Teaching Porfolio

Erin Kathleen Bahl
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This teaching portfolio includes my teaching philosophy; mentor and student evaluations (both discursive and quantitative) ; syllabi (digital media composing, first-year writing [online], and technical writing); sample assignment prompts; and sample lesson slides outlining a recent course lecture and activity. Additional materials are available upon request.

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Teaching Philosophy

My approach to teaching is grounded in principles of digital making and mentorship. I illustrate how I enact these principles in three recent pedagogical contexts, including a digital media institute, writing center consultations, and a technical writing classroom. Ultimately, I help students study and practice multimodal composing in order to serve their communities as developing professionals.

Digital Composing Institute

My work for Ohio State's Digital Media and Composition (DMAC) Institute played a key role in developing my pedagogical approach to teaching through digital making and mentorship. I have been immersed in DMAC for the past five years, first as a participant and thereafter in a staff position culminating in a two-year tenure as associate director. In these roles, I learned to mentor experienced faculty and graduate student teachers engaging in the process of digital making, often for the first time, and to respond flexibly to questions as they arose.

One of my favorite parts of working at DMAC was to listen to participants' ideas about the projects they wanted to pursue. I was excited to learn about their work (often far removed from my own research), and to have the opportunity to explore a range of technological possibilities for making these ideas a reality. Digital composing can be an extremely daunting task for beginning and experienced composers alike that. As a DMAC staff member, I helped participants break big ideas down into manageable chunks that could be pursued with the time and technologies available, and helped them to make rhetorical decisions about the arguments behind their digital projects' implicit designs. Ensuring participants actively completed the steps and keeping my hands off the keyboard, I articulated problem-solving process aloud to help them develop strategies for confronting uncertainty in digital composing environments. It was incredibly humbling to mentor experienced teachers as they briefly became students again, and to work together to envision a digital project that reflected their unique arguments.

Writing Center Consultations

Working as a writing center consultant is a form of teaching through mentorship that impact my pedagogical philosophy at a deep level. As a writing consultant, I continually entered into peer-based mentoring relationships with students and faculty across a range of departments and disciplines. This work requires close attention to the whole person; our training as consultants attuned us to "read" not only papers but also their writers through spoken and nonverbal cues in order to develop an effective strategy within the first few minutes of the session. I was able to help clients focus on working through their projects and make the tasks seem less daunting by setting reasonable goals and deadlines. I ended each session by helping the writer establish concrete revision plans and working goals before they left to continue the work on their own. Based on my writing center experiences, I have learned to listen closely to each writer's goals; make a focused plan of action under time constraints; read quickly to discern a document's structure; and draw each writer's expertise and specialized knowledge into the conversation to address the rhetorical task at hand.

Teaching Philosophy

Technical Writing Classroom

In my technical writing classroom, I work to culturally contextualize the communication of specialized information. I emphasize that technical writing is a communicative act that affects real people in their daily lives—that people will rely on the documents students create as future professionals in order to solve problems and complete tasks. I foreground the ethical responsibilities that accompany such communicative acts, which require an intimate knowledge of relevant rhetorical situations and audience familiarity developed through systematic usability testing and user experience research. To concretely practice these principles, I am collaborating with several instructors to develop an ethnographic wayfinding assignment sequence. In this research project, students record and analyze participants' strategies for navigating a library's complex information environment, then use their data to redesign confusing instructions and signs. We plan to build this sequence into a new curriculum for the department's technical writing courses by partnering with the library and other university stakeholders.

Additionally, I draw on my work in folklore and narrative to illustrate technical communication concepts via popular culture case studies. For example, two class discussions incorporated multimedia retellings of the traditional Grimms' fairy tale "Little Red Riding Hood" as a video clip and a picture book. We used the video to discuss wayfinding principles and the rhetoric of designed environments, exploring questions such as "How would changes in the designed environment lead to changes in the story's human drama?" We used the picture book to discuss elements of visual rhetoric through geometric shapes, considering how minor shape changes implicitly change the story and how we might apply these principles in our own visual design practices. Through communicative practice informed by rhetorical discussion and systematic research, I challenge students to integrate multiple dimensions of experience while critically investigating perspectives other than their own.

Digital Making and Mentorship

Through my teaching, I seek to mentor students as developing professionals by providing opportunities to practice critical composing in technical environments. I want to not only teach students new technical and rhetorical skills, but also to help them understand acts of communication in the context of the world around them. I want to show students that they matter as individuals by meeting them where they are and helping them develop personalized strategies to achieve their goals. I want to encourage students' ideas through genuinely collegial enthusiasm, and to model possibilities for mediating their projects through participatory digital making. Altogether, I teach multimodal composing in order to help students confidently engage and serve their communities throughout their professional lives.

2269 Class Observation for Erin Bahl   3 March 2015

On 3 March 2015, I observed Erin Bahl's English 2269 class. This class provided ample evidence that Ms. Bahl is a strong teacher who cares a great deal about students, organizes instruction to meet their needs, challenges them to think critically about both composition and rhetoric, and models for students the rhetorical and intellectual principles that she teaches.

Ms. Bahl arrived before the class began and greeted students as they came into the room, answering occasional questions as students asked them. She opened the formal portion of this class session by handing out forms for midterm feedback to students, explaining the purpose of these forms (to shape the class productively as it went forward in the coming weeks of the term), encouraging students to think about the questions, and asking them to turn in the forms during the next class meeting. Ms. Bahl also talked to the class about upcoming assignments and her feedback on those assignments that had been handed in. She also referred to the Feedback element on the class' Carman web site and explained that feature to students, reminding them that it would be used throughout the semester. Ms. Bahl also gave the students a brief overview of the next few weeks of the class and the important due dates punctuating the coming months. At the end of this housekeeping session, she asked students if they had any questions. One student asked about how far along individuals should be with developing their final multimedia projects. Ms. Bahl talked about the schedule of these projects and what she would be hoping for at each stage of development for their final projects.

Ms. Bahl began the next portion of the class by talking about an upcoming mixed media presentation assignment, the parameters of that assignment, and its goal: to give a five-minute, mixed media presentation that identified the argumentative claim at the center of their final multimodal class project and to encourage discussion about these final projects. She noted that the mixed media presentation assignment privileged creativity and could employ a variety of software platforms. Ms. Bahl then provided students some examples of mixed media oral presentations that demonstrated creative interaction between presenters and presentational texts. Before starting her own presentation of examples, Ms. Bahl asked students for their own suggestions of effective mixed media presentations. In response, one student encouraged the class to watch an interactive presentation by Kenichi Enina; others recommended performances by Beyoncè, Jay-Z, Steve Jobs, and E3. After noting these examples on the board so that students could make notes and view them outside of class, Ms. Bahl showed an example of a mixed-media text from a German performance of *The Magic Flute* and asked students for their response to the text. Class members were enthusiastic, engaged by the challenge of the assignment, quite willing to discuss parts of the sample text as "effective" or "less than effective." Ms. Bahl gently guided students toward a rhetorical understanding of *The Magic Flute* text—asking them to consider the audience and their expectations as well as the rhetorical goals of the author/designers and the information being conveyed. Next, Ms. Bahl showed an example of a mixed-media TED talk ("30 Mosques in 30 Days" "These Birds Walk") that used multimodal components to explore the religious observance of Ramadan and Islamic dietary laws, among other topics. With the goal of encouraging best rhetorical practices in students' upcoming Ms. Bahl asked class members to identify the specific rhetorical components in the TED text that worked well. Students mentioned the timing and coordination between the speakers aural presentation and the visual images that were presented, the diversity of the well-chosen visual images included in the talk, the speaker's ability to establish ethos, the speaker's practice of providing a clear roadmap for the audience, the use of color contrast to make alphabetic text visible, the speaker's use of a family story to establish an emotional appeal, the ways in which the speaker provided definitions of unfamiliar terms. Ms. Bahl encouraged the class members to consider paralinguistic elements of the speaker's presentation (in particular, dress, appearance,

manner of speaking) and talked about the rhetorical effects of these elements. Ms. Bahl then asked students to identify the less effective characteristics of multimedia presentations that they had seen: students mentioned a lack of eye contact, the length of presentations, the design and presentation of PowerPoint slides, the speaker's volume and pace, enunciation. Ms. Bahl ended this portion of the class by mentioning several software programs for delivering presentations (Haiku Deck, Prezi, etc.) and told the class that she would be showing them these programs during the next class session.

For the next portion of the class, Ms. Bahl focused on how the content, format, and delivery of mixed media presentations needed to vary according to their rhetorical context. To drive home this information, she assigned students a practice presentation on "the dress," a photomanipulation controversy that had emerged and raged on the Internet during the previous two days. She assigned student groups the task of designing sixty-second mixed media presentations on "the dress" controversy for several very different rhetorical contexts: a sales meeting, an academic conference, a slam poetry session, and a news report. She also noted that each group should design at least one digital visual element to use during their mock presentation. Students engaged willingly with this inventive task, discussing the controversy and the presentation elements with gusto and focusing on the differing characteristics of the rhetorical contexts they had been assigned. As they worked on this task, Ms. Bahl circulated among the groups, encouraging discussion and exchanges among the class members and monitoring the progress of various groups. Ms. Bahl allocated approximately fifteen minutes for the planning portion of this task. The small group of students nearest me began by arguing over the appearance of different photographs of "the dress"and their varying levels of color manipulation. In a surprisingly quick and efficient fashion, however, the group got down to business and began working on their mock presentation. The group members assigned the role of "news reporter" to a pre-law student, the role of "expert witness" to another student, and outlined the basic approach of the news show presentation; another student wrote a brief script. The other groups in the class seemed to work in similarly efficient ways. Ms. Bahl had each group upload their brief mock presentation notes and visuals to OSU Box so they could make their presentations with the help of a digital text.

Each of the student groups then gave their presentations, adopting the appropriate persona and ethos of the presentation context Ms. Bahl had assigned. Students seemed to get into this exercise; they enjoyed the chance to be creative, to adapt a presentational style for a particular rhetorical context, to parody different speaking styles, and to create visuals that helped make their point in a dramatic and humorous way. Both the presenters and audience members enjoyed themselves and helped emphasize Ms. Bahl's point about how rhetorical contexts shaped aspects of oral presentations.

At the end of this task, Ms. Bahl talked briefly about how the different aspects of the class' exercise applied to the upcoming mixed-media presentation assignment that students were preparing to do. She also showed the class a short clip by a journalist, Brooks Jarocz (SP?) who was slated to be a guest speaker in Thursday's class session. She asked students to prepare several questions to ask during that session, and she dismissed the class on time. One student stayed after class to show Ms. Bahl an example of a rapper's multimedia presentation, talking knowledgeably and enthusiastically about the various elements of the performance and mentioning his efforts to learn freestyling rap. At the end of this conversation, the student launched into a short, extemporaneous freestyle rap as an example of his skill, obviously taking great pride in his effort and basking in Ms. Bahl's positive feedback when she suggested a possible open mic night at a local performance venue (a creative arts center). She opened a web site to provide him a specific reference, he made note of the site and left the classroom after saying goodbye.

In sum, I observed a richly textured and carefully presented set of instructional activities carried out by Ms. Bahl in this class. Her goal was not only to cover the material she knew students would need in order to successfully tackle the upcoming assignment (creating and delivering a mixed-media presentation focused on a central rhetorical argument from their final multimedia project for the class), but also to engage students in thinking about rhetorical context and its shaping influence on all tetxs. I appreciated, as well, Ms. Bahl's care in providing students the resources and techniques they needed to succeed with each assignment (both the mixed media presentation and the multimedia final project). I was impressed— throughout my observation of this class, with Ms. Bahl's performance, her knowledge of the subject matter, and the thoughtful manner in which she sequenced instruction. Her pedagogical approach made it possible for students to be active participants in the lecture and discussion and to learn from her instruction when

they needed help. I wish every teacher of composition and rhetoric was as committed to providing students engaging instruction and as careful in helping them succeed as multimedia composers—our profession would be in very good hands, indeed.

Sincerely,

Cynthia L. Selfe, Distinguished Humanities Professor

Teaching Effectiveness: Selected Discursive Evaluations

Erin Kathleen Bahl
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Autumn 2013: First-Year Writing

4. Evaluate the instructor's effectiveness in teaching the course.

She gave is a good guide. St Her comment our paper and feedback on every assignment are really meaningful. Also, she gave us many good samples about our writing, so I can develop my paper more lograally.
Also, her teaching style is vivid, I never feel borng about writting in on this course.

4. Evaluate the instructor's effectiveness in teaching the course.

She works hard to help students and get back as soon as possible.

Spring 2014: First-Year Writing

4. Evaluate the instructor's effectiveness in teaching the course.

Erin did a great job teaching and truly cared about helping us learn. She was very genuine.

4. Evaluate the instructor's effectiveness in teaching the course.

I think Erin did a great job. I think her relaxed, bubbly attitude helped ease the class and make it more fun

4. Evaluate the instructor's effectiveness in teaching the course.

Connected well with the students and fostered meaningful conversation.

Teaching Effectiveness: Selected Discursive Evaluations

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Spring 2015: Digital Media Composing

4. Evaluate the instructor's effectiveness in teaching the course.

Erin was a wealth of knowledge and very flexible. She gave individual instruction which was invaluable!

4. Evaluate the instructor's effectiveness in teaching the course.

Erin was an effective engaging and helpful teacher. She was positive and enthusiastic and provided a variety of hands-on example

4. Evaluate the instructor's effectiveness in teaching the course.

The instructor was extremely effective and made the class interesting and entertaining.

Summer 2015: First-Year Writing

4. Evaluate the instructor's effectiveness in teaching the course.

Erin was an amazing instructor. She cared about her students and wanted us to succeed. She was successful in teaching this course because she was prepared, well educated and showed lots of interest.

4. Evaluate the instructor's effectiveness in teaching the course.

-she's perfect. Very efficient, well-organized, she knows what she's doing, gives a very good feedback, replies email very quick very concern about her students

Teaching Effectiveness: Selected Discursive Evaluations

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Spring 2017: Writing Center

System Statistics Report: JANUARY 17, 2017 to APRIL 25, 2017

LIMITED TO THE FOLLOWING STAFF/RESOURCES: Erin (Smith Lab Spring 2017)

LIMITED TO THE FOLLOWING SCHEDULES: Smith Lab Spring 2017

GLOBAL STATISTICS

APPOINTMENTS	CLIENTS WITH APPOINTMENTS	CLIENT REPORT FORMS	SURVEYS
48	36	46	549

1 Walk-In Appointment
0 eTutoring Appointments
0 Online Appointments
48 Occupied Hours

2 Missed Appointments*
6 Placeholder Appointments*
10 Canceled Appointments*

= DOES NOT COUNT IN APPOINTMENT STATISTICS

WITHIN DATE RANGE:
1312 New Clients Registered
34 Profiles Updated

0 Off-Schedule Client Report Forms
Off-schedule totals not limitable by schedules.

Surveys not limitable by clients, registration details or schedules.

System Statistics: Survey Form Detail

January 17, 2017 to April 25, 2017

Please share any additional comments you might have

4 **(2)**

5 **(9)**

Erin was very helpful. When I got there, I was very stressed and clueless. She was patiently listening to me and actively taking notes. She asked me questions like "what is the thing that interests you most" concerning all the topics I brought to her. I left Erin's office having a plan for my Symposium Script. I was relieved, happy, and excited to proceed with my assignment. **(1)**

N/A **(2)**

Nope. **(1)**

Thank you for the help. **(1)**

That is it. **(1)**

the time is too short, or once a week is not enough **(1)**

THE OHIO STATE UNIVERSITY

Erin Bahl

Course: ENGLISH 1110.01
Campus: COL   College: ASC

Student Evaluation of Instruction Report

Autumn 2013
Class Number: 20870

Response rate: 39.1 % of 23 enrolled   Were student ratings for this report collected on the web? Yes   **Date of Report:** 10/09/2017

Response scale is Likert-type with "5" being high and "1" being low

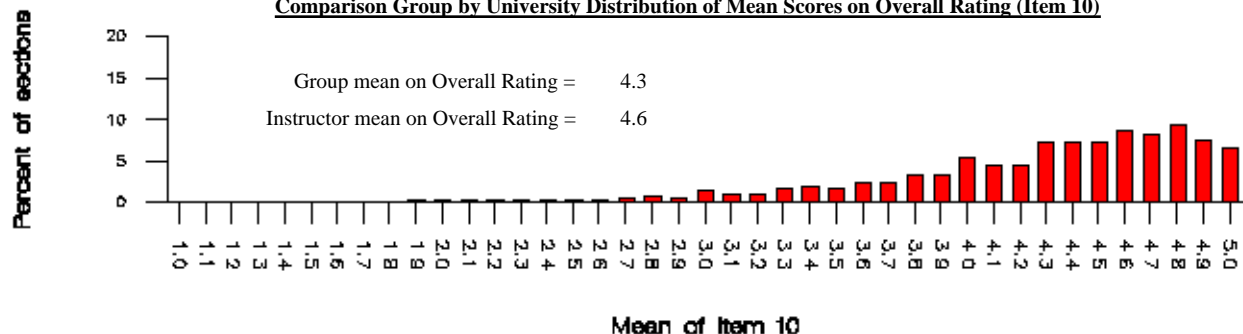|	N	1	2	3	4	5	N/A
Instructor's preparedness, organization of material, and clarity of presentation							
1. Well organized	9	0 %	0 %	0 %	56 %	44 %	0 %
5. Instructor well prepared	9	0	0	0	33	67	0
9. Communicated subject matter clearly	9	0	0	33	11	56	0
Rapport and instructor commitment							
3. Instructor interested in teaching	9	0	0	0	33	67	0
6. Instructor interested in helping students	9	0	0	0	11	89	0
8. Created learning atmosphere	9	0	0	0	33	67	0
Students' sense of their own learning							
2. Intellectually stimulating	9	0	0	22	33	44	0
4. Encouraged independent thinking	9	0	0	0	33	67	0
7. Learned greatly from instructor	9	0	0	11	44	44	0
10. Overall rating	9	0	0	0	44	56	0

Your ratings are summarized below. When sufficient data exist, summaries are also provided for up to three reference groups. Your "comparison group" is based on the size of your class and the predominant reason students indicate they enrolled. Comparison group data are reported at both the college and university levels. Over the prior 12 months, 2089 instructors and 4909 course sections were in your Comparison Group by College, and 3375 instructors and 7909 course sections were in your Comparison Group by University. Across all the courses using the SEI instrument since 1994, 42.69% of them share the characteristics listed below. The Course-Offering Unit listing is not based on size or electivity; it is a summary of the SEI data across the prior 12 months in your department or school.

Your comparison groups have the following qualities:
Class size: 20 to 60
Predominant reason given for enrolling in this course was that it was required in the student's major/minor or it fulfills a General Education requirement.

	This Instructor		Comparison Group by College		Comparison Group by University		Course-Offering Unit	
	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev
1. Instructor well organized	4.4	0.5	4.2	0.5	4.2	0.6	4.3	0.5
2. Intellectually stimulating	4.2	0.8	4.1	0.5	4.1	0.6	4.2	0.6
3. Instructor interested in teaching	4.7	0.5	4.5	0.5	4.4	0.5	4.6	0.4
4. Encouraged independent thinking	4.7	0.5	4.4	0.5	4.3	0.5	4.6	0.4
5. Instructor well prepared	4.7	0.5	4.3	0.6	4.3	0.6	4.4	0.5
6. Instructor interested in helping students	4.9	0.3	4.4	0.5	4.4	0.5	4.6	0.5
7. Learned greatly from instructor	4.3	0.7	4.1	0.6	4.1	0.7	4.2	0.6
8. Created learning atmosphere	4.7	0.5	4.2	0.6	4.2	0.6	4.4	0.5
9. Communicated subject matter clearly	4.2	1.0	4.2	0.7	4.1	0.7	4.3	0.6
10. Overall rating	4.6	0.5	4.3	0.6	4.3	0.6	4.4	0.6

Comparison Group by University Distribution of Mean Scores on Overall Rating (Item 10)

Group mean on Overall Rating =   4.3

Instructor mean on Overall Rating =   4.6

Mean of Item 10

THE OHIO STATE UNIVERSITY

Erin Bahl

Course: ENGLISH 1110.01
Campus: COL   College: ASC

Student Evaluation of Instruction Report

Spring 2014
Class Number: 20571

Response rate: 45.8 % of 24 enrolled   **Were student ratings for this report collected on the web?** Yes   **Date of Report:**   10/09/2017

Response scale is Likert-type with "5" being high and "1" being low

	N	**1**	**2**	**3**	**4**	**5**	**N/A**
Instructor's preparedness, organization of material, and clarity of presentation							
1. Well organized	11	0 %	0 %	9 %	55 %	36 %	0 %
5. Instructor well prepared	11	0	0	18	36	45	0
9. Communicated subject matter clearly	11	0	0	0	55	45	0
Rapport and instructor commitment							
3. Instructor interested in teaching	11	0	0	0	27	73	0
6. Instructor interested in helping students	11	0	0	0	36	64	0
8. Created learning atmosphere	11	0	0	18	36	45	0
Students' sense of their own learning							
2. Intellectually stimulating	11	0	9	18	55	18	0
4. Encouraged independent thinking	11	0	0	0	55	45	0
7. Learned greatly from instructor	11	0	0	36	27	36	0
10. Overall rating	11	0	0	0	36	64	0

Your ratings are summarized below. When sufficient data exist, summaries are also provided for up to three reference groups.
Your "comparison group" is based on the size of your class and the predominant reason students indicate they enrolled.
Comparison group data are reported at both the college and university levels. Over the prior 12 months,
2503 instructors and 5335 course sections were in your Comparison Group by College, and 3887 instructors and 8471 course sections were in your Comparison Group by University. Across all the courses using the SEI instrument since 1994, 42.69% of them share the characteristics listed below. The Course-Offering Unit listing is not based on size or electivity; it is a summary of the SEI data across the prior 12 months in your department or school.
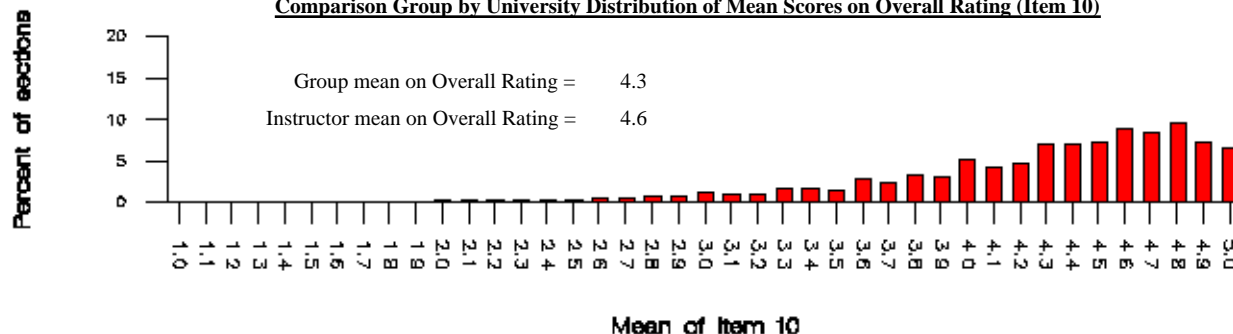
Your comparison groups have the following qualities:
    Class size: 20 to 60
    Predominant reason given for enrolling in this course was that it was required in the student's major/minor or it fulfills a General Education requirement.

	This Instructor		**Comparison Group by College**		**Comparison Group by University**		**Course-Offering Unit**	
	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev
1. Instructor well organized	4.3	0.7	4.2	0.5	4.2	0.5	4.3	0.5
2. Intellectually stimulating	3.8	0.9	4.1	0.5	4.1	0.5	4.3	0.5
3. Instructor interested in teaching	4.7	0.5	4.4	0.5	4.4	0.5	4.6	0.4
4. Encouraged independent thinking	4.5	0.5	4.4	0.5	4.4	0.5	4.6	0.4
5. Instructor well prepared	4.3	0.8	4.3	0.6	4.3	0.6	4.4	0.5
6. Instructor interested in helping students	4.6	0.5	4.4	0.5	4.4	0.5	4.6	0.4
7. Learned greatly from instructor	4.0	0.9	4.1	0.6	4.1	0.6	4.2	0.6
8. Created learning atmosphere	4.3	0.8	4.2	0.6	4.2	0.6	4.4	0.5
9. Communicated subject matter clearly	4.5	0.5	4.1	0.7	4.1	0.7	4.3	0.5
10. Overall rating	4.6	0.5	4.3	0.6	4.3	0.6	4.4	0.5

Comparison Group by University Distribution of Mean Scores on Overall Rating (Item 10)

Group mean on Overall Rating =   4.3

Instructor mean on Overall Rating =   4.6

Mean of Item 10

THE OHIO STATE UNIVERSITY

Erin Bahl

Course: **ENGLISH 1110.01**
Campus: **COL**   College: **ASC**

Student Evaluation of Instruction Report

Autumn 2014
Class Number: **26293**

Response rate: 61.1 % of 18 enrolled   **Were student ratings for this report collected on the web?** Yes   **Date of Report:**   10/09/2017

Response scale is Likert-type with "5" being high and "1" being low

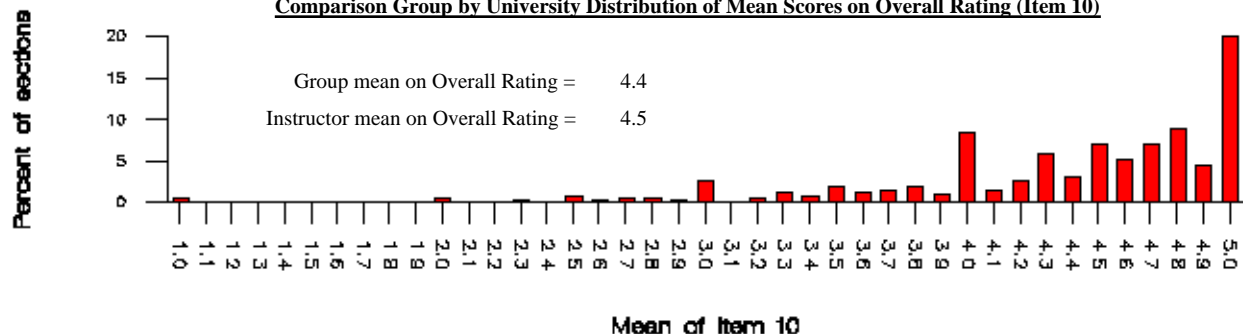|	**N**	**1**	**2**	**3**	**4**	**5**	**N/A**
Instructor's preparedness, organization of material, and clarity of presentation							
1. Well organized	11	0 %	0 %	9 %	45 %	45 %	0 %
5. Instructor well prepared	11	0	0	0	55	45	0
9. Communicated subject matter clearly	11	0	0	18	36	45	0
Rapport and instructor commitment							
3. Instructor interested in teaching	11	0	0	9	27	64	0
6. Instructor interested in helping students	11	0	0	0	55	45	0
8. Created learning atmosphere	11	0	0	18	55	27	0
Students' sense of their own learning							
2. Intellectually stimulating	11	0	0	18	55	27	0
4. Encouraged independent thinking	11	0	0	0	55	45	0
7. Learned greatly from instructor	11	0	0	27	55	18	0
10. Overall rating	11	0	0	0	55	45	0

Your ratings are summarized below. When sufficient data exist, summaries are also provided for up to three reference groups. Your "comparison group" is based on the size of your class and the predominant reason students indicate they enrolled. Comparison group data are reported at both the college and university levels. Over the prior 12 months, 1547 instructors and 3053 course sections were in your Comparison Group by College, and 2746 instructors and 5526 course sections were in your Comparison Group by University. Across all the courses using the SEI instrument since 1994, 27.41% of them share the characteristics listed below. The Course-Offering Unit listing is not based on size or electivity; it is a summary of the SEI data across the prior 12 months in your department or school.

Your comparison groups have the following qualities:
Class size: 5 to 20
Predominant reason given for enrolling in this course was that it was required in the student's major/minor or it fulfills a General Education requirement.

	This Instructor		**Comparison Group by College**		**Comparison Group by University**		**Course-Offering Unit**	
	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev
1. Instructor well organized	4.4	0.7	4.3	0.7	4.3	0.7	4.3	0.5
2. Intellectually stimulating	4.1	0.7	4.3	0.6	4.3	0.7	4.3	0.5
3. Instructor interested in teaching	4.6	0.7	4.5	0.6	4.5	0.7	4.6	0.4
4. Encouraged independent thinking	4.5	0.5	4.5	0.6	4.5	0.7	4.6	0.4
5. Instructor well prepared	4.5	0.5	4.4	0.7	4.4	0.7	4.5	0.5
6. Instructor interested in helping students	4.5	0.5	4.5	0.6	4.5	0.7	4.6	0.4
7. Learned greatly from instructor	3.9	0.7	4.3	0.8	4.3	0.8	4.2	0.6
8. Created learning atmosphere	4.1	0.7	4.4	0.7	4.3	0.8	4.4	0.5
9. Communicated subject matter clearly	4.3	0.8	4.3	0.8	4.3	0.8	4.3	0.6
10. Overall rating	4.5	0.5	4.4	0.7	4.4	0.7	4.5	0.5

Comparison Group by University Distribution of Mean Scores on Overall Rating (Item 10)

Group mean on Overall Rating =   4.4

Instructor mean on Overall Rating =   4.5

Mean of Item 10

THE OHIO STATE UNIVERSITY

Erin Bahl

Course: ENGLISH 2269
Campus: COL   College: ASC

Student Evaluation of Instruction Report

Spring 2015
Class Number: **18506**

Response rate: 58.8 % of 17 enrolled   Were student ratings for this report collected on the web? Yes   **Date of Report:**   10/09/2017

Response scale is Likert-type with "5" being high and "1" being low

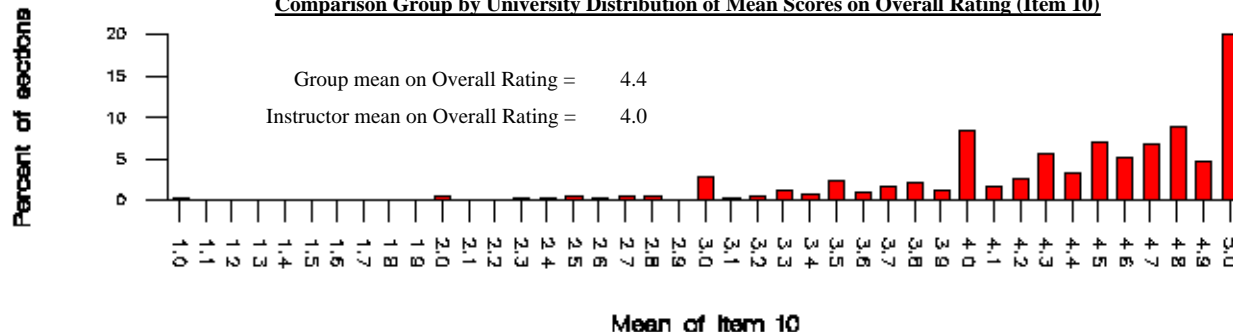|	**N**	**1**	**2**	**3**	**4**	**5**	**N/A**
Instructor's preparedness, organization of material, and clarity of presentation							
1. Well organized	10	0 %	10 %	40 %	30 %	20 %	0 %
5. Instructor well prepared	10	0	0	0	40	60	0
9. Communicated subject matter clearly	10	10	10	20	20	40	0
Rapport and instructor commitment							
3. Instructor interested in teaching	10	0	0	0	30	60	10
6. Instructor interested in helping students	10	10	0	0	20	70	0
8. Created learning atmosphere	10	0	10	20	20	50	0
Students' sense of their own learning							
2. Intellectually stimulating	10	10	20	0	20	50	0
4. Encouraged independent thinking	10	0	0	0	20	70	10
7. Learned greatly from instructor	10	20	10	10	30	30	0
10. Overall rating	10	0	20	0	40	40	0

Your ratings are summarized below. When sufficient data exist, summaries are also provided for up to three reference groups.
Your "comparison group" is based on the size of your class and the predominant reason students indicate they enrolled.
Comparison group data are reported at both the college and university levels. Over the prior 12 months,
1649 instructors and 3116 course sections were in your Comparison Group by College, and 2909 instructors and 5634 course
sections were in your Comparison Group by University. Across all the courses using the SEI instrument since 1994, 27.41% of
them share the characteristics listed below. The Course-Offering Unit listing is not based on size or electivity; it is a summary
of the SEI data across the prior 12 months in your department or school.

Your comparison groups have the following qualities:
   Class size: 5 to 20
   Predominant reason given for enrolling in this course was that it was required in the student's major/minor or it fulfills a General Education requirement.

	This Instructor		**Comparison Group by College**		**Comparison Group by University**		**Course-Offering Unit**	
	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev
1. Instructor well organized	3.6	1.0	4.3	0.7	4.3	0.7	4.3	0.5
2. Intellectually stimulating	3.8	1.6	4.3	0.7	4.3	0.7	4.2	0.5
3. Instructor interested in teaching	4.7	0.5	4.5	0.7	4.5	0.7	4.6	0.4
4. Encouraged independent thinking	4.8	0.4	4.4	0.7	4.4	0.7	4.5	0.4
5. Instructor well prepared	4.6	0.5	4.4	0.8	4.4	0.8	4.4	0.5
6. Instructor interested in helping students	4.4	1.3	4.5	0.7	4.5	0.7	4.6	0.4
7. Learned greatly from instructor	3.4	1.6	4.2	0.8	4.2	0.8	4.2	0.6
8. Created learning atmosphere	4.1	1.1	4.3	0.8	4.3	0.8	4.4	0.5
9. Communicated subject matter clearly	3.7	1.4	4.2	0.8	4.2	0.8	4.3	0.5
10. Overall rating	4.0	1.2	4.4	0.7	4.4	0.7	4.5	0.5

Comparison Group by University Distribution of Mean Scores on Overall Rating (Item 10)

Group mean on Overall Rating =   4.4

Instructor mean on Overall Rating =   4.0

Mean of Item 10

THE OHIO STATE UNIVERSITY

Erin Bahl

Course: **ENGLISH 1110.01**
Campus: **COL**   College: **ASC**

Student Evaluation of Instruction Report

Summer 2015
Class Number: **22403**

Response rate: 78.6 % of 14 enrolled   **Were student ratings for this report collected on the web?** Yes   **Date of Report:**   10/09/2017

Response scale is Likert-type with "5" being high and "1" being low

	N	**1**	**2**	**3**	**4**	**5**	**N/A**
Instructor's preparedness, organization of material, and clarity of presentation							
1. Well organized	11	0 %	0 %	0 %	18 %	82 %	0 %
5. Instructor well prepared	11	0	0	0	0	100	0
9. Communicated subject matter clearly	11	0	0	0	36	64	0
Rapport and instructor commitment							
3. Instructor interested in teaching	11	0	0	0	9	91	0
6. Instructor interested in helping students	11	0	0	0	9	91	0
8. Created learning atmosphere	11	0	0	9	9	82	0
Students' sense of their own learning							
2. Intellectually stimulating	11	9	0	0	27	64	0
4. Encouraged independent thinking	11	0	0	0	0	100	0
7. Learned greatly from instructor	11	0	0	9	9	82	0
10. Overall rating	11	0	0	0	18	82	0

Your ratings are summarized below. When sufficient data exist, summaries are also provided for up to three reference groups. Your "comparison group" is based on the size of your class and the predominant reason students indicate they enrolled. Comparison group data are reported at both the college and university levels. Over the prior 12 months, 1627 instructors and 3184 course sections were in your Comparison Group by College, and 2884 instructors and 5835 course sections were in your Comparison Group by University. Across all the courses using the SEI instrument since 1994, 27.41% of them share the characteristics listed below. The Course-Offering Unit listing is not based on size or electivity; it is a summary of the SEI data across the prior 12 months in your department or school.
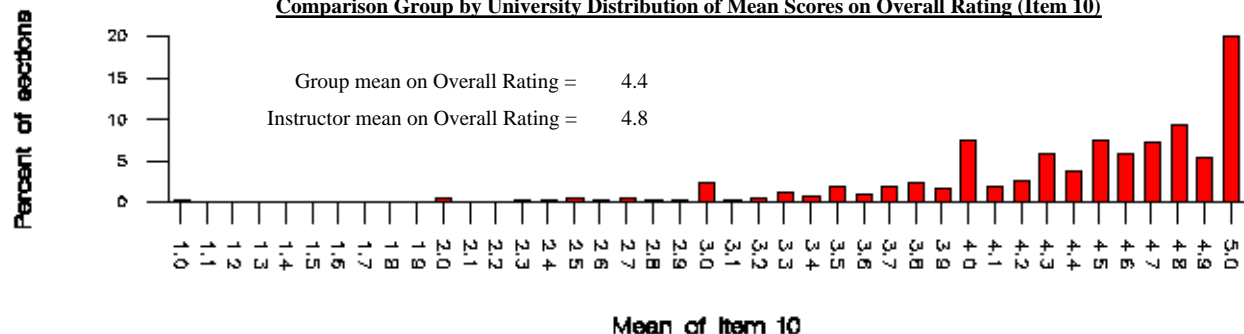
Your comparison groups have the following qualities:
Class size: 5 to 20
Predominant reason given for enrolling in this course was that it was required in the student's major/minor or it fulfills a General Education requirement.

	This Instructor		**Comparison Group by College**		**Comparison Group by University**		**Course-Offering Unit**	
	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev
1. Instructor well organized	4.8	0.4	4.3	0.7	4.3	0.7	4.3	0.5
2. Intellectually stimulating	4.4	1.2	4.3	0.7	4.3	0.7	4.2	0.5
3. Instructor interested in teaching	4.9	0.3	4.5	0.7	4.5	0.7	4.6	0.4
4. Encouraged independent thinking	5.0	0.0	4.4	0.7	4.4	0.7	4.5	0.4
5. Instructor well prepared	5.0	0.0	4.4	0.7	4.4	0.8	4.4	0.5
6. Instructor interested in helping students	4.9	0.3	4.5	0.7	4.5	0.7	4.5	0.4
7. Learned greatly from instructor	4.7	0.7	4.2	0.8	4.2	0.8	4.2	0.5
8. Created learning atmosphere	4.7	0.7	4.3	0.7	4.3	0.8	4.4	0.5
9. Communicated subject matter clearly	4.6	0.5	4.2	0.8	4.2	0.8	4.3	0.5
10. Overall rating	4.8	0.4	4.4	0.7	4.4	0.7	4.5	0.5

Comparison Group by University Distribution of Mean Scores on Overall Rating (Item 10)

Group mean on Overall Rating =   4.4
Instructor mean on Overall Rating =   4.8

Mean of Item 10

THE OHIO STATE UNIVERSITY

Erin Bahl

Course: **ENGLISH 1110.01**
Campus: **COL**   College: **ASC**

Student Evaluation of Instruction Report

Summer 2016
Class Number: **19536**

Response rate: 62.5 % of 16 enrolled   **Were student ratings for this report collected on the web?** Yes   **Date of Report:**   10/09/2017

Response scale is Likert-type with "5" being high and "1" being low

	N	**1**	**2**	**3**	**4**	**5**	**N/A**
Instructor's preparedness, organization of material, and clarity of presentation							
1. Well organized	10	0 %	0 %	0 %	40 %	60 %	0 %
5. Instructor well prepared	10	0	0	0	40	60	0
9. Communicated subject matter clearly	10	0	0	10	50	40	0
Rapport and instructor commitment							
3. Instructor interested in teaching	10	0	0	10	40	50	0
6. Instructor interested in helping students	10	0	0	0	50	50	0
8. Created learning atmosphere	10	0	0	10	40	50	0
Students' sense of their own learning							
2. Intellectually stimulating	10	0	0	10	50	40	0
4. Encouraged independent thinking	10	0	0	0	60	40	0
7. Learned greatly from instructor	10	0	0	20	40	40	0
10. Overall rating	10	0	0	0	40	60	0

Your ratings are summarized below. When sufficient data exist, summaries are also provided for up to three reference groups. Your "comparison group" is based on the size of your class and the predominant reason students indicate they enrolled. Comparison group data are reported at both the college and university levels. Over the prior 12 months, 1573 instructors and 3275 course sections were in your Comparison Group by College, and 2794 instructors and 5874 course sections were in your Comparison Group by University. Across all the courses using the SEI instrument since 1994, 27.41% of them share the characteristics listed below. The Course-Offering Unit listing is not based on size or electivity; it is a summary of the SEI data across the prior 12 months in your department or school.

Your comparison groups have the following qualities:
    Class size: 5 to 20
    Predominant reason given for enrolling in this course was that it was required in the student's major/minor or it fulfills a General Education requirement.

	This Instructor		**Comparison Group by College**		**Comparison Group by University**		**Course-Offering Unit**	
	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev	Mean	Std.Dev
1. Instructor well organized	4.6	0.5	4.2	0.7	4.3	0.7	4.3	0.5
2. Intellectually stimulating	4.3	0.7	4.3	0.6	4.3	0.7	4.2	0.5
3. Instructor interested in teaching	4.4	0.7	4.5	0.7	4.5	0.7	4.6	0.4
4. Encouraged independent thinking	4.4	0.5	4.4	0.7	4.4	0.7	4.5	0.4
5. Instructor well prepared	4.6	0.5	4.3	0.7	4.3	0.8	4.4	0.5
6. Instructor interested in helping students	4.5	0.5	4.5	0.7	4.5	0.7	4.5	0.4
7. Learned greatly from instructor	4.2	0.8	4.2	0.8	4.3	0.8	4.2	0.5
8. Created learning atmosphere	4.4	0.7	4.3	0.7	4.3	0.7	4.4	0.4
9. Communicated subject matter clearly	4.3	0.7	4.2	0.8	4.3	0.8	4.3	0.5
10. Overall rating	4.6	0.5	4.4	0.6	4.4	0.7	4.4	0.5

Comparison Group by University Distribution of Mean Scores on Overall Rating (Item 10)

Group mean on Overall Rating =   4.4
Instructor mean on Overall Rating =   4.6

Mean of Item 10
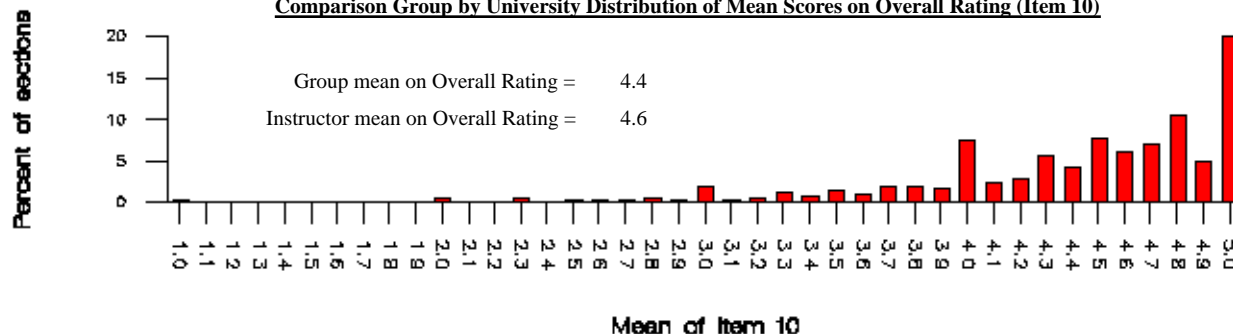
ENG 2269:
Digital Media Composing

Course Information

Class meets: TR 12:45-2:05
Class Location: 308 Denney Hall
Office hours: 1:30-4:30 pm on Wednesdays, or by request
Office location: 449 Denney Hall
Instructor: Erin Bahl
Contact: bahl.24@osu.edu

Course Description

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

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

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

Goals and Objectives

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

Required Materials

Writer/Designer: A Guide to Making Multimodal Projects
        Arola, Sheppard, and Ball, Bedford/St. Martin's 2014
***other readings to be provided on Carmen and in class

GEC Requirements

English 2269 fulfills the following GEC categories:

Visual and Performing Arts

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

Expected Learning Outcomes:

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

Course Assignments

Literacy narrative	10%

-alphabetic (1-3 pages)
-multimodal

Artifacts	30%

-audio
-image
-video

Research Portfolio	40%

-research proposal (1 page)
-live presentation
-web presentation
-creator's statement/reflection (3-5 pages)

Participation	20%

-attendance, work with peers, and conference

Grading Scale

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

Course Policies

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

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

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

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

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

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

Community Statement

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

Resources

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

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

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

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

COURSE SCHEDULE

Getting Started—Research Project

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

Tuesday (1/13):   syllabus—main goals of class—get to know each other

                  -list of technologies

                         -what can be used for certain applications

                         -what do we know (who knows what)

                         -what do we want to learn?

                  developing research projects/themes—modalities

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

Thursday (1/15):   "Chapter 1: What Are Multimodal Projects?" (provided)

                    multimodality and digital media

                literacy narratives/DALN

                -how would you multimediate your literacy narrative?

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

Capturing Artifacts

      Week 2: Collecting Resources

Tuesday (1/20):   "Chapter 2: Analyzing Multimodal Projects"

                collecting audio clips/video

                    -upload to dropbox

Thursday (1/22):   *Understanding Comics/Reading Images* (excerpts) **[skim]**

                collecting images

                    -upload to dropbox

                    -list of technologies

      ***be thinking about research topic

      Week 3: Diversity and Ethics

Tuesday (1/27):   "Chapter 3: Choosing a Genre and Pitching Your Project"

                captioning for screen readers and subtitles

                    -universal design

                    -"Bad Lip Reading" video

      -discuss research projects—best practices/proposals

Thursday (1/29):   ethics: fair use/copyright/human research/IRB

                    -bring in example video

      -Selfe/Kurlinkus: "What Might We Be Missing and Why?"

                    -representation

      -discuss research projects—resources

***artifacts should be fair use/Creative Commons

due Saturday (1/31): research idea
due Saturday (1/31): remediated literacy narrative

Creating/Editing Artifacts

Week 4: Audacity
Tuesday (2/3):   "Chapter 4: Working With Multimodal Sources"
                            learn interface
Thursday (2/5):   work on artifact

Week 5: Photoshop
Tuesday (2/10):   workshop audio piece and worksheet

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

Week 6: iMovie
Tuesday (2/17):   "Chapter 5: Assembling Your Technologies and Your
                                  Team"
                            reading discussion/learn iMovie interface
Thursday (2/19):   work on artifacts

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

Digital Media and Live Performance

-Week 7: Studio time—peer review and drafting
Tuesday (2/24):   studio time
Thursday (2/26):   studio time

-Week 8: PowerPoint/Prezi/Pecha Kucha/Haiku Deck
Tuesday (3/3):   learn/review interfaces
                            [1927; Staatsoper Hannover] work on artifact
Thursday (3/5)   guest speaker

Digital Media and Web Performance

-Week 9: Wordpress
Tuesday (3/10):   ***template: homepage, page for each artifact + reflection
Thursday (3/12):   studio time

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

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

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

Tuesday (3/24)
Thursday (3/26)

due at time of conference: reflection

Studio Time
    -Week 12: studio time
Tuesday (3/31)   "Chapter 7: Drafting and Revising Your Project"
Thursday (4/2)

Presentations

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

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

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

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

English 1110.01 – First-Year English Composition

Instructor Information

Name: **Erin Kathleen Bahl**

Email address: **bahl.24@osu.edu**

Office hours: **meetings in person or via Skype/Google Chat/etc. by appointment**

Course Overview

Course Description

In this first-year writing course, you will develop your capacity for undertaking academic research and analysis through an original research project and presentation of the results of your work to an audience of your peers. You will identify an area of interest within our course theme—**Religion in Everyday Life**— and you will find materials to analyze, develop analytical research questions, explore secondary texts, and make claims that are connected to the evidence you have discovered. As many researchers do at this stage in their work, you will then reframe what you have learned for a public audience. During the research process, you will also be preparing for the English 1110 Symposium by working on your own Symposium Presentation, a 5-minute presentation consisting of 15 images, each accompanied by 20 seconds of text. The creation of your Symposium Presentation will provide significant opportunities for considering the nature of your research, the relationship between visual and written text, and issues of writing craft.

Course Theme: *Religion in Everyday Life* | Religion can be a tough topic to talk about in academic contexts. However, being able to communicate critically and respectfully about religious topics is an important part of participating in public discussions. In this course we'll apply analytical thinking and writing by exploring the role of religion in everyday life using a "vernacular religions" framework.

GE Goals and Objectives

This course fulfills the Writing—Level One General Education (GE) requirement. Throughout the course, weekly overview pages will guide you

through assigned reading, writing, and activities in pursuit of these outcomes.

GOALS FOR THE GE WRITING REQUIREMENT

Students are skilled in written communication and expression, reading, critical thinking, oral expression and visual expression

LEVEL ONE (1110) EXPECTED LEARNING OUTCOMES

1. Students communicate using the conventions of academic discourse.

2. Students can read critically and analytically.

Course Materials

Textbook

Rosenwasser, David and Jill Stephen. *Writing Analytically*. 7th Ed. Stamford, CT: Cengage Learning, 2014.

> *Writing Analytically* is available at all campus bookstores. If you purchase the textbook at campus bookstores, it will be bundled with access to a rich-text ereader version called MindTap, linked from Carmen. You may find some of its value-added features helpful to your learning style, and so you should feel free to explore it, but you are also welcome to use only the print version.

> You may also purchase a static-text electronic version of *Writing Analytically* directly from Cengage; depending on the access period you choose, the price may be lower or higher than the physical text. Access this version through Cengage's online store.

Additional reading

In addition to regular portions of Writing Analytically, we will be reading a number of additional texts: thematic readings, portions of the Writers Exchange guide, and others. These will all be posted on Carmen in the appropriate weekly modules.

Required Technology

FOR HELP: Call **614-688-HELP** at any time for technical support.

Necessary Technology

Computer: current Mac or PC with high-speed internet connection. This can be your own computer or a lab computer.

Software:

- An up-to-date web browser; ODEE recommends Firefox web browser for the best Carmen experience, but most browsers will be fine, including Google Chrome, Apple Safari, and Microsoft Internet Explorer

- Microsoft Office, or a free alternative that can handle MS Office files, such as LibreOffice

- Adobe Reader, or an alternative PDF reader

File storage: You need a place to store your own files and those of your classmates. If you are using your own computer, you can save them there, but if you are using a shared computer in a lab or library, you'll need to save files to a flash drive or a cloud storage location like BuckeyeBox.

Optional Technology

These items are not required to complete this course, but may be required for certain optional assignment formats and other activities.

Webcam: built-in or external webcam, fully installed

Microphone: built-in laptop or tablet mic or external microphone, for recording presentation audio

Digital camera: at least 5 megapixel or current smartphone camera, with the ability to upload photos to the Internet

Baseline technical skills

Basic computer and web-browsing skills

Navigating Carmen

- o [Carmen help](#) from the Office of Distance Education and eLearning
- o [Carmen system check](#)

Technology skills for this course

Depending on the format you choose for your Symposium project, you may or may not use all of these skills.

Contributing to discussion boards

Recording a slide presentation with audio narration

Basic photo editing

Combining text and image in a variety of webapps

Grading, Participation, and Academic Integrity

Grade breakdown

Your final grade in this course will be determined by a weighted average of these components. Detailed prompts will be provided for each assignment.

Assignment	% of final grade
Analytical Research Project: Analysis of Primary and Secondary Sources Skills: Identification of appropriate primary sources for analysis, accessing university library databases, application of analytical frameworks and rhetorical methods, analysis of primary and secondary sources, synthesis of multiple critical viewpoints into new interpretations, thesis development, composing process, style and grammar	40%
Symposium Presentation Images and Text Skills: Making appropriate rhetorical decisions to reframe the results of academic research for a new audience, understanding genre expectations, attribution and citation of digital and visual sources	30%
Process Posts Skills: Preparatory writing and image collection, reflection on your own writing process	10%

Written Participation Skills: Active participation on discussion boards, helpful feedback on WEx, responding to presentations thoughtfully, productive collaboration, respect for classmates	20%

Late assignments

Student work should be turned in at the time indicated on the syllabus and in the format designated by the instructor. Late submission of an assignment will result in the deduction of **one full letter grade** for each day past the due date (for example, B+ to C+).

Technical difficulties are not, generally speaking, a valid excuse for late work, nor is a pre-planned conflicting activity (travel, work, etc.). If a true emergency causes you to miss a due date, please contact me as soon as possible.

Grading scale

The First-Year Writing Program uses a four-point scale in line with the registrar's interpretation of letter grades on transcripts. Each assignment will assigned a letter grade, which will be interpreted as follows when determining a final grade.

Assignment Weights

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	E
Weight	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.0

Final Grade Ranges

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	E
Range	4.00 – 3.85	3.84 – 3.50	3.49 – 3.15	3.14 – 2.85	2.84 – 2.50	2.49 – 2.15	2.14 – 1.85	1.84 – 1.50	1.49 – 1.15	1.14 – 1.00	0.99 – 0.00

To see your current grade at any time during the course, click **Grades** in the navigation bar.

Instructor response time

I am providing the following list to give you an idea of my intended availability throughout the course.

(Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

GRADING AND FEEDBACK

For large weekly assignments, you can generally expect feedback within one week.

EMAIL

I will reply to emails within 24 hours.

DISCUSSION BOARD

I will check and reply to messages in the discussion boards several times a week (if you have an urgent question, email is a better way to get in touch).

Participation and Communication

Participation requirements

Because this is an online-only course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in**: At least three times a week

    In general, our schedule is set up so that there's something you should be doing on the Carmen site about three times a week (on Tuesdays, Thursdays, and Sundays). These moments can be anything from a major assignment due date to a reading that we'll be going over on the discussion board — you can see what's happening in any particular week in the weekly breakdown in the Content area. During certain weeks, for example week 4, an activity (in that case the sample WEx module) may stretch across multiple days. Although this is an online-only class, we will still be observing the university's holiday schedule, so (for example) there's nothing due on Memorial Day, May 29th.

- **Participating in discussion forums**: At least two posts per week (one original post and one response to a classmate's post).

  Whereas in an in-person class we would discuss concepts and readings with each other in real time, in this online class we'll be doing this work in the discussion boards. Just as with discussion aloud, some people write more than others, and that's fine. But everyone must participate, and this participation will count for a large proportion of your participation grade.

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful. See the OSU Online guidelines for online discussions for more information.

- **Writing style**: While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Informality (including an occasional emoticon) is fine for non-academic topics.

- **Tone and civility**: Let's maintain a supportive learning community where everyone feels safe--and where people can disagree amicably. Remember that sarcasm doesn't always come across online.

- **Citing your sources**: When we have academic discussions, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.)

- **Backing up your work**: Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

Academic Integrity

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. In this course, as in all courses at the university, students must act according to the University's Code of Student Conduct [PDF], which includes avoiding acts of

academic misconduct.

Faculty Rule 3335-5-487 states, "It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term 'academic misconduct' includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee."

In this course students will work collaboratively, through WEx and through discussion board conversations, to improve each other's writing, but assignments and drafts should be each student's independent work. Students should not use others' words and claim them as their own ('plagiarism'); nor should they submit (without the permission of their instructor) work for one course that has also been submitted in fulfillment of the requirements of another course.

Resources for OSU students

FYWP Director

Edgar Singleton is the Director of First-Year Writing at Ohio State. You can reach him at singleton.1@osu.edu.

Writing Programs Ombudsman

The Ombudsman of the Writing Programs, Debra Lowry, mediates conflicts between instructors and students in writing programs courses. She can be reached by email and in person.

Email: lowry.40@osu.edu

Office hours in Denney 441: Mondays 1-3pm, Thursdays 9-11am, and by appointment.

All conversations with the Ombudsman are confidential.

The Writing Center

The OSU Writing Center is available to provide free, professional writing tutoring

and consultation, both online and in person. For information on their schedule and locations (including online sessions), visit their website: cstw.osu.edu/writing-center

Counseling and Consultation Services

College can be stressful, and Ohio State is committed to supporting students. Whether you're having difficulty keeping up with classes, if you're trying to cope with new pressures, or if you just feel like you need to talk something out, Counseling and Consultation Services can help; they provide a wide range of resources for undergraduate students. For more information, see their website at ccs.osu.edu. If you're in need of immediate assistance M-F 9a-4p, call 614- 292-5766 and ask to speak to an urgent counselor. Outside these times, call Net Care Access at 614-276-2273 or go to the nearest emergency department.

Student Advocacy Center

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

The Office of Student Life Disability Services

The Office of Student Life Disability Services (SLDS) provides services to any student who feels s/he may need an accommodation based on the impact of a disability. Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs.

In addition to contacting the instructor, please contact Disability Services in person or via any of the following contact methods to register for services and/or to coordinate any accommodations you might need in your courses at The Ohio State University. SLDS is located in 150 Pomerene Hall, 1760 Neil Avenue; Tel.: 614-292-3307; VRS: 614-429-1334; Email: slds@osu.edu; Web: slds.osu.edu

All discussions with your instructor and with SLDS are confidential.

Accessibility of Course Technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

Carmen is OSU's branded installation of the software package Desire2Learn. D2L provides information on their accessibility standards at their website.

Week	Day	Topics	Reading due	Writing due	WEx Activities
1	Thursday, May 12	Introduction to English 1110 First-Day Writing Considering the Writing Process Technology Overview			
2	Sunday, May 15	Preview ARP What is analysis? How to succeeed in an online class	"The Analytical Frame of Mind" (*WA* pp. 1-10) Video on "How to Succeed in an Online Class" on Carmen	First-Day Writing due in Carmen dropbox	
	Tuesday, May 17	Counterproductive habits of mind Exploring the course theme	"Counterproductive Habits of Mind" (*WA* pp. 10-16) Thematic Readings (Primiano, Plate) on Carmen		
	Thursday, May 19	Finding primary sources for the ARP /Notice and Focus Introduction to the Symposium	Sample Symposium Presentation on Carmen		
3	Sunday, May 22	Modeling analysis of primary sources The five analytical moves The Method	"The Five Analytical Moves" (*WA* pp. 16-36)		
	Tuesday, May 24	Rhetorical analysis Using the five analytical moves on complex sources	"On Rhetoric in English 1110" on Carmen	Process Post 1 due in Carmen dropbox	
	Thursday, May 26	Rhetorical analysis, continued Modeling analysis of primary sources; intro to Learning WEx	WEx Manual, Pt. 1		"Learning WEx" submission window opens at 5PM

Week	Day	Topics	Reading due	Writing due	WEx Activities
4	*Sunday, May 29*	*No Assignments -- Memorial Day Weekend*			
	Tuesday, May 31	Learning Wex, continued	WEx Manual, Pt. 1		5PM: Submission window closes, review window opens
	Thursday, June 2	Learning WEx, continued			5PM: Review window closes, reflection window opens
5	Sunday, June 5	Learning WEx, continued	WEx Manual, Pt. 2		5PM: Reflection window closes
	Tuesday, June 7	Sourcing and citing Symposium Presentation images	"Sourcing and Citing Images for the Symposium Presentation" on Carmen	Process Post 2 due in Carmen dropbox	
	Thursday, June 9	Introducing the Secondary Source Integration and the Annotated Bibliography Getting Started with Research Finding your way in the library			"PSA" submission window opens at 5PM
6	Sunday, June 12	WEx: PSA		Primary Source Analysis due on Carmen	5PM: Submission window closes, review window opens
	Tuesday, June 14	WEx: PSA		Process Post 3 due in Carmen dropbox	5PM: Review window closes, reflection window opens
	Thursday, June 16	WEx: PSA			5PM: Reflection window closes

Week	Day	Topics	Reading due	Writing due	WEx Activities
7	Sunday, June 19	Reading analytically Understanding MLA citation style Writing about readings	"Reading Analytically" (WA pp. 39-69) "MLA Style" (*WA* p. 227)		
	Tuesday, June 21	Evaluating and working with secondary sources Using sources analytically	Model secondary sources on Carmen "Integrating Quotations" (*WA* pp. 196-198) "Using Sources Analytically" (WA pp. 181-195)		
	Thursday, June 23	Evidence vs. claims 10 on 1 Interpretation	"Reasoning from Evidence to Claims (*WA* pp. 89-117) "Context and Interpretation" (WA pp. 119-131)	Annotated Bibliography due in Carmen dropbox	
8	Sunday, June 26	Weak Thesis Statements Thematic Exploration	"Finding and Evolving a Thesis" (*WA* pp. 147-149) Thematic Readings TBD on Carmen	Process Post 4 due in Carmen dropbox	
	Tuesday, June 28	Moving toward your final ARP	"From Paragraphs to Papers" (WA pp. 229-235; 251-261)		"SSI" submission window opens at 5PM
	Thursday, June 30	WEx: SSI		Secondary Source Integration due in Carmen dropbox	5PM: Submission window closes, review window opens

Week	Day	Topics	Reading due	Writing due	WEx Activities
9	Sunday, July 3	WEx: SSI			5PM: Review window closes, reflection window opens
	Tuesday, July 5	WEx: SSI			5PM: Reflection window closes
	Thursday, July 7	Introductions and conclusions	Introductions & Conclusions (WA pp. 236-251)		
10	Sunday, July 10	Revising for Style Writing Craft	"Nine Basic Writing Errors (BWEs) and How to Fix Them" (*WA* pp. 305-327)		"ARP Draft" submission window opens at 5PM
	Tuesday, July 12	Creating your Symposium Presentation Writing Symposium Presentation Scripts		Analytical Research Paper Draft due in Carmen dropbox	5PM: Submission window closes, review window opens
	Thursday, July 14	WEx: ARP		Process Post 5 due in Carmen dropbox	
11	Sunday, July 17	WEx: ARP			5PM: Review window closes, reflection window opens
	Tuesday, July 19	WEx: ARP			5PM: Reflection window closes
	Thursday, July 21	Preparing for the English 1110 Symposium		Symposium Presentation link posted in discussion board	

Week	Day	Topics	Reading due	Writing due	WEx Activities
12	Sunday, July 24	The English 1110 Symposium			
	Tuesday, July 26	The English 1110 Symposium			
	Thursday, July 28	Finalizing your Analytical Research Paper Evaluations Reflecting on the semester		Process Post 6 due in Carmen dropbox	
Exams	Tuesday, August 2			ARP Final Draft due in Carmen dropbox	

Technical Writing (English 3305) | Fall 2017

Instructor: Erin Kathleen Bahl
Time: T/TH 9:35-10:55
Room: 308 Denney Hall
Office: DMP (324 Denney Hall)
Office Hours: T/TH 1:00-4:00 and by appointment
Phone: 614-292-6065 (Department of English Main Office)
Email: bahl.24@osu.edu

Course Description

This course is designed to improve the communication skills and career prospects of three groups: (1) science and engineering majors preparing for technology-focused careers, (2) humanities majors interested in exploring career options in technical communication, and (3) students of any major who want to enhance their marketability by learning about workplace writing.

The projects for English 3305 are not like the projects of most university courses. You will produce documents for real clients and real situations. As your professor, I will evaluate your work, but any evaluation will be based on how well your documents meet the needs of your internal and external clients. Your internal clients include me (your "manager") and your classmates (your "coworkers").

What is technical communication?

Technical communication is the transmission of complex information from one party to another. Technical communicators create documents that explain ideas and present arguments for both specialist and non-specialist readers.

Technical communication encompasses a variety of written genres including memos, letters, manuals, proposals, policies, procedures, documentation, and work logs. Technical communication also includes spoken forms of communication: speeches, briefings, consultations, knowledge-transfer sessions, etc.

The scope of technical communication as a field continues to widen as technology changes the way we communicate. Email, online help systems, websites, documentation databases, object-oriented documentation, and other technology-driven genres have provided and continue to provide resources and challenges for technical communicators.

What do you need to know?

You **do not** need an extensive background in science, technology, or writing to do well in this course. You **do** need to be willing to read and think and write about technical information. Working individually, in small groups, and as a class, you will produce documents that demonstrate your credentials (such as résumés) and documents that demonstrate your technical and rhetorical proficiencies (such as reports and instructions). Throughout the semester, you will produce a variety of other documents, including training materials and usability testing plans.

What do you need to have?

- A storage device (e.g. flash drive and/or portable hard drive)
- Alred, Gerald, Charles Brusaw and Walter Oliu. Handbook of Technical Writing. 11th ed. Bedford/St. Martin's, 2015.

How do I calculate your final grade?

Individual Grades

Information Design Exercises (2 @ 5% each)	10%
Fact Sheet	10%
Application Package (Cover Letter + Resume)	10%
Progress Reports (2 @ 5% each)	10%
Professionalism, Participation, and In-Class Assignments	15%

Group Grades

Methods Presentation	10%
Wayfinding Instructions	10%
Wayfinding Signage Redesign	10%
Wayfinding Report	15%

Grades are assigned according to the following scale:

Grade:	E	D	D+	C-	C	C+	B-	B	B+	A-	A
Starting %	0	60	67	70	73	77	80	83	87	90	93

How are the major projects assessed?

Assignments are generally graded according to five criteria:
(1) meeting the technical requirements;
(2) rhetorical sensibility (understanding of audience, purpose, and constraints);
(3) document organization and design;
(4) clarity in thought and style; and
(5) appropriate use of grammar, mechanics, and other discourse conventions.

How will you succeed in this course?

Attend class regularly
- Because several major assignments are collaborative, class attendance is crucial not only to your success in this course, but also to that of your classmates.
- Absences due to sanctioned religious holidays, documented college functions, documented illness, or emergency will be excused. I ask that you email me as soon as possible to provide an explanation for your absence.
- You will be allowed up to three unexcused absences over the course of the semester. Each unexcused absence after three will result in a lowering of your final grade by 1/3 of a letter grade. If you miss more than nine classes, you will most likely fail the course, unless you have made responsible arrangements to address the problem.

Attend class on time
- You are expected to arrive to class on time. I often give directions and important updates during the first several minutes of class, so it is important that you come to class on time and prepared to begin the day's work.
- Repeated lateness will be treated as absences. Every two unexplained late arrivals (or early departures) will convert to 1 unexcused absence.

Turn work in on time
- Assignments are due by the day/time indicated on the assignment sheet.
- If you need an extension on an assignment, you must contact me prior to the deadline. To ask for an extension, please come talk to me or send me an email detailing the reason for the extension and when you expect to complete the assignment. I will work with you to agree on a reasonable deadline.
- Assignments turned in late without prior permission (or documentation that would excuse an absence) will be marked down by one full letter grade for each day they are late.

Participate actively and professionally
- You are expected to come to class prepared. Consult the course schedule and daily modules on Carmen for class readings and assignments.
- You are expected to participate in all group and individual activities by contributing to conversation, listening actively, and completing in-class assignments.
- You are expected to use technology (lab computers, phones, etc.) professionally. While I have no problem with the use of personal devices in class, I expect you to stay on-task (doing course-related work) during class time.
- You are expected to treat your fellow classmates with respect.
- You are expected to participate actively and professionally in all group assignments. This includes maintaining strong communication with your group outside of class.

Turn in work that is your own
- Plagiarism is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct and failure for the course. Please remember that at no point during the writing process should the work of others be presented as your own. Be in the habit of crediting your sources.

What additional resources are available?

The Writing Center – cstw.osu.edu/writing-center
- The Writing Center offers free consultations and writing groups to all members of the Ohio State community. They offer help with any type of writing at any stage of the writing process.
- The center offers online and face-to-face appointments in Smith Lab as well as short walk-in sessions in Thompson Library.

Student Advocacy Center (SAC) – advocacy.osu.edu
- The SAC helps students navigate Ohio State's structure and resolve issues they encounter at the university. They aim to empower students to overcome obstacles to their growth both inside and outside the classroom.
- Contact the SAC by email (advocacy@osu.edu) or phone (614-292-1111).
- The SAC is located in 001 Drackett Tower.

Office of Student Life Disability Services (SLDS) – slds.osu.edu
- The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options.
- To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.
- Contact SLDS via email (slds@osu.edu), by phone (614-292-3307), or in person (098 Baker Hall, 113 W. 12th Avenue)

Counseling and Consultation Services (CCS) – ccs.osu.edu
- CCS provides comprehensive individual and group mental health services to currently enrolled undergraduate, graduate, and professional students. They also work with spouses/partners of students who are covered by the Comprehensive Student Health Insurance.
- Contact CCS by phone (614-292-5766) or in person at the Younkin Success Center (4th floor).

Tentative Schedule for English 3305

This table provides a tentative overview of the topics and major deadlines for English 3305: Technical Writing. Always check Carmen for daily reading assignments. If aspects of this schedule ever conflict with other information on Carmen, the other information on Carmen should be followed first.

Week	Tuesday	Thursday
1 August 22/24	Introduction to the class "Five Steps to Successful Writing" Rhetorical situations • "Rhetoric and Experience Architecture"	Plain Language – Part 1 Read: • Federal Plain Language Guidelines parts I and II (Carmen) • "Plain language" HTW pp. 399-401 • Dam Safety Plastics example ***Due by 8/25: Team Participation Survey***
2 August 29/31	Plain Language – Part 2 Read: • "Voice" HTW pp. 572-575 • "Nominalizations" HTW p. 361 • Federal Plain Language Guidelines, parts III a (sections 1 & 2) and III b (all sections)	Plain Language – Part 3 Read: • "Conciseness" HTW pp. 91-94 • Federal Plain Language Guidelines, part III a (section 3) ***Due by 9/1: Formatting Exercise (IDE #1)***
3 September 5/7	Instructions and Procedures Read: • "Instructions and Documentation" from *Technical Communication Today* (Carmen) • Review Fact Sheet Assignment	Instructions and Procedures Read: • "Politics of the Interface" (Carmen) • ODNR Fact Sheet ***Due by 9/8: Plain Language Exercises (IDE #2)***
4 September	Résumés and Cover Letters	Résumés and Cover Letters

Week	Tuesday	Thursday
12/14	Read: • "Application cover letters" Handbook of Technical Writing (HTW) pp. 36-41 • "Letters" HTW pp. 316-321 • "Résumés" HTW pp. 484-503 • Résumé and Cover Letter Assignment Sheet	*Due by 9/15: ODNR Fact Sheet*
5 September 19/21	Résumés and Cover Letters	Résumés and Cover Letters *Due by 9/22: Application Package*
6 September 26/28	Introduce Wayfinding Assignment UX vs. Usability Research Methods (introduce teams + presentation topics) Read: • *The Design of Everyday Things,* Chapter 1 (Carmen) • "Usability Testing" (HTW pp. 558-60) • "LRR for Engineers" (Carmen) • [Intro to *Rhetoric and Experience Architecture*]	Slideware Read: • "Presentations" HTW pp. 408-417 • "Effective Infographics" by Geoff Hart (Carmen) • "Picture This" by Molly Bang (Carmen) *Prepare presentations for next week*
7 October 3/5	Research Methods Presentations (Survey, Observation, Field Notes)	Research Methods Presentations (Think-Aloud, Interviews)
8 October 10/12	Hands-on UX Testing Read • "GoPro as an Ethnographic Tool" (Carmen" • "Designing Situated Sound for the iPhone" (Carmen)	**Fall Break [no class]**

Week	Tuesday	Thursday
9 October 17/19	Intro to Zoom Cams Report Writing Read: • "Reports" HTW p. 469 • "Test reports" pp. 544-545	Wayfinding Practice **[Erin gone for conference—meet outside of class with team]**
10 October 24/26	Wayfinding: Fieldwork/Participation/Analyses	Wayfinding: Fieldwork/Participation/Analyses *Due by 10/27: 1-page progress report*
11 Oct/Nov 31/2	Wayfinding: Fieldwork/Participation/Analyses	Wayfinding: Fieldwork/Participation/Analyses *Due by 11/2: 1-page progress report*
12 November 7/9	Instruction Writing Studio session	Instruction Writing Studio session
13 November 14/16	Signage redesign Studio session	Signage redesign Studio session
14 November 21/23	Report Writing Studio session	**Thanksgiving [No class]**
15 November 28/30	Report Writing Studio session	Report Writing Studio session
Finals	Lightning Presentations Evaluations	*Due by 12/7:* *Wayfinding Instructions*

Week	Tuesday	Thursday
December 5/7		***Wayfinding Redesign*** ***Wayfinding Report***

ENG 2269:
Digital Media Composing

Literacy Narrative Prompt

Due Date: *Rough Alphabetic Draft: Wednesday, January 14th, 5:00 pm*
              Final Alphabetic Draft: Saturday, January 17th, 5:00 pm
              Remediated Draft: Saturday, January 24th, 5:00 pm

Objective:

> This assignment is a chance to reflect on your own history of literacy experiences (learning to read, write, speak, use computers, communicate in another language, etc.), as well as to begin critically remediating a familiar idea from alphabetic to multimodal narrative—and to be aware of how changes in modality relate to changes in meaning.

Assignment:

> *Alphabetic:* 1-3 pages double-spaced, 1" margins, size 12 font

> *Remediated:* substantial remediation of all or part of the alphabetic literacy narrative—can include words, but another modality (audio, image, video) should dominate in communicating the main ideas

> A literacy narrative is an autobiographical story about how you learned to communicate in a way that is meaningful to you; frequently this refers to learning how to read and write, but for the purposes of our class, any kind of communication is fair game. Since this is a digital media course, for example, you might reflect on your experiences with computers, social media, mobile devices, or a particular software program.

> The first part of the assignment asks you to write a short (1-3 page) account of some significant aspect of your literacy development; you can structure this account however you'd like, but it should follow a generally narrative form and involve some deeper level of reflection than a resume listing your skills.

> The second part of the assignment asks you to remediate your literacy narrative, in whole or in part, using a non-linguistic mode as your primary vehicle of communication; for example, you might adapt your literacy narrative into a comic (emphasizing the visual mode), or put together a series of songs or audio clips as a narrative soundtrack (emphasizing the aural mode). The possibilities are deliberately left open to leave you plenty of creative freedom; however, the adaptation needs to remain rooted in the main ideas of the original literacy narrative and should reflect a critical awareness of why your remediation is rhetorically effective for sharing your story.

Project Outlines
due: Saturday, February 21st at 11:59 pm

Topic:

Claim:

For each of your artifacts (audio, image, video) consider and answer these questions:

Sources and Models:
    What are some useful content-based sources for my topic/claim?
    What are some useful models for the type of artifact I want to create?

Design Elements:
    What concrete details (sounds, colors, symbols, movements, spaces etc.) do I
        associate with my topic/claim?
    What concrete details might other people associate with my topic/claim?

Rhetorical Situation:
    What do I want to say about my topic in this medium?
    What rhetorical appeals (ethos, pathos, logos) do I want to use?
    Who is my audience?
    What's the main point I want my audience to understand?

Collecting Assets:
    What resources do I have?
    What resources do I need?
    What resources can I create?
    What resources can I find online (and where?)

Drafting Workflow
    What editing program(s) do I know?
    What editing program(s) do I want to learn?
    What editing program(s) can I consistently access?
    Drafting timeline (best estimate)

Audio

Sources and Models

Design Elements

Rhetorical Situation

Collecting Assets

Drafting Workflow

Image

Sources and Models

Design Elements

Rhetorical Situation

Collecting Assets

Drafting Workflow

Video

Sources and Models

Design Elements

Rhetorical Situation

Collecting Assets

Drafting Workflow

ENG 2269:
Digital Media Composing

Creator's Statement (Final Reflection)

Due: *Friday, May 1st (11:59 pm)*
Length: *3-5 pages (800-1200 words)*

At the end of the semester, along with your final drafts you will submit a creator's statement (3-5 pages, double spaced) critically reflecting on your process, goals, and design choices in composing the research portfolio (proposal, artifacts, and presentations).

This statement should be more than a sweeping overview of your work this semester; I'm looking for critical reflection in concrete, specific detail on each of your artifacts (audio, image, video) and on your decisions in designing presentation spaces (both live and web) through which to share them.

This statement should address the following questions (in any order):
-   -How did your central argument change or develop as you adapted it for a range of media environments?
-   -Considering the work you've done in creating this portfolio, what are you most proud of and why?
-   -What challenges did you face in the composing process, and how did you work to overcome them? Which project was the most challenging to make and why?
-   -What elements of your final projects do you think are particularly effective? What elements would you have liked to develop further, given more time and/or resources?
-   -What have you learned this semester that you can use in future projects?

Wayfinding Sequence
ENG 3305 (Fall 2017)
Erin Bahl

Your Task: To (re)design documents based on data collected through user experience and usability testing in a wayfinding context in order to help your user complete this task more effectively and more enjoyably.

Your Participants: Ohio State volunteers (solicited by the technical writing program)

The Scenario:

Group 1: You've been asked to document that the library is compliant with regulations about having at least one gender-neutral bathroom. Locate the gender-neutral bathroom in the library. Then, find and take a picture of the cover of a book you might read for fun in the Leisure Reading Collection.

Group 2: You're a freshman and your professor has asked you to meet in the computer classroom in 149 Thompson Library. Later, as you walk through the library, you see interesting alphabets inscribed on the floor and elevator doors. Take a picture of one alphabet plaque and find a source that will give you some more information on these designs.

Group 3: You're a freshman and have been asked to meet with your research team to hash out a plan for your first collaborative research paper in room 150 in Thompson Library. Then, find, check out, and/or scan an image from a nonfiction book on Ohio history.

Group 4: You're a freshman and plan to attend an extra credit lecture in room 165 in Thompson Hall. Then, find, check out, and/or scan the last page of a 19th-century novel for your British Literature class.

Group 5: Your roommate is sick and could use a pick-me-up package. You decide you're going to bring them a DVD from the library. Find and check out a DVD that you can bring to them. Then, stop by the Writing Center location in Thompson and learn their operation hours without interrupting sessions.

Data Collection Instructions:

1. Write a set of instructions that will help your user complete the tasks described in your group's assigned scenario above.
2. Conduct a brief survey to assess your user's familiarity with the library.
3. Give the user your set of instructions and ask them to complete the steps.
   - Invite the user to make use of any online resources they'd like before completing the instructions, such as the library website, maps, and reference material.

     NOTE: You may not answer any questions beyond the information presented in your instructions.

4. Document the user's process as they complete the instructions. Work collaboratively in your groups to:
   - record the user's progress with a zoom camera;
   - take field notes;
   - ask them intermittently to describe their thought process aloud.

     NOTE: The recording period begins when you first give your participant instructions and ends when they exit the library. (You can pause the recording during the walk over to the library from Denney.)

5. After the documentation is complete, conduct a post-survey and/or interview asking the participant to reflect on their knowledge of how to navigate the library and their experiences during the wayfinding task.

Document Redesign Instructions:

After collecting your data:

1. Review your data as a group to identify moments of confusion or breakdown.
2. Revise your initial set of instructions.
3. Redesign a confusing example of library signage.
4. Write a report to describe your revisions in relation to the data you've collected and offer suggestions for further testing and design.

You will additionally write two brief progress reports to update me on your group activity and work during the data collection and analysis stage.

Timeline:

Data Collection and Analysis	
Oct. 24:	Wayfinding data collection at Thompson Library
[Oct. 26:	*Backup data collection day if needed]*
Oct. 27	**Submit 1-page progress report**
Oct. 26/31/Nov. 1	Studio session: data analysis
Nov. 3	**Submit 1-page progress report**

Document Redesign	
Nov. 7/9	Studio session: instruction writing
Nov. 14/16	Studio session: signage redesign
Nov. 21/28/30	Studio session: report writing
Dec. 5	Lightning presentations
Dec. 7	**Wayfinding portfolio due**
	-Revised Instructions **-Redesigned Signage** **-Report**

Wayfinding Sequence: Instructions

Criteria	Description	Possible Points
Technical Requirements	Instructions were turned in on time and include drafts from each stage of revision.	1
Rhetorical Sensibility	Instructions clearly address needs of target audience (OSU students unfamiliar with Thompson Library). Instructions function as an independent document without requiring further context or explanation. Clearly presents instructions that a reader could confidently follow to complete a task requiring library navigation.	3
Global Organization and Design	Instructions are structured effectively. Information is arranged logically, and the visual hierarchy is easy to perceive. Makes effective use of headings, typeface (both size and style). Designed to be taken in at a glance by a reader on the move in real time.	3
Clarity and Style	Instructions are clearly written in plain language style. Paragraphs and lists are focused and coherent. Language is clear, precise, and concise.	2
Grammar and Mechanics	Instructions contain no sentence-level errors and follow conventions of standard edited American English.	1

Total: ___/10

Wayfinding Sequence: Signage Redesign

Criteria	Description	Possible Points
Technical Requirements	Sign was turned in on time, along with a picture of the original sign (if a redesign) or a picture/screenshot of the sign's imagined home.	1
Rhetorical Sensibility	Sign addresses a concrete, clearly defined rhetorical need (to be addressed in the report). Sign functions effectively in its visual context without need for further explanation. The sign's location is clearly envisioned, and it fulfills a specific purpose in helping a student navigator move through the library.	3
Global Organization and Design	Sign is structured effectively based on its rhetorical purpose. Information is arranged logically and incorporates good visual design principles. All elements present on the sign serve a deliberate function and contribute to the overall information design.	3
Clarity and Style	Sign's visual and verbal elements can be read and understood clearly at a glance by someone skimming or on the move.	2
Grammar and Mechanics	Sign contains no errors and follows the visual conventions of its specified information genre.	1

Total: ___/10

Wayfinding Sequence: Report

Criteria	Description	Possible Points
Technical Requirements	Report was turned in on time and provides detailed documentation of team research and revision activities.	2
Rhetorical Sensibility	Report clearly addresses needs of target audience (library representatives looking to improve navigation experiences in Thompson Library). Report reflects and fits within genre conventions as specified for the course. All claims are supported by evidence from data collection. Makes recommendations that are practically feasible and appropriate to data collected.	4
Global Organization and Design	Report is structured effectively and fully develops all specified sections in detail. Addresses processes of data collection; instruction drafting and revision; and signage redesign in depth. Information is arranged logically. Report makes effective use of headings, spacing, line width, and typeface.	4
Clarity and Style	Report is clearly written in plain language style. Paragraphs and lists are focused and coherent. Language of the report is clear, precise, and concise. Tone is appropriate for a professional exchange between technical communication consultant and client.	3
Grammar and Mechanics	Report contains no errors and follows conventions of standard edited American English.	2

Total: ___/15

User Experience and Research Methods

9 November 2017

User Experience

- Designing a document or product with attention to the "human" side of experience
  - emotion
  - playfulness
  - needs and desires
  - accessibility
  - ease of use

- How do you engage the user as a whole person?

User Experience

- Who are the human beings using your document or product?

- What do they want/need?

- How do you represent their experiences?

User Experience

- Requires research to know your audience

- A component of this is usability testing

Rhetoric and Experience Architecture

- Involves "analyzing and constructing social experiences in a variety of networked digital environments as well as a number of physical spaces."

- Informed by "reflective, iterative processes of designing interactive environments."

  – (Potts and Salvo, *Rhetoric and Experience Architecture*, 2017, p. 3)

Design of Everyday Things

- "All artificial things are designed. Whether it is the layout of furniture in a room, the paths through a garden or forest, or the intricacies of an electronic device, some person or group of people had to decide upon the layout, operation, and mechanisms" (Norman, *Design of Everyday Things,* 2013, p. 4).

Terms for Interaction Design

- *Affordance*: what actions are possible? (what can you do with a thing?)

- *Signifier*: where should the action take place?

- *Mapping*: what is the relationship between elements in a set?

- *Feedback*: how do you know if it worked?

- *Conceptual Model*: how do you imagine it works (whether or not it's accurate)?

Autoethnography as Research Method

- Using your own experiences as data

- Advantages?

- Disadvantages?

Back to the Library!

- How is the library information environment structured?
- What do you observe?
  - signs
  - lighting
  - floors
  - seating
  - paths
  - noise
  - books
  - computers
  - art/aesthetics
  - staff members
  - special collections
  - website

Back to the Library!

- What do you experience as a person moving through the space?

- What do you observe about how other people move through the space?

- As an OSU student, what comes up as a need or desire?

- As technical communicators, how might your team address that need or desire?

Library Activity

- Find TEN things in the library you had never noticed before:
  - Signs, space, desk, resource, floor, room, artwork, exhibit, path, etc.
  - Take pictures as needed

- Pick ONE thing and reflect (300-500 words):
  - Based on technical communication principles + personal experience, how might you design a sign or some kind of information to draw attention to it?

- Turn in list of ten things + reflection to Carmen or on paper at the end of class