Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Myra Seaman Email address seamanm@cofc.edu Phone 953-5760

1. Department: English

2. Course number and title: ENGL 365: Studies in Cultural Studies
   Number of Credits: 3 Total hrs/week: 3

   Lecture: ☒ Lab: ☐ Recitation: ☐ Seminar: ☐

   For Independent study courses:
   Research: ☐ Field experience: ☐
   Clinical Practice: ☐ Internship: ☐
   Practicum: ☐ Independent Course Work: ☐

3. Semester and year when course will first be offered: Fall 2011

4. Catalog Description (please limit to 50 words):
   A detailed study in cultural studies, focused on a special topic to be determined by instructor.

5. CIP Code: 30.26 (This code must be determined for new courses. The codes can be found at
   http://nces.ed.gov/ipeds/cipcode/ If you are not sure what code to use, please consult with the
   Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   no

b) Please explain overlap with any existing courses.
   N/A
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8. Prerequisites (or other restrictions):
   ENGL 110 or equivalent

9. Rationale/justification for course (consider the following issues):
   a) What are the goals and objectives of the course?
      The course provides students the opportunity to study forms of cultural production, possibly including visual cultures, popular cultures, and subcultures. This course allows them to take a specific approach to the material as determined by the instructor for which there is currently no suitable course in the catalog.
   
   b) How does the course support the mission statement of the department and the organizing principles of the major?
      The course is one of a number of courses that may fulfill a requirement for all majors, a course in Film and Cultural Studies or Difference and Literary Tradition.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
    This course is part of the end of the major, offering students the opportunity to pursue in depth with an instructor a special topic not regularly offered but fulfilling the requirements for Film and Cultural Studies or Difference and Literary Tradition.
   
    b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
       N/A

11. Method of teaching:
    lecture, discussion

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
    N/A
   
    b) Address potential shifts in staffing of the department as it relates to the offering of this course:
       The course will be offered as staffing is available, on a rotating basis.
   
    c) Frequency of offering:
       each fall: ☐  each spring: ☐
       every two years: ☐  every three years: ☐
       other ☐(Explain):  It will be offered when an instructor chooses to offer it; the course is not required for the major, though it may fulfill a major requirement.

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

13. Requirements for additional resources made necessary by this course:
   
   a) Staff:  
   N/A
   
   b) Budget:  
   N/A
   
   c) Library:  
   N/A

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?  
   a) ☐ yes  ☒ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
Proposal for a New Course

16. Signature of Department Chair or Program Director:
______________________________________________________________

Date: __________________________

17. Signature of Dean of School:
______________________________________________________________

Date: __________________________

18. Signature of Provost:
______________________________________________________________

Date: __________________________

19. Signature of Curriculum Committee Chair
______________________________________________________________

Date: __________________________

20. Signature of Faculty Senate Secretary:
______________________________________________________________

Date Approved by Senate: __________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.

This form was approved by FCC on 8/17/2010 and replaces all others.
Course Description:
Over the last decade, visual rhetoric has become more visible both as a cultural phenomenon and as an academic field of study. The explosion of visual technologies available to the casual user has resulted in a number of new mediums and forms that average users have access to, which in turn has given scholars in a wide array of disciplines an enormous range of visual productions to examine. Of course, this is not to say that all scholars agree on what visual rhetoric is, nor do they necessarily agree that visuals can be studied with the same methods used to analyze texts.

Over the course of the semester, we’ll look at various definitions of visual rhetoric and try out a variety of tools scholars have used to analyze visuals including compositional and content analysis, rhetorical analysis, and semiotics. We’ll also explore a range of visual genres including advertising, websites, photo albums and scrapbooks, photo essays, graphic novels, and film. We’ll also explore visual rhetoric not just as critics, but as creators. Over the semester, you’ll learn to use a couple of free programs (GIMP, a photo-editing program and Movie Maker) to make your own visual texts.

Required texts:
Visual Methodologies: An Introduction to the Interpretation of Visual Materials (2nd ed.) by Gillian Rose
Practices of Looking: An Introduction to Visual Culture by Marita Sturken and Lisa Cartwright
Visual Rhetoric: A Reader in Communication and American Culture by Lester Olson et. al.

Assignments:
10% Visual Analysis Essay (3-4 pages)
10% Proposal and Annotated Bibliography (3-5 pages)
30% Researched Analysis Essay (8-10 pages)
10% Group-led class discussion
10% Visual Rhetoric Scrapbook
20% Movie Maker project
10% Participation/in-class writing

Course Policies and Procedures:

General Requirements for Writing Assignments:
All writing completed out of class should be typed, double-spaced, in Times New Roman 12 font. Your paper should have one inch margins on all sides, and you should include your last name and page number in the right top header (not the first line of text) on every page (In Microsoft Word you can access the header toolbar by clicking “View,” then “Header and Footer”). The first page of your essay should include to following items in the upper left hand corner: your name, my name, the course number and section, and the date (In other words, use MLA format). Each essay will be graded according to the criteria listed on the individual assignment prompts. When final drafts of major assignments are due, you must also turn in your earlier drafts with the comments you received from me and your peers.

Attendance
Attendance is important to the success of this class and to your development as a writer. Therefore, each absence after 3 will result in the lowering of your final grade in the course by a third of a letter grade. I do not distinguish between excused and unexcused
absences, so save your 3 free absences for times when you really need them. **6 absences will automatically result in failure** for the course. If a situation arises during the semester that will hinder your ability to attend class regularly (such as an extended illness) please contact me as soon as possible so we can discuss your options.

**Participation**

Participation indicates more than just speaking out in class discussion; it also reflects your dedication to the class. Good participation means coming to class on time having read the material assigned for the day, being prepared to contribute your views on the assigned reading, showing a positive attitude, collaborating appropriately, and showing respect to your classmates and to me. **I reserve the right to give pop quizzes on the reading to make sure you keep up with course materials.** Quizzes, in-class writing assignments, and peer responses will factor into your final participation grade. Active listening and questioning are important components of participation. Should there be any reason that hinders your ability to participate, please speak with me and we will work together to resolve the situation.

**Tardiness**

Tardiness is disruptive to the classroom environment and prevents you from fully participating and assimilating the information and materials discussed in class. Repeated tardiness will lower your participation grade. Keep in mind, arriving for the last 10 or 15 minutes of class is not tardiness, it is absence.

**Plagiarism**

Plagiarism is the use of the words or ideas of another person without appropriate acknowledgement of the source. It is a serious academic offense that will result in referral to the Honor Board and may result in failure for the course. Please remember that at no point during the writing process should the work of others be presented as your own. As well, recycling papers you have written for other classes is considered plagiarism. If you have questions at any point during the writing process regarding appropriate collaborating, paraphrasing, summarizing, quoting and citing, please come talk to me.

**Late Policy**

Because we will often work with your essays in class, it is crucial to your success in this course to turn in work on time. If you know you will miss the class when the assignment is due, you must notify me as soon as possible in advance of class to arrange for submission of the assignment in order to avoid the late penalty. Please DO NOT e-mail me assignments or drop papers in my mailbox unless you and I have discussed this in advance. If you need to turn in an assignment late on a day our class does not meet, please e-mail me to make arrangements to turn in your paper. Computer or printer failure, full computer labs, or "the dog ate my homework" are not valid excuses for late work. Work early, save often, and make backups.

1. Draft assignments: Turning your draft assignment late will mean that you cannot receive a timely or full response from the instructor or your peers, so turn in your drafts on time. Failure to turn in an assignment draft at all will result in the deduction of one-third of a letter grade on the final version of the paper (for example, B+ to B). Further, if the assignment draft was part of a peer group exercise, failure to turn in the draft will lower your participation grade.

2. Final graded assignments: Late submission of a final graded assignment will result in the deduction of one full letter grade for each day (not class period) past the due date, not counting weekends (for example, if a student turns in a final draft of an essay on Thursday, and it was due Tuesday, I will deduct two letter grades).

**End of Semester Student Work**

You may pick up final papers at the beginning of next semester. Simply notify me by e-mail and I’ll let you know when you can come by my office to get your final paper.

**Resources**

**Writing Lab**

The writing lab has trained consultants prepared to help you with any stage of the writing process. The lab is located in the Center for Student Learning, Addlestone Library, Room 107

Hours: Monday-Thursday 9:00am to 9:00pm, Friday 9:00am to 12 noon

**Disability Services**

The Center for Disability Services, located in Ste 104, Lightsey Center offers services for students with documented disabilities. They can be contacted by phone at 953-1431. If you have a documented disability and need accommodations, please come talk with me and bring your PNL (Professor Notification Letter) as soon as possible.
### Course Schedule: Eng 395/Comm 380
Readings should be completed by the day they appear on the schedule.
PoL = Practices of Looking
VM= Visual Methodologies
VR= Visual Rhetoric

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<thead>
<tr>
<th>Tuesday</th>
<th>Thursday</th>
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<tbody>
<tr>
<td>8/25 Introduction to the course and the syllabus</td>
<td>8/27 Finish Visual Introductions</td>
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<tr>
<td>Get started on Visual Introduction activity</td>
<td>What is Rhetoric? What is Visual Rhetoric?</td>
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<tr>
<td></td>
<td>Read: PoL Ch. 1: Images Power, Politics</td>
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<td></td>
<td>VR: Visual Rhetoric in Communication (1-9)</td>
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<td>Skim VR Table of Contents</td>
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<td>Introduce Visual Scrapbook Assignment</td>
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<td>9/1 Read: VM Ch. 3: The Good Eye</td>
<td>9/3 Read VM Ch. 4: Content Analysis</td>
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<tr>
<td>Practice compositional interpretation</td>
<td>Read: WebCT selections from Lutz and Collins</td>
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<tr>
<td>Introduce Visual Analysis Assignment</td>
<td>Practice content analysis in class</td>
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<tr>
<td>Group 1 Lesson Plan Due</td>
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<td>9/8 Visual Analysis Essay draft 1 due</td>
<td>9/10 Visual Analysis Essay Final due</td>
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<td>Writing Workshop</td>
<td>GIMP Workshop 1</td>
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<td>Group 1 leads discussion</td>
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<td>9/15 Read: PoL Chapter 2: Viewers Make Meaning</td>
<td>9/17 Read: PoL Chapter 5:  Spectatorship, Power, Knowledge</td>
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<td>Also look at:</td>
<td>Group 2 Lesson Plan Due</td>
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<td>• <a href="http://www.art-for-a-change.com/Obey/index.htm">http://www.art-for-a-change.com/Obey/index.htm</a></td>
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<td>• <a href="http://www.boston.com/ae/theater_arts/articles/2009/02/15/a_long_tradition_of_bending_images/?page=full">http://www.boston.com/ae/theater_arts/articles/2009/02/15/a_long_tradition_of_bending_images/?page=full</a></td>
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<td>• <a href="http://youthoughtwewouldntnotice.com">http://youthoughtwewouldntnotice.com</a></td>
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<td>10/1 Read: PoL Chapter 6: Consumer Culture</td>
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<td>Watch portions of Merchants of Cool</td>
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<td>10/6 Read PoL Chapter 5: GIMP Workshop 2</td>
<td>10/8 No class meeting – Dr. Faenger is at a conference</td>
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<td>Group 2 leads discussion</td>
<td>Read: Movie Maker Assignment on WebCT – Over break, brainstorm ideas</td>
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<td>10/20 Read VM Ch. 9 Audience Studies</td>
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<td>Group 3 leads Discussion</td>
<td>10/22 Work on MM project in class</td>
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<td>Group 4 lesson plan due</td>
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<td>10/27 Read VM: Ch. 7 Discourse Analysis 1</td>
<td>10/29 Draft of MM project due – Bring digital files and 2 copies of written portion to class</td>
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<td>Group 4 leads discussion</td>
<td>Peer Response</td>
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<td>11/3 Final draft of MM project due</td>
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<td>Research workshop</td>
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<td>11/10 Read: VR Stormer (41-59), Finnegan (61-78)</td>
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<td>Set up conferences</td>
<td>11/12 Read VM Ch. 8: Discourse Analysis 2</td>
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<td>11/17 Field Trip to the Halsey: Using DA2</td>
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<td>Draft of proposal due in conference</td>
<td>11/19 Finish discussing Discourse Analysis 2</td>
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<td>Read: VR Lancioni (105-118)</td>
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<td>11/24 Read: VR Parry-Giles (375-392, Shields (279-294)</td>
<td>11/26 Thanksgiving Break</td>
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<tr>
<td>Final Proposal Due</td>
<td>No class meeting</td>
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<td>12/1 Researched Analysis Draft 1 due (bring 3 copies to class)</td>
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<td>Peer Response</td>
<td>12/3 Course evaluations</td>
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<td>Set up conferences</td>
<td>MLA format bibliography</td>
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<td>Continue conferences</td>
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<td>12/12 Finals week: 12:00-3:00 pm</td>
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<td>Final Draft of Researched Analysis Essay Due</td>
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<td>Visual Scrapbook due</td>
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<td>Final Exam: In-class analysis of scrapbook</td>
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