I can provide copies of this communication should the committee choose.

X 5. Registrar's course information form (CIF) - not required for online sections of existing face-to-face courses or course deletions

For each modified, permanent, or temporary courses

Course info form for

[EN235: Digital and Non-Linear Storytelling](#)

[EN360: Book Histories, Book Futures](#)

[EN390: Digital Projects in the Humanities](#)

[HU390: Digital Projects in the Humanities](#)

X 6. Resource analysis

(Describe faculty, technology, and classroom location needs.)

Each of the new courses can be taught by multiple members of existing faculty and faculty TBA coming on board in FA2020: Dr. Tonya Howe, Dr. Katie Peebles, Dr. Sarah Ficke, Dr. Bess Fox, and Dr. Holly Karapetkova. In addition, EN/HUM 390 can be taught by faculty in the English department as well as faculty from History, including Dr. Mark Benbow and Dr. Cassie Good. Meeting enrollment goals, we hope to bring a new faculty on board in the future, but that is not currently needed.

We will need a designated room for multimedia and collaborative writing on campus, ideally with flexible seating options and new glassboards. Currently, however, the refurbished room Gailhac G115 will suit program needs. We have built in future furniture purchases in the budget.

Current lab software configurations, provided they are regularly updated, will be sufficient for the program. We will use iMovie, Premiere, Audacity, and Oxygen (floating site licenses will be purchased). In the future we may want to provide dedicated lab space.

The audio-creation lab or “The Factory” in Rowley Hall, which has been subject to recent thefts, will need to be updated and maintained, and ideally moved somewhere nearer the faculty who use it because without monitoring, the room is vandalized. We suggest Butler Hall G109, though this will need to be carefully planned for. The room in Rowley currently has the necessary audio recording tools, but we will need to purchase and install sound-proofing materials (installer already identified). We will move the swipe lock from the current room. These costs have been added to the budget.

The Digital Storytelling class will have an \$80 lab fee assessed, which is in keeping with Communication courses. Because this is a LT-1 class, we expect higher enrollment; however, we have planned the budget conservatively at 15 students per class.

We plan to send one faculty member each year for the first two years to the Digital Pedagogy Lab or a similar workshop series for training. Costs will vary, but we have budgeted for university housing and airfare conservatively. These expenses have been added to the budget.

X 7. Catalog changes

(Include descriptions for courses/programs or other catalog copy.)

Catalog description:

Digital Writing and Narrative Design (B.A.)

The Digital Writing and Narrative Design program merges technological sophistication with humanistic inquiry, connecting the work of our Liberal Arts Core with digital literacy and strong writing and storytelling skills. This program prepares students to enter a variety of career fields in the creative economy from multimedia content creation and non-profit work to marketing and social media management, and more. Students can tailor their course of study in ways informed both by their creativity and passions, the employment landscape of the creative economy, and the advice of their mentors.

Through the foundation and capstone courses of this major, students learn how to engage with written texts in creative, inquiry-driven ways, culminating with a substantial digital or multimedia writing and research project in their senior year. Students also take courses of their choice from three clusters, organized around Humanities, Writing, and Digital Production and Design, allowing majors to tailor their degree to their interests. Through

the cluster in Humanities, students learn how to develop critical reading, writing, and research skills, seeking to understand how stories shape human thought and behavior. Through the Writing cluster, students can develop skills in creative writing, professional and journalistic writing, and digital content creation. Through the cluster in Digital Production and Design, students can gain a range of skills from web development and game design to electronic publishing and video production.

Emphasizing writing, critical thinking, and integrative, technologically-minded approaches to writing in the public sphere, the Digital Writing and Narrative Design program foregrounds the work of intentional, purpose-driven design in the products of human thought and creativity.

The number of electives available in this program makes it exceptionally well-suited to minors and double majors. Minors that work particularly well include English, Gender Studies, Fine Arts, Business, Information Technology, Web Design, Graphic & Media Design, Communication, Sustainability, Media & Performance Studies, and more.

Upon graduating from this program, students will be able to demonstrate

- the ability to analyze the design elements and their effects in creative writing and media.
- multimodal literacy by producing high-quality work informed by technology.
- informational literacy by integrating appropriate research into their own analyses.
- awareness of public voice through effective presentation or display of their own work.
- strong writing and storytelling skills in their own critical and creative work.
- the ability to connect educational experiences to professional employment contexts.

Residency requirements: Students must complete at least 18 credits in program coursework at Marymount. Those credits must include EN240: Introduction to Film and Visual Storytelling, EN235: Digital and Nonlinear Storytelling, and EN424: Senior Seminar.

Degree Requirements -- Digital Writing and Narrative Design

This degree requires a total of 120 credits.

Liberal Arts Core and University Requirements

See University Requirements and the Liberal Arts Core (pg XXX) for details. Digital Writing and Narrative Design majors will satisfy part of the three-course university Writing Intensive (WI) requirement through EN240: Introduction to Film and Visual Studies and EN424: Senior Seminar.

Major Requirements

To fulfill the requirements of the major, all students in this program will take the following coursework in a sequence determined in collaboration with a faculty advisor. Some courses also satisfy Liberal Arts Core and/or University Requirements.

EN 240 Introduction to Film and Visual Studies*

EN 240 Digital and Nonlinear Storytelling *

EN 400 Internship *
OR

GMD 400 Internship *

EN 424 Senior Seminar *
OR

GMD 404 Performance Media Lab *

Major Electives

All majors also complete coursework in the three following clusters.

Humanities Cluster

All majors take 9 credits from the following options:

EN 208 Digital Approaches to Literature*

EN/IS 220 The Movie or the Book? Narrative Adaptation in the Cinema *

EN 225 Literary Superheroes *

EN 360 Book Histories, Book Futures *

EN/HU 390 Digital Projects in the Humanities

HI 295 Introduction to Public History

HI 307 Museum Studies

Writing Cluster

All majors take 9 credits from the following options:

EN 270 Approaches to Creative Writing*

EN 301 The Writing Process*

EN 303 Literary Nonfiction*

EN 305 Topics in Creative Writing*

EN 308 Style and Revision*

COMM 209 Contemporary Journalism

COMM 302 Public Relations Writing and Media Techniques (note prerequisite)

COMM 307 Broadcast Writing and Delivery

COMM 315 Writing for Digital Media

Digital Production and Design Cluster

All majors take 9 credits from the following options:

COMM 204 Video Production: Multimedia Communication

GMD 102 Visual Communication and Design

GMD 105 Video Editing (1 credit)

GMD 106 Motion Graphics (1 credit)

GMD 200 Electronic Publishing

GMD 225 Typography (note prerequisite)

GMD 305 Publication Design (note prerequisite)

GMD 308 Web and Social Media Design

IT 125 Web Development

IT 225 Advanced Web Development (note prerequisite)

IT 227 Mobile App Development (note prerequisite)

IT 322 Game Design (note prerequisite)

IT 324 Story and Narrative Development for Video Games (note prerequisite)

IT 325 3D Modelling and Animation (note prerequisite)
EN/GMD 400 Internship (students may take an additional internship)

Sample Degree Plan

Please note that this is a sample plan; all students must consult with an advisor in making course selections. Students should take lower level courses before upper level courses. Course substitutions approved on a case-by-case basis.

Year One — Fall

EN 101 Composition I * (WR)
 Introductory Social Science
 (SS-1) core course *
DSC 101 DISCOVER First-Year Seminar *
TRS 100 Theological Inquiry * (TRS-1)
 One (1) elective

Year One — Spring

EN 102 Composition II * (WR)

EN 201-206 Survey of Literature (World,
 American)* (LT-1)

HI 103 Western Civilization I * (HI-1)
 OR
HI 104 Western Civilization II * (HI-1)

 Natural Science (NS) core
 course with lab *
 One (1) elective

Year Two — Fall

EN 240 Introduction to Film and Visual
 Study

 Humanities Major Elective

PH 100 Introduction to Philosophy *
 (PH-1)
 Introductory Social Science
 (SS-1) core course *
 One (1) elective

Year Two — Spring

EN 235 Digital and Nonlinear Storytelling

 Writing Major Elective

 Introductory Social Science
 (SS-1) or Natural Science (NS)
 core course *

MA Mathematics (MT) core course *
One (1) elective

Year Three — Fall

EN Book Histories, Book Futures *
360 (LT-2)

Advanced Social Science (SS-2)
core course *

Fine Arts (FNA) or Advanced
History (HI-2) core course *

Digital Production and Design
cluster major elective

One (1) elective

Year Three — Spring

Writing cluster major elective

Humanities cluster major elective

Digital Production and Design
cluster major elective

Advanced Theology/Religious
Studies (TRS-2) or Theological
Ethics (TRS-E) core course *

One (1) elective

Year Four — Fall

EN 424 Senior Seminar *

OR

GMD Performance Media Lab
404

Humanities cluster major elective

PH Advanced Philosophy (PH-2) or
Philosophical Ethics (PH-E)
core course *

Writing cluster major elective

One (1) elective

Year Four — Spring

EN 400 Internship *

Four (4) electives

* Fulfills Liberal Arts Core/University Requirements. See University Requirements and the Liberal Arts Core and the Course Descriptions for further information.

Digital Writing and Narrative Design (Minor)

The Digital Writing and Narrative Design minor provides students in an array of majors the opportunity to develop their writing skills in digital, publicly-minded ways.

Minor Requirements

The minor in Digital Writing and Narrative Design requires a total of 18 credits.

EN235: Digital and Nonlinear Storytelling

Three (3) credits from the Humanities cluster, including EN240: Introduction to Film and Visual Studies

Six (6) credits from the Writing cluster

Six (6) credits from the Digital Production and Design cluster

Course descriptions

EN 235: Digital and Nonlinear Storytelling

Examines the act of storytelling through digital, multimodal, and/or non-linear means. Students both analyze literature using tools of digital storytelling and create their own digital stories to understand course content.

Digital Writing and Narrative Design students must earn a minimum grade of C. LT-1, DSINQ. (3)

EN 360: Book Histories, Book Futures

Explores major developments in the history of the book from the scroll to the web and examines how literature expresses meaning according to this material history. Students will produce books of their own to help understand course content. LT-2, DSINQ. (3)

EN 390: Digital Projects in the Humanities

A topics course featuring hands-on work with selected projects in Digital Humanities. Class can be repeated for credit under different topics. DSINQ. (3)

HU 390: Digital Projects in the Humanities

A topics course featuring hands-on work with selected projects in Digital Humanities. Class can be repeated for credit under different topics. DSINQ. (3)

X__8. Syllabus

(Follow the standard Marymount University form. For courses seeking core and/or university designations, include appropriate learning outcomes in syllabus.)

EN235: DIGITAL & NONLINEAR STORYTELLING



School of Design, Arts, and Humanities
2019-20

COURSE SYLLABUS

Course Number EN235		Course Title Digital and Nonlinear Storytelling	
Fall Semester X	Spring Semester	Summer Semester	Credit Hours 3
Name of Instructor TBA			
Meeting Day, Time, and Room Number TBA			
Final Exam Day, Time, and Room Number TBA			
Office Hours, Location, Phone TBA			
E-mail and Web Site Marymount.instructure.com (canvas) commons.marymount.edu/wp-admin (commons login)			
Course Description Examines the act of storytelling through digital, multimodal, and/or non-linear means. Students both analyze literature using tools of digital storytelling and create their own digital stories to understand course content. Digital Writing and Narrative Design students must earn a minimum grade of C. LT-1, DSINQ. (3)			

1. BROAD PURPOSE OF COURSE

Examines the act of storytelling through digital, multimodal, and/or non-linear means. Students both analyze literature using tools of digital storytelling and create their own digital stories to understand course content. LT1, INQ. Note grade minimum for DWRT students.

Note that this course has a \$80 lab fee attached.

2. COURSE OBJECTIVES: Upon successful completion of this course students will be expected to:

Core Outcomes and Objectives:

Core General Learning Outcomes

- Students will practice analytical discourse, critical reasoning, and problem-solving through close textual analysis and interpretation of literature.
- Students will apply knowledge and experience in cultural analysis to texts, and articulate their findings in multimodal projects, traditional writing assignments, and exams.

Aesthetic Appreciation

- Students will examine the aesthetic principles that inform literary production and apply them to the study and analysis of literary texts.

Introductory Literature

- Students will recognize literature as an expression of the human condition by identifying themes, movements, and texts that constitute literary and cultural traditions.
- Students will demonstrate skills in close reading and interpretation by applying the conventions and vocabulary of literary analysis.
- Students will examine the historical, cultural, and aesthetic contexts that inform literary discourse.

Inquiry Outcomes

In this course students will:

- Students will formulate and/or respond to (an) appropriate inquiry question(s) and develop a methodology to examine the question(s)
- Students will identify and explore existing knowledge relevant to the question(s)
- Students will analyze, evaluate, and synthesize information from source(s)
- Students will draw (an) independent conclusion(s) that integrate(s) new information with previous knowledge
- Students will effectively communicate inquiry findings

3. TEACHING METHOD

Projects, discussion, lecture

FACULTY POLICIES:

- Late homework will be accepted at .5 letter grade or one half check each business day late, unless prior arrangements have been made. I will not accept late work over 1 week late. I will not accept late or allow make-up in-class activities.
- Tardiness and attendance. This is a college level class. If you choose not to come, that is up to you. I will take attendance every day, and I am contractually obligated to note your presence or absence in the room. It will be very difficult to pass this class if you do not come to class, as it is a WI course

that depends on revision, teamwork, and discussion. Tardiness is highly disruptive, and I will note it in my records. Please treat your peers as you would like to be treated.

- Eating. If it's fried, please don't eat it in class; if it's loud and crunchy, please don't eat it in class. Please be respectful of your peers with allergies.
- Insecurity. If you are finding this class challenging because of food, immigration, or other material insecurity, please contact me asap.
- 24-hour rule. I will not discuss grades until you have taken a day to read my comments fully, re-read the rubrics and assignment sheets available, and think about it.
- Computers and phones. Please put your phones away during class. It's very distracting to me, personally, and yes, I can see you! Computers are fine, as long as you're using them for class work only. I may ask you to put any electronic materials away if it becomes disruptive.
- Access to technology. We will be doing projects in this class that require a certain level of access to basic video and image editing software. Please avail yourselves of the labs on campus, the expertise of Clinton Watnee (cwatnee@marymount.edu), and myself if you have trouble. Lack of technology is not an excuse; all assignments must be completed.
- Grades are weighted. I keep them in Canvas. It is your responsibility to keep track of your grades; if you have questions, ask!
- Plagiarism and academic dishonesty. Plagiarism derives from the Latin word for "kidnapper." Please do not use another's work or words without appropriate credit. Patchwriting is a form of plagiarism, where the author draws the sentence structure from the source but replaces the words with synonyms. If you are having difficulty with this, please contact me and/or the Writing Center in the CTL (Rowley Hall, details last page).

4. GRADING POLICY

Projects may vary from instructor to instructor, and can include digital stories, podcasts, interactive narratives and so on. Tools used may similarly vary, and can include Twine, iMovie, Prezi, Audacity, WordPress, social media platforms, and so on. This is a sample syllabus. Literary material is at faculty discretion, and might include novellas, short stories, plays, or poems.

- Personal Web Portfolio and Blog Posts 15%
- Social Story 10%
 - Students work together to create a collaborative story based on an assigned reading using social media (Instagram, Twitter, Tumblr, etc.). To be accompanied by an essay explaining analytical and interpretive choices. Outcomes: Demonstrate skills in close reading, recognize stories as expressions of human experience; practice analytical discourse
- Nonlinear/Interactive Story 20%
 - Students work together to imagine alternative plot points for an assigned reading, using Twine to execute it. To be accompanied by an essay explaining analytical and interpretive choices. Outcomes: Recognize stories as expressions of human experience; demonstrate skills in close reading; practice analytical discourse; identify and explore existing knowledge; respond to an inquiry question

- Podcast Project 15% (Inquiry Assignment)
 - Students work together to create a collaborative discussion podcast around a story assigned for the class. This involves incorporating research from popular journalism library sources (NYTimes, The Atlantic, The New Yorker, etc.). To be accompanied by a written script. Outcomes: formulate an inquiry question and develop a methodology, examine the historical, cultural, and aesthetic contexts that inform literary discourse, identify and explore existing knowledge, analyze/evaluate/synthesize information from sources, apply knowledge and experience in cultural analysis to texts, and articulate findings effectively
- Digital Story 15%
 - Draw on your knowledge about successful stories to create a digital story of your own that conveys your point of view on a chosen topic. Use research and generated and open-access multimedia materials to convey your point of view effectively. Include a written reflective essay of 5-6 pages that explains your process the discoveries you made. Outcomes: formulate an inquiry question and develop a methodology, examine the historical, cultural, and aesthetic contexts that inform literary discourse, identify and explore existing knowledge, analyze/evaluate/synthesize information from sources, apply knowledge and experience in cultural analysis to texts, and articulate findings effectively
- Presentations and Participation 15%

Tuesday, September 3, 2019, is the last day to withdraw from a class without academic record
Friday, November 1, 2019, is the last day to withdraw from a class with a grade of W

A+ = 97-100*	C+ = 77-79
A = 94-96	C = 74-76
A- = 90-93	C- = 70-73
B+ = 87-89	D+ = 67-69
B = 84-86	D = 64-66
B- = 80-83	D- = 60-63
	F = 0-59

*** Marymount does not allow A+ as a final grade.**

5. CLASS SCHEDULE

Week 1:

- Day 1: Introduction to the course; setting up your website. Before class, read this article on creating an online presence: <https://collegeinfo geek.com/online-portfolio/> (Access to Marymount Commons WordPress site: <http://commons.marymount.edu/wp-admin>)
- Day 2: Read Cheiw, Wood, Ramos. What makes an effective story? Read Ball et al, "What are Multimodal Projects?" Sample projects.

Week 2:

- Day 1: Reading Stories, Digitally. Blog post 1 due. Read Ball et al, "How Does Rhetoric Work in Multimodal Projects?"
- Day 2: Read Rose-Innes, Adichie, Mangla. Social Media for Storytelling Introduction. Finding the details that matter.

Week 3:

- Day 1: Workshopping. Draft due to blog (post 2).
- Day 2: Read Gebbie, Brannon, Lahiri. Revised social story due.

Week 4:

- Day 1: Social Story Due to blog. Reflective blog post 3 due. Download and play [The Game: The Game](#) by Washko.
-
- Day 2: Read Nadiya, Kwa, Nagamatsu. Interactive Storytelling and Game Design. Read Ball et al, "Why Is Genre Important in Multimodal Projects?"

Week 5:

- Day 1: Lab work: Twine. Story selection due.
- Day 2: Read Ball et al, "How Do You Start a Multimodal Project?" Blog post 4 due.

Week 6:

- Day 1: Interactive Story Lab Work. Reflective process blog post 5 due. Read Ball et al, "How Do You Design and Revise with Multiple Audiences?"
- Read Tzikias, Unigwe, Mhute. Workshopping.

Week 7:

- Day 1: Interactive Story due. Library work. Reflective blog post 5 due. Podcast introduction. [Listening assignment](#).
- Day 2: [NPR: Starting Your Podcast](#). Read Agadha, Dhavan. Identify teams. Choose your story. Project planning. Read Ball et al, "Working with Multimodal Assets and Sources"

Week 8:

- Day 1: Podcast draft script due. Workshopping. Read Ball et al, "Working with Technologies"
- Day 2: Podcast lab work. Integrating sources.

Week 9:

- Day 1: Audio selections. Lab work. Meet with instructor.
- Day 2: Podcast Due to blog. Reflective blog post 6 due. Digital Story Project.

Week 10:

- Day 1: Digital Story Proposal drafting. Library work.

- Day 2: Proposal draft due. Workshopping. Refining your vision.

Week 11:

- Day 1: Final proposal due. Work in progress presentation.
- Day 2: Lab work.

Week 12:

- Day 1: Lab work.
- Day 2: Individual Meetings. Draft of paper due for discussion at individual meetings.

Week 13: Thanksgiving Break

Week 14:

- Day 1: Lab work.
- Day 2: Reflective blog post 7 due. Revised web portfolio due.

Week 15: Final Project Due to blog; Presentations.

6. REQUIRED TEXT

- [Ngozi Adichie](#), [Chimamanda](#), [Jhumpa Lahiri](#), and [Sequoia Nagamatsu](#), eds. *One World: A Global Anthology of Short Stories*.
- Ball, Cheryl, Jennifer Sheppard, and Kristin Arola. [Writer/Designer](#).

7. UNIVERSITY STATEMENTS

CLASS REGISTRATION REQUIRED

Students not officially enrolled in a course offered by the university may not attend class according to university policy. Faculty are responsible for upholding this policy and may not add students to a class roster in Canvas.

ACADEMIC INTEGRITY

By accepting this syllabus, you pledge to uphold the principles of Academic Integrity expressed by the Marymount University community. You agree to observe these principles yourself and to defend them against abuse by others. Items submitted for this course may be submitted to TurnItIn.com for analysis.

STUDENT COPYRIGHT INFORMATION

For the benefit of current and future students, work in this course may be used for educational critique, demonstrations, samples, presentations, and verification. Outside of these uses, work shall not be sold, copied, broadcast, or distributed for profit without student consent.

ACCOMMODATIONS AND ACCESSIBILITY CONCERNS

If you are seeking accommodations (class/course adjustments) for a disability, here are the steps to take:

- 1) Register as a student with a disability with Student Access Services (SAS) in the Center for Teaching and Learning (CTL). This process takes time, so engage with SAS as early as possible.
- 2) Once registered with SAS, you may be approved for accommodations by SAS. Approved accommodations will be listed on a "Faculty Contact Sheet" (FCS), and you will receive a copy of this FCS from SAS.
- 3) Meet with each of your instructors as soon as possible to review your accommodations as per the FCS, and have them sign the FCS. This document will help you and your instructors develop a plan for providing the approved accommodations.
- 4) Let SAS know if you have any concerns about how your accommodations are being implemented in the classroom.

Please remember that:

- 1) The steps above are required in order to be granted reasonable accommodations for disabling conditions.
- 2) Accommodations cannot be implemented retroactively. That is, accommodations can only be applied to a course *after* they have been approved by SAS, and *after* you have discussed your accommodations with your instructor and the instructor has signed the FCS.
- 3) Appointments with SAS staff are scheduled through the Starfish "Success Network" tab (you can access Starfish through Canvas). For more information, check the SAS website, e-mail access@marymount.edu, or call 703-284-1538.

Temporary Challenges

Temporary challenges due to accident, illness, etc. that may result in missing class or navigating general campus access do not necessarily fall under the purview of SAS. If you experience something of this nature, please start by alerting your instructors. The Dean of Student Success may be involved in alerting instructors in extreme cases.

EMERGENCY NOTIFICATION POLICY

When students are absent due to a crisis situation or unexpected, serious illness and unable to contact their individual instructors directly, the Division of Student Affairs can send out an Emergency Notification. To initiate an Emergency Notification, students should contact the **Division of Student Affairs 703-284-1615** or student.affairs@marymount.edu. Emergency Notifications are **NOT** appropriate for non-emergency situations (e.g. car problems, planned absences, minor illnesses, or a past absence); are **NOT** a request or mandate to excuse an absence, which is at the sole discretion of the instructor; and are **NOT** a requirement for student absences. If a student contacts instructors about an emergency situation directly, it is not necessary to involve the Division of Student Affairs as arrangements are made to resolve the absence.

For non-emergency absences, students should inform their instructors directly.

ACCESS TO STUDENT WORK

Copies of your work in this course including copies of any submitted papers and your portfolios may be kept on file for institutional research, assessment and accreditation purposes. All work used for these purposes will be submitted confidentially.

UNIVERSITY POLICY ON WEATHER AND EMERGENCY CLOSINGS

Weather and Emergency closings are announced on Marymount's web site:

www.marymount.edu, through **MUAlerts**, area radio stations, and TV stations. You may also call the **Weather and Emergency Hotline at (703) 526-6888** for current status. Unless otherwise advised by local media or by official bulletins listed above, students are expected to report for class as near normal time as possible on days when weather conditions are adverse. Decisions as to inclement closing or delayed opening are not generally made before 6:00 AM and by 3:00 PM for evening classes of the working day. Emergency closing could occur at any time making **MUAlerts** the most timely announcement mechanism. **Students are expected to attend class if the University is not officially closed.** If the University is closed, course content and assignments will still be covered as directed by the course instructor. Please look for communication from course instructor (e.g., Canvas) for information on course work during periods in which the University is closed.

SUPPLEMENTAL MATERIALS

- Lambert, Joe. [*Digital Storytelling: Capturing Lives. Creating Community.*](#)
- Buturian, Linda. [*The Changing Story.*](#)
- Huff, Dana [*"Telling the Story of America: Digital Storytelling Projects in American Literature"*](#)
- Electronic Book Review: <http://electronicbookreview.com/>
- Drucker, Johanna. "Diagrammatic Writing." *New Formations: A Journal of Culture/Theory/Politics*, vol. 78, 2013, pp. 83-101. Project MUSE, muse.jhu.edu/article/522095
- Borges, Jorge Luis. *The Garden of Forking Paths* (1941)
- McLuhan, Marshall. "The Medium is the Message" (from *Understanding Media*), 1964
- Turkle, Sherry. [*Video Games and Computer Holding Power \(from The Second Self, 1984\)*](#)
- McCloud, Scott. "Time Frames" (from *Understanding Comics*, 1993)
- Bolter, J. David. "Seeing and Writing" (from *Writing Space*, 1991)
- Araseth, Espen. "Nonlinearity and Literary Theory" (1994)
- Raley, Rita. [*"Mobile Media Poetics" Proceedings of the 2009 Digital Arts and Culture Conference*](#) (2009)
- Benford, Steve, et. al. [*"The Frame of the Game: Blurring the Boundary between Fiction and Reality in Mobile Experiences."* CHI 2006 Proceedings.](#)
- Aristotle, from *The Poetics* Section 1, VI-XI (plot and character)
- "Writing, Briefly" by Paul Graham: <http://www.paulgraham.com/writing44.html>

- “Writing the Perfect Scene” by Randy Ingermanson:
<https://www.advancedfictionwriting.com/articles/writing-the-perfect-scene/>
- “Show and Tell” and “Characterization and Exposition” from *Self-Editing for Fiction Writers* by Browne and King.
- TED Talk Playlist: Storytelling - https://www.ted.com/playlists/62/how_to_tell_a_story
- Galloway, Alexander. “Gamic Action, Four Movements.” [*Gaming: Essays on Algorithmic Culture. Electronic Mediations 18.*](#) Minneapolis: U of Minnesota P. 2006.
- Dixon, Dan. “[Player Types and Gamification.](#)” CHI 2011.
- 4 a.m. by Rives https://www.ted.com/talks/rives_on_4_a_m?language=en
- [Galatea](#) (Emily Short)
- [Dakota](#) (Young-Hae Chang Heavy Industries)
- Community-based storytelling sites ([9/11 stories](#); [Hurricane Katrina](#) stories)
- Visible Poetry Project: <https://www.visiblepoetryproject.com/>
- Mapping your story: <https://diymfa.com/writing/mapping-out-your-story>
- Electronic Literature prizes: <http://dte-wsuv.org/elo-prize/past-winners/> (“These Waves of Girls” as an example)
- The Stanley Parable (STEAM)
- The Game: The Game (Net Art Anthology)

EN360: BOOK HISTORIES, BOOK FUTURES



School of Design, Arts, and Humanities
2019-20

COURSE SYLLABUS

Course Number EN 360	Course Title Book Histories, Book Futures		
Fall Semester	Spring Semester x	Summer Semester	Credit Hours 3
Name of Instructor TBA			
Meeting Day, Time, and Room Number TBA			
Final Exam Day, Time, and Room Number TBA			
Office Hours, Location, Phone TBA			
E-mail and Web Site Marymount.instructure.com (canvas) commons.marymount.edu/wp-admin (commons login)			
Course Description Explores major developments in the history of the book from the scroll to the web and examines how literature signifies according to this material history. Students will produce books of their own to help understand course content. LT-2, DSINQ. (3)			

1. BROAD PURPOSE OF COURSE

Course Description: Explores major developments in the history of the book from the scroll to the web and examines how literature signifies according to this material history. Students will produce books of their own to help understand course content. LT-2, DSINQ. (3)

2. COURSE OBJECTIVES: Upon successful completion of this course students will be expected to:

Inquiry Outcomes: All INQ Courses

This course meets the University Requirement of Inquiry Learning (DSINQ designation). Four Inquiry-guided learning courses, including DISCOVER 101 or 201, are required and are designed to help students develop the knowledge, skills, and attitudes to ask questions and find answers within their discipline. In this course students will:

- Formulate and/or respond to (an) appropriate inquiry question(s) and develop a methodology to examine the question(s)
- Identify and explore existing knowledge relevant to the question(s)
- Analyze, evaluate, and synthesize information from source(s)
- Draw (an) independent conclusion(s) that integrate(s) new information with previous knowledge
- Effectively communicate inquiry findings

Liberal Arts Core Skills

Analysis, Critical Reasoning, and Problem-Solving [all literature courses]

- Students will practice analytical discourse, critical reasoning, and problem-solving through close textual analysis and interpretation of literature.
- Students will apply knowledge and experience in literary analysis to new texts.

Aesthetic Appreciation [all literature courses]

- Students will examine the aesthetic principles that inform literary production and apply them to the study and analysis of literary texts.

Advanced Literature Core Outcomes: 300 and 400-level LT2 courses

- Students will demonstrate an understanding of the conventions and evolution of a particular genre, literary tradition, or movement.
- Students will examine the aesthetic and ideological contexts that inform a specific literary genre, tradition, or movement
- Students will examine a text from a variety of critical and theoretical perspectives

3. TEACHING METHOD

Projects, discussion, lecture

FACULTY POLICIES:

- Late homework will be accepted at .5 letter grade or one half check each business day late, unless prior arrangements have been made. I will not accept late work over 1 week late. I will not accept late or allow make-up in-class activities.

- Tardiness and attendance. This is a college level class. If you choose not to come, that is up to you. I will take attendance every day, and I am contractually obligated to note your presence or absence in the room. It will be very difficult to pass this class if you do not come to class, as it is a WI course that depends on revision, teamwork, and discussion. Tardiness is highly disruptive, and I will note it in my records. Please treat your peers as you would like to be treated.
- Eating. If it's fried, please don't eat it in class; if it's loud and crunchy, please don't eat it in class. Please be respectful of your peers with allergies.
- Insecurity. If you are finding this class challenging because of food, immigration, or other material insecurity, please contact me asap.
- 24-hour rule. I will not discuss grades until you have taken a day to read my comments fully, re-read the rubrics and assignment sheets available, and think about it.
- Computers and phones. Please put your phones away during class. It's very distracting to me, personally, and yes, I can see you! Computers are fine, as long as you're using them for class work only. I may ask you to put any electronic materials away if it becomes disruptive.
- Access to technology. We will be doing projects in this class that require a certain level of access to basic video and image editing software. Please avail yourselves of the labs on campus, the expertise of Clinton Watnee (cwatnee@marymount.edu), and myself if you have trouble. Lack of technology is not an excuse; all assignments must be completed.
- Grades are weighted. I keep them in Canvas. It is your responsibility to keep track of your grades; if you have questions, ask!
- Plagiarism and academic dishonesty. Plagiarism derives from the Latin word for "kidnapper." Please do not use another's work or words without appropriate credit. Patchwriting is a form of plagiarism, where the author draws the sentence structure from the source but replaces the words with synonyms. If you are having difficulty with this, please contact me and/or the Writing Center in the CTL (Rowley Hall, details last page).

4. GRADING POLICY

Bookmaking activities, Homework, Participation: 20%

Blog posts: 15%

Midterm Essay: 20%

Midterm Exam: 15%

Proposal and Presentations: 10%

Final Project and Essay: 20% (Inquiry Assignment)

Inquiry assignment: In the final project, students will expand and adapt one in-class bookmaking activity with a researched component. An essay will accompany the project that draws on student-selected research to explain and contextualize their work. For instance, students might create their own manuscript book of hours page, and accompany that with an essay that researches the book of hours as a genre, explains how their manuscript is modeled on medieval examples, and analyzes how manuscript culture informs their choices. Similarly, students might choose to create or analyze a digital (or audio) book as an intervention in postmodern forms of publication (and so on).

Tuesday, September 3, 2019, is the last day to withdraw from a class without academic record
Friday, November 1, 2019, is the last day to withdraw from a class with a grade of W

A+ = 97-100*

A = 94-96

A- = 90-93

B+ = 87-89

B = 84-86

B- = 80-83

C+ = 77-79

C = 74-76

C- = 70-73

D+ = 67-69

D = 64-66

D- = 60-63

F = 0-59

*** Marymount does not allow A+ as a final grade.**

5. CLASS SCHEDULE

Module 1: Introductions and Questions

Week 1: Darnton, "What is the History of Books?" Project Descriptions. Walter Ong, "Orality and Literacy" (BHR); Set up blog; post.

Module 2: Scroll and Manuscript

Week 2: Howard, "Ancestors: Books before Print"; Ancient History Encyclopedia, "[Illuminated Manuscripts](#)"; Library visit. Read *Canterbury Tales*, General Prologue. Blog post due.

Week 3: Michael Johnston and Michael Van Dussen, "Manuscripts and Cultural History" from *The Medieval Manuscript Book: Cultural Approaches* (Cambridge Studies in Medieval Literature, 2017); Raymond Clemens and Timothy Graham, from *Introduction to Manuscript Studies* (Cornell UP, 2007). Books of Hours. *Canterbury Tales*, The Wife of Bath's Tale. Blog post due.

Before next class, watch:

- The Anatomy of a Book: I. Format in the Hand-Press Period. Written by Terry Belanger and directed by Peter Herdrich. 1991. 30 minutes. [Available on YouTube](#).
- The Making of a Renaissance Book. 1969. 22 minutes. [Available on YouTube](#).

Module 3: The Culture of Print

Week 4: Manuscript project due. Elizabeth Eisenstein, "Defining the Initial Shift" (BHR); Hogarth and print culture (Library visit); begin reading Pope, *The Dunciad* Book 1. Blog post due.

Week 5: Marshall McLuhan, from *The Gutenberg Galaxy* (U of Toronto P 1962); Richard Altick, "The English Common Reader" (BHR); Pope, *The Dunciad*, Book 1. Blog post due.

Week 6: Draft due; workshopping via google docs.

Week 7: Essay 1 Due. Read Blake poems. Looking forward: Read George Bornstein, "How to Read a Page: Modernism and Material Textuality." Midterm

Week 8: Spring Break. Review blog and syllabus. Identify possible final project topics. Post midterm reflection to blog. [Read Kraus. "The Care of Enchanted Things"](#) Read Dickinson poems (TBA)

Week 9: Jerome McGann, from *Black Riders: The Visible Language of Modernism* (Princeton, 1993) or George Bornstein, from *Material Modernism* (Cambridge 2001); Joanna Drucker, from *The Visible Word: Experimental Typography and Modern Art* (U of Chicago P 1994); Radway, "A Feeling for Books" (BHR). T.S. Eliot, "The Wasteland." Blog post due.

Module 4: Books in the Digital Age

Week 10: Print project due. [Interview with The Publishing Lab on the future of the book.](#) Shillingsburg, from *Gutenberg to Google*; McGann, from *Radiant Textuality*; Online books. *The Wasteland* (iPad App) and The Blake Archive. Blog post due.

Week 11: Full text databases as primary sources (ECCO). Radio. Audiobooks. Matthew Rubery, "What Is the History of Audiobooks?" from *The Untold Story of the Talking Book* (Harvard, 2016); Welles, "War of the Worlds." Blog post due.

Week 12: [Welcome to Night Vale](#). Barthes, "The Death of the Author" (BHR); Foucault, "What Is an Author?" (BHR); Proposal due to blog.

Week 13: Lab work. Digital project due.

Week 14: Easter Break

Week 15: Draft due; workshopping

Week 16: Revised draft due; workshopping

Finals Week: Final Essay and Project Due

6. REQUIRED TEXTS

Finkelstein and McCleery, *The Book History Reader*
Chaucer, *Canterbury Tales* (Penguin, ed. by Coghill)
Pope, *The Major Works* (Oxford, ed. by Rogers)

Dickinson, *The Essential Emily Dickinson* (Ecco, ed. by Oates)

Eliot, "The Waste Land" (Canvas)

[The Waste Land App](#)

Welles, [War of the Worlds](#) (online)

[Welcome to Night Vale](#) (online)

7. UNIVERSITY STATEMENTS

CLASS REGISTRATION REQUIRED

Students not officially enrolled in a course offered by the university may not attend class according to university policy. Faculty are responsible for upholding this policy and may not add students to a class roster in Canvas.

ACADEMIC INTEGRITY

By accepting this syllabus, you pledge to uphold the principles of Academic Integrity expressed by the Marymount University community. You agree to observe these principles yourself and to defend them against abuse by others. Items submitted for this course may be submitted to TurnItIn.com for analysis.

STUDENT COPYRIGHT INFORMATION

For the benefit of current and future students, work in this course may be used for educational critique, demonstrations, samples, presentations, and verification. Outside of these uses, work shall not be sold, copied, broadcast, or distributed for profit without student consent.

ACCOMMODATIONS AND ACCESSIBILITY CONCERNS

If you are seeking accommodations (class/course adjustments) for a disability, here are the steps to take:

- 1) Register as a student with a disability with [Student Access Services](#) (SAS) in the Center for Teaching and Learning (CTL). This process takes time, so engage with SAS as early as possible.
- 2) Once registered with SAS, you may be approved for accommodations by SAS. Approved accommodations will be listed on a "[Faculty Contact Sheet](#)" (FCS), and you will receive a copy of this FCS from SAS.
- 3) Meet with each of your instructors as soon as possible to review your accommodations as per the FCS, and have them sign the FCS. This document will help you and your instructors develop a plan for providing the approved accommodations.
- 4) Let SAS know if you have any concerns about how your accommodations are being implemented in the classroom.

Please remember that:

- 1) The steps above are required in order to be granted reasonable accommodations for disabling conditions.

2) Accommodations cannot be implemented retroactively. That is, accommodations can only be applied to a course *after* they have been approved by SAS, and *after* you have discussed your accommodations with your instructor and the instructor has signed the FCS.

3) Appointments with SAS staff are scheduled through the Starfish "Success Network" tab (you can access Starfish through Canvas). For more information, check the SAS website, e-mail access@marymount.edu, or call 703-284-1538.

Temporary Challenges

Temporary challenges due to accident, illness, etc. that may result in missing class or navigating general campus access do not necessarily fall under the purview of SAS. If you experience something of this nature, please start by alerting your instructors. The Dean of Student Success may be involved in alerting instructors in extreme cases.

EMERGENCY NOTIFICATION POLICY

When students are absent due to a crisis situation or unexpected, serious illness and unable to contact their individual instructors directly, the Division of Student Affairs can send out an Emergency Notification. To initiate an Emergency Notification, students should contact the **Division of Student Affairs 703-284-1615** or student.affairs@marymount.edu. Emergency Notifications are **NOT** appropriate for non-emergency situations (e.g. car problems, planned absences, minor illnesses, or a past absence); are **NOT** a request or mandate to excuse an absence, which is at the sole discretion of the instructor; and are **NOT** a requirement for student absences. If a student contacts instructors about an emergency situation directly, it is not necessary to involve the Division of Student Affairs as arrangements are made to resolve the absence.

For non-emergency absences, students should inform their instructors directly.

ACCESS TO STUDENT WORK

Copies of your work in this course including copies of any submitted papers and your portfolios may be kept on file for institutional research, assessment and accreditation purposes. All work used for these purposes will be submitted confidentially.

UNIVERSITY POLICY ON WEATHER AND EMERGENCY CLOSINGS

Weather and Emergency closings are announced on Marymount's web site: **www.marymount.edu**, through **MUAlerts**, area radio stations, and TV stations. You may also call the **Weather and Emergency Hotline at (703) 526-6888** for current status. Unless otherwise advised by local media or by official bulletins listed above, students are expected to report for class as near normal time as possible on days when weather conditions are adverse. Decisions as to inclement closing or delayed opening are not generally made before 6:00 AM and by 3:00 PM for evening classes of the working day. Emergency closing could occur at any time making **MUAlerts** the most timely announcement mechanism. **Students are expected to attend class if the University is not officially closed.** If the University is closed, course content and assignments will still be covered as directed by the course

instructor. Please look for communication from course instructor (e.g., Canvas) for information on course work during periods in which the University is closed.

SUPPLEMENTAL MATERIALS

Further Reading/Additional Materials:

- Howard, Nicole. *The Book: The Life Story of a Technology*
- Eliot, Simon and Jonathan Rose, eds. *A Companion to the History of the Book*. Blackwell, 2011.
- Levy, Michelle and Tom Mole. *The Broadview Introduction to Book History*. Broadview, 2017.
- Robinson, Solveig. *The Book in Society: An Introduction to Print Culture*. Broadview, 2013.
- Johnston, Michael. *The Medieval Manuscript Book: Cultural Approaches*. Cambridge Studies in Medieval Literature, 2017
- Clemens, Raymond and Timothy Graham, *Introduction to Manuscript Studies*. Cornell UP, 2007.
- Howsam, Leslie. *Old Books and New Histories: An Orientation to Studies in Book and Print Culture*. University of Toronto Press, 2006.
- Williams, William Proctor and Craig S. Abbot, *An Introduction to Bibliographical and Textual Studies*. Modern Language Association of America, 2009.
- McGann, Jerome J. *The Textual Condition*. Princeton University Press, 1991.
- Shillingsburg, Peter. *From Gutenberg to Google*. Cambridge University Press, 2006.
- Carter, John. *ABC for Book Collectors*. London: Hart-Davis, 1952. 9th edition, revised by Nicolas Barker and Simran Thadani. New Castle, DE: Oak Knoll Press, 2016. The 8th edition (2004) is available free of charge as a [PDF](#).
- Lucien Febvre & Henri Jean Martin, "The Book as a Force of Change," *The Coming of the Book: The Impact of Printing 1450-1800*, pgs. 248-332
- Roger Chartier & Peter Stallybrass, "What Is a Book?"
- Jonathan Rose, "Modernity and Print I: Britain 1890-1970"
- David M. Levy, *Scrolling Forward: Making Sense of Documents in the Digital Age*. Arcade Publishing, 2001.

EN/HU390: DIGITAL PROJECTS IN THE HUMANITIES



School of Design, Arts, and Humanities
2019-20

COURSE SYLLABUS

Course Number EN/HU390		Course Title Digital Projects in the Humanities	
Fall Semester	Spring Semester X	Summer Semester	Credit Hours 3
Name of Instructor TBA			
Meeting Day, Time, and Room Number TBA			
Final Exam Day, Time, and Room Number TBA			
Office Hours, Location, Phone TBA			
E-mail and Web Site Marymount.instructure.com (canvas) commons.marymount.edu/wp-admin (commons login)			
Course Description A topics course featuring hands-on work with selected projects in Digital Humanities. Class can be repeated for credit under different topics. DSINQ. (3)			

1. BROAD PURPOSE OF COURSE

A topics course featuring hands-on work with selected projects in Digital Humanities. Class can be repeated for credit under different topics. DSINQ. (3)

TOPIC: CRITICAL DIGITAL EDITIONS. In this course, students will work collaboratively to understand the critical discourse surrounding the history of hypertext and contemporary digital texts. Students will read, conduct research on, and produce a critical digital edition of Jane Austen's epistolary novel *Lady Susan*, using the XML markup language. This project will be developed for inclusion in *Literature in Context*.

2. COURSE OBJECTIVES: Upon successful completion of this course students will be expected to:

Inquiry Outcomes

- Students will formulate and/or respond to (an) appropriate inquiry question(s) and develop a methodology to examine the question(s)
- Students will identify and explore existing knowledge relevant to the question(s)
- Students will analyze, evaluate, and synthesize information from source(s)
- Students will draw (an) independent conclusion(s) that integrate(s) new information with previous knowledge
- Students will effectively communicate inquiry findings

Course specific outcomes

- Students will understand key aspects of digital humanities as a discipline.
- Students will examine the theoretical context for the special topic (digital editions)
- Students will connect the theoretical context for the special topic to a practical application (in this case, the construction of a researched digital edition)
- Students will work in teams and independently to complete inquiry-based projects.
- Students will work independently to create a researched reflective essay on a topic related to scholarly, social, or digital editing.

3. TEACHING METHOD

Projects, discussion, lecture, presentations

FACULTY POLICIES:

- Late homework will be accepted at .5 letter grade or one half check each business day late, unless prior arrangements have been made. I will not accept late work over 1 week late. I will not accept late or allow make-up in-class activities.
- Tardiness and attendance. This is a college level class. If you choose not to come, that is up to you. I will take attendance every day, and I am contractually obligated to note your presence or absence in the room. It will be very difficult to pass this class if you do not come to class, as it is a WI course that depends on revision, teamwork, and discussion. Tardiness is highly disruptive, and I will note it in my records. Please treat your peers as you would like to be treated.

- Eating. If it's fried, please don't eat it in class; if it's loud and crunchy, please don't eat it in class. Please be respectful of your peers with allergies.
- Insecurity. If you are finding this class challenging because of food, immigration, or other material insecurity, please contact me asap.
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4. GRADING POLICY

Grade breakdown:

- Blog posts and responses 20%
- In class activities, homework, participation 25%
- Collaborative project 30% (Inquiry assignment)
- Presentation: 10%
- Essay: 15% (part of Inquiry assignment)

The collaborative project for this course is a collaboratively-constructed digital edition of *Lady Susan*. Students will work together with the manuscript (available online), the Penguin reading edition, and existing XML editions to construct a reliable college-level study edition with page images. Students will conduct research to assist in the annotation process, determine where and what to annotated, and supply multimodal resources with many annotations. Students will produce an independently-authored reflective essay, supported with examples from the collaborative project, to illustrate and explain their work.

XXX is the last day to withdraw from a class without academic record

XXX is the last day to withdraw from a class with a grade of W

A+ = 97-100*

A = 94-96

C+ = 77-79

C = 74-76

A- = 90-93

B+ = 87-89

B = 84-86

B- = 80-83

C- = 70-73

D+ = 67-69

D = 64-66

D- = 60-63

F = 0-59

*** Marymount does not allow A+ as a final grade.**

5. CLASS SCHEDULE

Week 1: Introduction to the course project. Readings: Kirschenbaum, [“What is digital humanities and what is it doing in English departments?”](#); Apollon et al., [“Introduction: As Texts Become Digital”](#) in *Critical Digital Editions* (pp. 1-32). setting up your blog.

Week 2: Read and discuss Austen, *Lady Susan*. What is a critical edition? Read Amy Earhart, “The Digital Edition and the Digital Humanities” and Susan Hockey, “The Reality of Electronic Editions.” Blog post due.

Week 3: Discuss Austen. Read selections from Paul Delany and George P. Landow, *Hypermedia and Literary Studies*. Blog post due.

Week 4: Discuss Austen and Hypertext. Reading: McGann, “The Rationale of Hypertext.” Annotated bibliography due. Identifying annotation sites. Team construction of author annotation. Blog post due.

Week 5: Library research. Find and read three sources: Biographical essay, critical essay, popular essay. Blog post due.

Week 6: Reading: Kenneth Price, “Social Scholarly Editing” and Peter Shillingsburg, “Reliable Social Scholarly Editing.” Authoritative images. Annotation sites due. Blog post due.

Week 7: Four draft annotations, with sources, links, and images, due. Workshopping. Blog post due.

Week 8: Library research. Find three additional sources, and integrate into annotations.

Week 9: Read Claus Huitfeldt, [“Markup Technology and Textual Scholarship”](#) from *Critical Digital Editions* (pp. 157-178). Read [“A Gentle Introduction to XML.”](#) Revised annotations due. Parsing into XML. Blog post due.

Week 10: XML annotations due. At least eight more draft annotations, with sources, links, and images, due. [XML P5 Guidelines](#). Blog post due.

Week 10: Workshopping. XML draft annotations due. Blog post due.

Week 11: Thanksgiving

Week 12: Revision. Final XML annotations due. Blog post due.

Week 13: Putting it all together. Essay draft due. Workshopping.

Week 14: Revised draft due. Workshopping. Presentation expectations.

Week 15: Final project, presentation, and essay due.

6. REQUIRED TEXT

Austen, *Lady Susan*, *The Watsons*, *Sanditor* (Penguin)

Canvas materials

Oxygen XML Editor (LAB FEE)

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www.marymount.edu, through **MUAlerts**, area radio stations, and TV stations. You may also call the **Weather and Emergency Hotline at (703) 526-6888** for current status. Unless otherwise advised by local media or by official bulletins listed above, students are expected to report for class as near normal time as possible on days when weather conditions are adverse. Decisions as to inclement closing or delayed opening are not generally made before 6:00 AM and by 3:00 PM for evening classes of the working day. Emergency closing could occur at any time making **MUAlerts** the most timely announcement mechanism. **Students are expected to attend class if the University is not officially closed.** If the University is closed, course content and assignments will still be covered as directed by the course instructor. Please look for communication from course instructor (e.g., Canvas) for information on course work during periods in which the University is closed.

SUPPLEMENTARY RESOURCES

Delany, Paul, and George P. Landow, eds. *Hypermedia and Literary Studies*. Cambridge: MIT Press, 1991.

McGann, Jerome. *A New Republic of Letters*. Harvard UP, 2014.

---. *Radiant Textuality*. Palgrave, 2001.

Shillingsburg, Peter. *Scholarly Editing in the Computer Age: Theory and Practice*. U of Michigan P, 1996.

---. *From Gutenberg to Google: Electronic Representations of Literary Texts*. Cambridge UP, 2006.

Streitfeld, David. "Paging Big Brother." *The New York Times*, Aug. 19, 2019.

<https://www.nytimes.com/2019/08/19/technology/amazon-orwell-1984.html>

Wheeler, Tom. *From Gutenberg to Google: The History of Our Future*. Brookings Institute, 2019.

Greetham, David. *Textual Scholarship: An Introduction*. Garland, 1992.

Apollon, Daniel, Claire Bélisle and Philippe Régner. [*Digital Critical Editions*](#). U of Illinois P, 2014.

Kroker, Arthur and Marilouise Kroker, eds. *Critical Digital Studies: A Reader*. U of Toronto P, 2013.

SAMPLE DIGITAL EDITIONS

[Jane Austen's Fiction Manuscripts Digital Edition](#)

Ed. by Kathryn Sutherland et al., London, Centre for Computing in the Humanities, King's College London, 2011. "The Jane Austen's Fiction Manuscripts Digital Edition gathers together in the virtual space of the web some 1100 pages of fiction written in Jane Austen's own hand. Through digital reunification, it is now possible to access, read, and compare high quality

images of original manuscripts whose material forms are scattered around the world in libraries and private collections. [...] The main resources in the digital edition are the manuscripts themselves, accessed through the manuscript menu and grouped chronologically and according to their material states as fair copies (the *Juvenilia* and *Lady Susan*), working drafts (The *Watsons*, *Persuasion*, *Sanditon*), and further materials. Each manuscript can be opened in a variety of ways: as facsimile pages which can be magnified using 'zoomify'; as transcribed text set side by side with the original manuscript page; or through a Headnote that provides details of the manuscript's history and physical description." [from resource]

[Herman Melville's "Typee": A Fluid Text Edition](#)

Ed. by John Bryant, Charlottesville (VA), University of Virginia Press, 2006 (revised 2009). Online-Subskription zwischen 275\$ und 545\$. "One of America's most startling fluid texts, Herman Melville's *Typee* exists in multiple critically diverse versions, in both manuscript and print. Based on the recently discovered working draft of *Typee*, this electronic edition offers digital images, a transcription of each manuscript page, corresponding print texts, and a dynamic reading text, which allows readers to inspect the revision sequences and narratives of more than 1000 revision sites. Comprehensive introductory essays by John Bryant discuss the evolution of *Typee* and innovative features of this edition, among other things." [from resource]

[The Proceedings of the Old Bailey, London 1674 to 1834](#)

Ed. by Tim Hitchcock, Robert Shoemaker et al., Sheffield, HriOnline, 2005. "A fully searchable edition of the largest body of texts detailing the lives of non-elite people ever published, containing 197,745 criminal trials held at London's central criminal court." [from resource]

[The Complete Writings and Pictures of Dante Gabriel Rossetti - A Hypermedia Archive](#)

Ed. by Jerome McGann et al., Charlottesville (VA), University of Virginia / Institute for Advanced Technology in the Humanities, 2000-2008. "When completed in 2008, the Archive will provide [...] access to all of DGR's pictorial and textual works and to a large contextual corpus of materials [...]. All documents are encoded for structured search and analysis. The Rossetti Archive aims to include high-quality digital images of every surviving documentary state of DGR's works: all the manuscripts, proofs, and original editions, as well as the drawings, paintings, and designs of various kinds, including his collaborative photographic and craft works. These primary materials are transacted with a substantial body of editorial commentary, notes, and glosses." [from resource]

For each modified, on-line, or permanent course, but not for temporary courses

X___9. Library analysis

(Either a completed form to be obtained from the sponsor's library liaison or a copy of a communication from the liaison stating that no analysis is necessary.) The library form can be found on the UCIC Canvas site under Proposal Materials.

Library Analysis Form

Send completed form along with **an electronic copy** of the program/course proposal including syllabi and bibliographies via email submission to the library liaison. *Please allow Librarian sufficient time to complete the analysis; a minimum of two weeks.*

1. Proposal sponsor: Literature & Languages
2. Please indicate if you are requesting a library analysis for a:

☒ Program: **Digital Writing and Narrative Design**

Will the program be subject to accreditation by an outside agency?

- ☐ Yes If yes, what agency?
☒ No

OR

☐ Course (*please complete one form for each course*)

Frequency: Every Semester ☐ Annual ☐ Biennial ☐ Other ☐

3. Name/number of program/course:

- ☒ New
☐ Revised
☐ Required
☐ Elective
☐ Online

4. Initial offering date: FA20
5. Projected number of sections (1/yr) and enrollment per section (25 for EN235 and EN360; 20 for EN/HU390)
6. Briefly describe research requirements for each course, assignments/library usage anticipated:

Both EN 235 and EN/HU 390 have the required inquiry outcomes which involve finding, analyzing, evaluating, and synthesizing information from source(s) and drawing conclusion(s) that integrate new information with previous knowledge.

For EN235, the podcast project includes incorporating research from popular journalism library sources (NYTimes, The Atlantic, The New Yorker, etc.).

For EN 360 Book Histories, Book Futures

Inquiry assignment: In the final project, students will expand and adapt one in-class bookmaking activity with a researched component. An essay will accompany the project that draws on student-selected research to explain and contextualize their work. For instance, students might create their own manuscript book of hours page, and accompany that with an essay that researches the book of hours as a genre, explains how their manuscript is modeled on medieval examples, and analyzes how manuscript culture informs their choices. Similarly, students might

choose to create or analyze a digital (or audio) book as an intervention in postmodern forms of publication (and so on).

ECCO

EN/HU 390 Digital Projects in the Humanities INQ

Students will work independently to create a researched reflective essay on a topic related to scholarly, social, or digital editing.

Annotated bibliography due. Identifying annotation sites. Team construction of author annotation.

Library research. Find and read three sources: Biographical essay, critical essay, popular essay.

Library research. Find three additional sources, and integrate into annotations

Library analysis report:

- **Information on relevant Marymount and Washington Research Library Consortium holdings in all formats (books, media, periodicals, electronic resources) as needed.**

Library databases supporting relevant subjects:

- MLA International Bibliography with Full Text
- Communication & Mass Media Complete
- Britannica's Image Quest
- Arts & Humanities Database
- Eighteenth Century Collections Online
- Humanities International Complete

The average cost for academic books in the humanities is currently \$73.51 (Tafari, Narda. "US College Book Price Information," *Choice*, Apr. 2019.) The library's holdings appear to be sufficient to partially support these new courses, but there are gaps that would need to be addressed .

Books and visual materials available for selected subjects in either print or electronic format:

Subject	MU holdings	WRLC holdings
Digital storytelling	9	17
Literature and technology	30	69
Book industries and trade	39	105
Personal narratives	794	14,177
Printing history	165	1974

Text mining	2	22
XML	28	664

The library subscribes to a number of journals that would support this program, such as:

- Image & narrative: online magazine of the visual narrative
 - Journal of narrative theory
 - Journal of the Early Book Society for the study of manuscripts and printing history.
 - Narrative
 - Narrative Inquiry
 - Narrative works
 - Storytelling, self, society
 - THEN: Technology, humanities, education, & narrative
- **Recommendation for new acquisitions needed to support the research needs of the program.**

EN 235: Already supported. The library already owns or subscribes to much of the required and suggested readings; it would take less than \$100 to purchase the suggested readings that we do not already.

EN 360: Mostly supported. We have a few titles related to book arts and the history of the book, but we have not been collecting in this area recently. The collection would need several updated titles each year.

EN/HU 390: Very little in the library collection that would support this course. I suggest purchasing the supplemental resources plus 2-3 new books each subsequent year to keep content up to date.

- **Projected costs of initial new acquisitions and projected ongoing costs to maintain the collection.**

\$500

Prepared by:


Gwen Vredevoogd
 Liaison to Literature & Languages
 Collection Development Librarian

Cc: Alison Gregory, University Librarian
 Linda Todd, UCIC representative for L&LS

X 10. Confirmation from the registrar's office that the new course number is available

Course numbers available

Inbox x



Bessie Napper

to me ▾

9:16 AM (1 hour ago)

☆ ↶ ⋮

Hello,


EN235 (Digital Storytelling and Nonlinear Narrative) - **Available**
EN356 (Book Histories, Book Futures) - **Not available (end date 2/2019)**
EN385 (Digital Projects in the Humanities) -- we'd like to cross-list this with HUM (HU?)385, if that's possible. This is an UG class. - **Not available (course still active)**

If you have other options, though for any of these numbers, that's fine! Just let me know.

Course numbers available:
EN 326, EN 327, EN 360, EN 390

Please let me know if you have any questions.

Take care!



Tonya-Marie Howe

to Bessie ▾

10:25 AM (0 minutes ago)

☆ ↶ ⋮


Thank you, Bessie; we'll use:

EN235 for Digital Storytelling
EN360 for Book Histories
EN390 for Digital Projects.

TH

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Tonya-Marie Howe

<thowe@marymount.edu>
to Bessie ▾

10:30 AM (1 hour ago)

☆ ↶ ⋮

One more thing--we are hoping to cross list EN390 (Digital Projects in the Humanities) with HUM390. It wasn't clear from the last whether that was also available. Do we use HU or HUM for the undergraduate level?




Bessie Napper

to me ▾

10:32 AM (1 hour ago)

☆ ↶ ⋮

Yes! HUM 390 is available. HUM is graduate and HU is ungrad.



Tonya-Marie Howe

<thowe@marymount.edu>
to Bessie ▾

10:35 AM (1 hour ago)

☆ ↶ ⋮

Okay, so we'll be using HU390, as well.

Thanks!

↶ Reply

➦ Forward

See also (not yet relevant):



For each course designated to fulfill Liberal Arts Core or Global Perspective.

X ____ 11. Rationale that follows LAC guidelines.

(See the document: “LAC General Learning Outcomes for Core Courses”)

We seek LT-1 core curriculum approval for EN235: Digital Storytelling and Nonlinear Narrative and LT-2 core curriculum approval for EN360: Book Histories, Book Futures.

According to Liberal Arts Core Committee documentation, Core courses teach broad transferable skills, emphasize problem-solving, teach students to evaluate evidence, demonstrate how we discover or create knowledge, teach generalized content, contribute to our broad understanding of the human condition, are intellectually demanding, and spark curiosity to prompt further study. In particular, core courses in literature provide a forum wherein students apply knowledge and experience in literary analysis to new texts, and stimulate aesthetic appreciation by exploring the underlying structural and aesthetic principles that inform literary production. Our core literature classes seek to imbue students with the skills of analysis, critical reasoning, and problem solving through close textual analysis and literary interpretation.

EN235: Digital and Nonlinear Storytelling fulfills these core outcomes at the introductory level. LT1 core outcomes are as follows:

- Students will recognize literature as an expression of the human condition by identifying themes, movements, and texts that constitute literary and cultural traditions.
- Students will demonstrate skills in close reading and interpretation by applying the conventions and vocabulary of literary analysis.
- Students will examine the historical, cultural, and aesthetic contexts that inform literary discourse.

The first half of the course focuses on close reading. Students analyze a selection of literary texts by remediating plot points, conflict, theme, and character analysis in multimodal contexts. The goal is for students to use contemporary storytelling techniques to understand how stories are designed. The second half of the course builds on these skills and asks students to apply analysis, supplemented by broad research sources, into their podcast and or video projects that use the principles of good storytelling we have already explored. The concept of storytelling is increasingly being adapted in professional and market-driven contexts, so using this terminology will help students connect the liberal arts core to the professional world.

EN360: Book Histories, Book Futures fulfills these core outcomes at the advanced level. LT2 core outcomes include the following:

- Students will demonstrate an understanding of the conventions and evolution of a particular genre, literary tradition, or movement.

- Students will examine the aesthetic and ideological contexts that inform a specific literary genre, tradition, or movement
- Students will examine a text from a variety of critical and theoretical perspectives

In this course students learn about literary texts through the lens provided by book history, specifically medieval manuscript culture, early modern or modern print culture, and postmodern digital culture. Students will study the key concepts and problems surrounding the development of literature in these material contexts and use these contexts to critically assess the texts read.

X 12. Rationale that this course meets the WI, Service Learning, or DSINQ guidelines.

We seek DSINQ designation for EN235: Digital and Nonlinear Storytelling, EN360: Book Histories, Book Futures; and EN/HU390: Digital Projects in the Humanities. All of these courses use inquiry-based and hands-on experience to untangle the work of literature and/or storytelling in specific rhetorical contexts. They fulfil the following criteria as indicated:

Deeper knowledge of a subject through greater interaction with the subject matter.

- Students read and engage with literary texts in collaborative, hands-on, and project-based ways. In EN235, students use contemporary storytelling technologies to remediate and thereby understand fundamental aspects of storytelling. In EN360, students will learn about the construction and significance of medieval, early modern and modern, and postmodern texts in part by producing their own books using selected and characteristic techniques of bookmaking. IN EN/HU390, students will work collaboratively to read, assess, research, and contribute to a substantial digital humanities project under faculty supervision. Students may work to contribute to digitization and transcription projects like those at the Library of Congress; create digital editions for use in classroom contexts across the country; develop data visualizations; contribute to a public history or community storytelling archive; and so on.

Critical thinking through formulating questions and developing research strategies.

- Students are required to formulate the questions they want to ask about the literature studied and choose technologies and methodologies appropriate for answering those questions. In EN360 and EN/HU390, students' work is supplemented by introductory or advanced research techniques.

Information literacy through gathering and evaluating information from multiple sources.

- In EN235, students practice information literacy by understanding how context and media shape meaning. In EN360, students do so by understanding how book history and cultural context shapes the literature studied; further, students will select and assess the best research for their own study of a selected literary topic. In EN/HUM390, students research key theoretical topics of significance to the project and apply it in new ways to their own essays, providing metacognitive perspective on their active learning.

Problem solving through drawing conclusions and formulating new questions.

- In EN235, students draw preliminary conclusions about the selected literature through group discussion and reflection, and use those conclusions to formulate new questions about how to remediate the texts studied. They will also be problem solving by engaging in hands-on activities using unfamiliar technologies to produce their own digital stories. In EN360, students will examine the material problems and solutions developed by authors over time, and draw on that understanding to create their own books and identify appropriate research topics. In EN/HUM390, students will understand key concepts in digital humanities and use those concepts to approach a specific collaborative project.

Intellectual growth and maturity through confronting evidence that does not produce a simple “right” answer.

- In EN235, students will use focused analysis of literature in close conversation with peers, to complicate their knowledge of textual meaning. In EN360, students will see the material context of literary production as a significant and often hidden aspect of how meaning is made. In EN/HU390, students will themselves work to contribute to a significant digital project, highlighting the extent to which knowledge is constructed.

Communication skills through communicating the findings of inquiry in the mode appropriate to the discipline.

- In all courses, students share their work in writing, in oral presentation, and online.

For all new online courses or sections

N/A 13. Approval Document or e-mail from Quality Matters (QM) committee