





This form should be used to seek SUNY’s approval and New York State Education Department’s (SED) registration of a proposed new academic program leading to an associate and/or bachelor’s degree. Approval and registration are both required before a proposed program can be promoted or advertised, or can enroll students. The campus Chief Executive or Chief Academic Officer should send a signed cover letter and this completed form (unless a different form applies<sup>1</sup>), which should include appended items that may be required for Sections 1 through 6, 9 and 10 and MPA-1 of this form, to the SUNY Provost at [program.review@suny.edu](mailto:program.review@suny.edu). The completed form and appended items should be sent as a single, continuously paginated document.<sup>2</sup> If Sections 7 and 8 of this form apply, External Evaluation Reports and a single Institutional Response should also be sent, but in a separate electronic document. Guidance on academic program planning is available [here](#).

**Table of Contents**

*NOTE: Please update this Table of Contents automatically after the form has been completed. To do this, put the cursor anywhere over the Table of Contents, right click, and, on the pop-up menus, select “Update Field” and then “Update Page Numbers Only.” The last item in the Table of Contents is the List of Appended and/or Accompanying Items, but the actual appended items should continue the pagination.*

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<sup>1</sup>Use a **different form** if the proposed new program will lead to a graduate degree or any credit-bearing certificate; be a combination of existing registered programs (i.e. for a multi-award or multi-institution program); be a breakout of a registered track or option in an existing registered program; or **lead to certification as a classroom teacher, school or district leader, or pupil personnel services professional** (e.g., school counselor).

<sup>2</sup>This email address limits attachments to 25 MB. If a file with the proposal and appended materials exceeds that limit, it should be emailed in parts.

Section 1. General Information	
a) Institutional Information	Date of Proposal: <b>4-29-16</b>
	Institution's 6-digit <a href="#">SED Code</a> : <b>261000</b>
	Institution's Name: <b>SUNY Canton</b>
	Address: <b>34 Cornell Dr., Canton NY 13617</b>
	Dept of Labor/ <a href="#">Regent's Region</a> : <b>North Country Region Six (6)</b>
b) Program Locations	List each campus where the entire program will be offered (with each institutional or branch campus 6-digit <a href="#">SED Code</a> ): SUNY Canton: 261000
	List the name and address of <a href="#">off-campus locations</a> (i.e., <a href="#">extension sites or extension centers</a> ) where courses will offered, <b>or check here [x] if not applicable</b> :
c) Proposed Program Information	Program Title: <b>Technological Communication</b>
	<a href="#">Award(s)</a> (e.g., A.A., B.S.): <b>B.S.</b>
	Number of Required Credits: Minimum [ <b>122</b> ] If tracks or options, largest minimum
	Proposed <a href="#">HEGIS Code</a> : <b>699</b>
	Proposed 6-digit <a href="#">CIP 2010 Code</a> : <b>09.0702</b>
	If the program will be accredited, list the accrediting agency and expected date of accreditation: <b>N/A</b>
	If applicable, list the SED <a href="#">professional licensure title(s)</a> to which the program leads: <b>N/A</b>
d) Campus Contact	Name and title: <b>Sean T. O'Brien, Ph.D.</b> <b>508 MacArthur Hall</b> <b>34 Cornell Drive</b> <b>Canton NY 13617</b>
	Telephone: <b>315-854-3356</b> E-mail: <a href="mailto:obriens@canton.edu">obriens@canton.edu</a>
e) Chief Executive or Chief Academic Officer Approval	<b>Signature affirms that the proposal has met all applicable campus administrative and shared governance procedures for consultation, and the institution's commitment to support the proposed program. E-signatures are acceptable.</b>
	Name and title: <b>Douglas M. Scheidt, Ph.D., Provost and Vice President for Academic Affairs</b>
	Signature and date:
	<b>If the program will be registered jointly with one or more other institutions, provide the following information for <u>each</u> institution:</b>
Partner institution's name and 6-digit <a href="#">SED Code</a> : <b>N/A</b>	
Name, title, and signature of partner institution's CEO (or <b>append</b> a signed letter indicating approval of this proposal): <b>N/A</b>	

## Section 2. Program Information

### 2.1. Program Format

Check all SED-defined [formats, mode and other program features](#) that apply to the **entire program**.

- a) **Format(s):** Day Evening Weekend Evening/Weekend Not Full-Time
- b) **Modes:** Standard Independent Study External Accelerated Distance Education  
*NOTE: If the program is designed to enable students to complete 50% or more of the course requirements through distance education, check Distance Education, see Section 10, and **append** a [Distance Education Format Proposal](#).*
- c) **Other:**  Bilingual  Language Other Than English  Upper Division  Cooperative  4.5 year  5 year **N/A**

### 2.2. Related Degree Program

N/A

*NOTE: This section is not applicable to a program leading to an associate's or a bachelor's degree.*

### 2.3. Program Description, Purposes and Planning

- a) What is the description of the program as it will appear in the institution's catalog?

**State University of New York Canton, College of Technology proposes a new four-year degree program, the B.S. in Technological Communication, a career-focused program of study cultivating student expertise in the latest technology for building community and sharing ideas and framed by the fundamental questions that drive the liberal arts.**

**In their first year, students will take General Education Requirements and enroll in two TCOM courses. *Introduction to Technological Communications* will offer instruction in core competencies -- e.g. writing for multimedia, database applications, presentation tools, application design, and digital mapping -- as students begin the program-long process of building and refining portfolios that demonstrate their professional skills.**

**The second- and third-year curriculum will include courses designed to invite careful consideration of audience and context (*Gender in Media* and *Global Englishes*); develop vital workplace skills (*Media Writing, Intercultural Communications* and *Professional Writing and Communication*); learn best practices in the field of Technological Communications (*Narrative and Digital Gaming, Electronic Literature, and Social Identity and the Digital Age*); and craft innovative projects for their portfolios (*Mobile Media Narratives* and *Digital Narrative Workshop*). In *Digital Graphic Storytelling*, students will explore the literary, architectural, interactive, and design elements of graphic narratives by reading and engaging novels, memoirs, and narrative games written from the 1970s to the present.**

**The final year of the program will provide guided professional experience (through *Internship I & II*); upper-level critique of cultural production (*Online Media & Pop Culture*); and a *Senior Seminar* that will allow students to model the skills they offer potential employers by iterating and improving upon projects in their TCOM Portfolio.**

- b) What are the program's educational and, if appropriate, career objectives, and the program's primary student learning

outcomes (SLOs)? **NOTE:** *SLOs are defined by the Middle States Commission on Higher Education in the [Characteristics of Excellence in Higher Education](#) (2006) as “clearly articulated written statements, expressed in observable terms, of key learning outcomes: the knowledge, skills and competencies that students are expected to exhibit upon completion of the program.”*

**Entry-level professional opportunities will be available to graduates in fields such as public relations, advertising, and cultural heritage, as well as businesses and nonprofit organizations looking for excellently trained writers who are well-versed in the most recent digital communication tools.**

**Program SLOs are Communication, Critical Thinking, Inter-/intrapersonal skills, and Professional Competence.**

c) How does the program relate to both the institution and SUNY’s mission and strategic goals and priorities? What is the program’s importance to the institution, and its relationship to existing and/or projected programs and its expected impact on them? As applicable, how does the program reflect diversity and/or international perspectives? For doctoral programs, what is this program’s potential to achieve national and/or international prominence and distinction?

**SUNY Canton is dedicated to providing a progression of accessible, affordable, high-quality applied programs that enable students in the North Country, New York State, and beyond to achieve their highest potential both personally and professionally. Our vision is to educate the leaders of tomorrow for careers in a global technological economy. Technological Communications leverages the strengths of our faculty to participate in this vision. The program is intended to expand upon our current offerings of technology programs in a complimentary new direction: producing skilled writers able to meet the emerging needs of a technologically dynamic global workforce. Most importantly, it will strengthen the ability of our students to gain a career in our region, New York State and beyond.**

d) How were faculty involved in the program’s design? Describe input by external partners, if any (e.g., employers and institutions offering further education)?

**This program was developed cooperatively by the faculty the Department of Humanities/English as a way to blend skilled teachers with substantial credentials with career opportunities for graduates bringing strong writing skills to emerging technologies.**

e) How did input, if any, from external partners (e.g., educational institutions and employers) or standards influence the program’s design? If the program is designed to meet specialized accreditation or other external standards, such as the educational requirements in [Commissioner’s Regulations for the Profession](#), **append** a side-by-side chart to show how the program’s components meet those external standards. If SED’s Office of the Professions requires a [specialized form](#) for the profession to which the proposed program leads, **append** a completed form at the end of this document.

N/A

f) Enter anticipated enrollments for Years 1 through 5 in the table below. How were they determined, and what assumptions were used? What contingencies exist if anticipated enrollments are not achieved?

-Assuming a 73% retention rate from Fall to Fall for new freshmen (institutional rate for bachelor’s degree programs retained in program)

-Assuming that this is a transfer in program and about 50% of new students will be transfer students from the Liberal Arts program, and using the retention rate of 65% (the in-program retention rate for transfer students enrolled in bachelor’s degree programs last year.)

-Assuming 10 new students year 1, 20 year 2, 25 year 3, 30 year 4, 30 year 5

-Using the definition for FTE calculation of 1 PT = .3333 FTE

-No new faculty will be hired for the program until enrollments warrant additional resources. Therefore, if enrollment targets are not achieved, existing faculty will simply be reassigned to courses currently taught by adjunct faculty.

<b>Anticipated Headcount: Enrollment</b>						
		<b>Enrolled Year 1</b>	<b>Enrolled Year 2</b>	<b>Enrolled Year 3</b>	<b>Enrolled Year 4</b>	<b>Enrolled Year 5</b>
<b>Year 1 new students</b>	<b>Fresh</b>	5	3.65	3.65	3.65	0
	<b>Trans</b>	5	3.25	0	0	0
<b>Year 2 new students</b>	<b>Fresh</b>		10	7.3	5.6	5.6
	<b>Trans</b>		10	6.5	0	0
<b>Year 3 new students</b>	<b>Fresh</b>			13	9.49	7.28
	<b>Trans</b>			12	7.8	0
<b>Year 4 new students</b>	<b>Fresh</b>				15	10.95
	<b>Trans</b>				15	9.75
<b>Year 5 new students</b>	<b>Fresh</b>					15
	<b>Trans</b>					15
<b>TOTAL ENROLLED YEAR</b>		10	27	42	57	64

g) Outline all curricular requirements for the proposed program, including prerequisite, core, specialization (track, concentration), internship, capstone, and any other relevant component requirements, but do not list each General Education course.

<b>Course Title</b>	<b>Credits</b>
TCOM 100 Introduction to Technological Communication	3
ENGL 101 Composition and the Spoken Word	3
FYEP 101 First Year Experience	1
TCOM 200 Narrative and Digital Gaming	3
ENGL 270 Media Writing	3
ENGL 314 Digital Graphic Storytelling	3
ENGL 380 Intercultural Communications	3
TCOM 290 Mobile Media Narratives	3
SOCI 305 Gender in Media	3
TCOM 310 Social Identity in the Digital Age	3
ENGL 301 Professional Writing and Communication	3

ENGL 302 Global Englishes	3
TCOM 330 Digital Narratives Workshop	3
TCOM 350 Electronic Literature	3
TCOM 400 Internship I in Technological Communications	3
TCOM 360 Online Media & Pop Culture	3
TCOM 410 Internship II in Technological Communications	3
TCOM 420 Senior Seminar	3
Total Credit Hours	52

h) Program Impact on SUNY and New York State

**h)(1) *Need:*** What is the need for the proposed program in terms of the clientele it will serve and the educational and/or economic needs of the area and New York State? How was need determined? Why are similar programs, if any, not meeting the need?

**The Technological Communications Program will provide students with the strong grounding in both writing skills and technological innovations that will help organizations and businesses tell their stories using 21st-century digital tools. The Program offers skills that will be valuable internationally and statewide, but it is also designed to fill a need for skilled, innovative communicators that is particularly felt in the North Country. At a meeting with our faculty, Thomas Plastino, the Deputy C.E.O. of the St. Lawrence Industrial Development Authority, sketched a number of companies in our region that could use our student’s skills immediately.**

**There are no similar programs designed to meet this need.**

**h)(2) *Employment:*** For programs designed to prepare graduates for immediate employment, use the table below to list potential employers of graduates that have requested establishment of the program and state their specific number of positions needed. If letters from employers support the program, they may be **appended** at the end of this form.

Employer	<i>Need: Projected positions</i>	
	In initial year	In fifth year
N/A		

**h)(3) *Similar Programs:*** Use the table below to list similar programs at other institutions, public and independent, in the service area, region and state, as appropriate. Expand the table as needed. **NOTE:** *Detailed program-level information for SUNY institutions is available in the [Academic Program Enterprise System \(APES\)](#) or [Academic Program Dashboards](#). Institutional research and information security officers at your campus should be able to*

help provide access to these password-protected sites. For non-SUNY programs, program titles and degree information – but no enrollment data – is available from [SED's Inventory of Registered Programs](#).

Institution	Program Title	Degree	Enrollment
SUNY Cortland	New Communication Media	Bachelor	29
SUNY Finger Lakes	New Media	Associate	32
SUNY Herkimer County	Communication Arts: Digital Filmmaking	Associate	25
SUNY Hudson Valley	Digital Marketing	Associate	19
SUNY Jamestown	Multimedia Production	Certificate	2
SUNY New Paltz	Digital Media Production	Bachelor	168
SUNY New Paltz	Digital Media Programming & Management	Bachelor	88
SUNY Orange County	New Media	Associate	42
SUNY Plattsburgh	Digital Media Production	Bachelor	28
SUNY Purchase	New Media	Bachelor	139
SUNY Tompkins-Cortland	New Media	Associate	31
SUNY Tompkins-Cortland	Digital Cinema	Associate	32

**While these programs do operate under the same CID as the Technological Communications Program, this program offers a very different curriculum focused on writing and generating written content in a range of social and technological contexts.**

- h)(4) Collaboration:** Did this program’s design benefit from consultation with other SUNY campuses? If so, what was that consultation and its result? **N/A**
- h)(5) Concerns or Objections:** If concerns and/or objections were raised by other SUNY campuses, how were they resolved? **N/A**
- h)(6) Undergraduate Transfer:** The State University views as one of its highest priorities the facilitation of transfer for undergraduate students. To demonstrate adequate planning for transfer under [SUNY’s student mobility policy](#), **Section 9** of this form on **SUNY Undergraduate Transfer** must be completed for programs leading to Associate in Arts (A.A.) and Associate in Science (A.S.) and for baccalaureate programs anticipating transfer enrollment.

**2.4. Admissions**

**a)** What are all admission requirements for students in this program? Please note those that differ from the institution’s minimum admissions requirements and explain why they differ.

**No admission requirements that differ from institution’s admission requirements.**

**b)** What is the process for evaluating exceptions to those requirements? **N/A**



c) How will the institution encourage enrollment in this program by persons from groups historically underrepresented in the institution, discipline or occupation?

**Extensive recruiting and information sharing as part of regular admissions trips to areas with large numbers of underrepresented students. Furthermore, our context-based curriculum defines diversity as a key asset enabling effective communication through technology.**

## 2.5. Academic and Other Support Services

Summarize the academic advising and support services available to help students succeed in the program.

### Academic Advising and Academic Support Programs

- **Academic development programs exist for specific populations. The Educational Opportunity Program (EOP) assists academically and economically disadvantaged students in reaching their goal of becoming successful college students. EOP students attend an extended orientation session prior to entering college. The EOP program provides students with financial assistance, tutoring, academic advisement, career and financial counseling and limited personal counseling. The Student Support Services TRiO Program (SSS) offers an elevated level of assistance to selected disadvantaged students. C-Step provides mentoring through academic advising, career counseling, financial counseling and professional school preparation to underrepresented minorities and economically disadvantaged students in fields such as nursing & other allied health fields, engineering and math/science. These programs provide college survival skills classes, dedicated computer labs, individual counselors and tutoring.**
- **Academic advising is predominantly handled by faculty advisors within the student's discipline. Students are required to meet with their advisor at least once per semester to discuss course placement and degree progress for the following semester. Faculty review student files at the end of each semester to verify that they are making Satisfactory Academic Progress. The Advising and First Year Programs office offers a supplement to the faculty advising model by providing students with information on general education and major requirements, campus processes (i.e. how to withdraw from a class), and assistance for students in transition (changing major or school). This office also provides resources and training opportunities for faculty advisors.**
- **SUNY Canton is committed to serving individuals with disabilities as defined by the Rehabilitation Act of 1973, Section 504, the Americans with Disabilities Act of 1990, and the ADA of 2008. The Accommodative (Disability) Services program is equipped to help students with mobility impairments, hearing impairments, visual impairments, learning disabilities, medical or mental health diagnoses have equal access to participate fully in college life. Students with documented disabilities may receive accommodations pursuant to their diagnosis. These may include: modified schedules, extended test times, minimal distraction area for tests, note taking services, test books in alternate format, academic counseling and advocacy. Most campus buildings are accessible; appropriate housing accommodations and accessible parking locations are available.**

### Academic & Support Services:

- **Learning Labs for math, science, and writing are available to all students free of charge on a walk-in basis. Curriculum specific labs also exist for various programs including accounting/business, computer science, and engineering. In addition, there is a general lab which offers tutoring assistance for many courses not covered by any of the specific labs. All of the labs offer face-to-face professional and peer tutor assistance. Repeatedly, students have rated SUNY Canton tutoring services with the highest satisfaction ranking among all SUNY Technology Sector campuses. Students taking classes online have access to tutoring help via email and phone. Tutoring services are designed to encourage students to become confident and independent learners by teaching skills including: note-taking, studying and test preparation skills**

- **Southworth Library Learning Commons supports a student population that is ever-increasing and diverse. The facility provides space for collaborative group work, quiet study and intensive tutoring – including Math & Science, Business & Accounting, Writing, and, Computer learning labs as well as a General Tutoring Lab. The Computer Lab provides space for one-on-one tutoring as well as Information Literacy instruction for classes, and is equipped with a new, state-of-the-art SMART Board. The library’s collection includes approximately 50,000 print books, over 100,000 electronic books, extensive electronic databases, and a variety of digital media. The 24/7 availability of electronic books and various databases is particularly supportive of non-resident students and online courses. For resident students, the building is equipped with Wi-Fi in support of mobile computing, hundreds of desktop computer stations; and dozens of laptops are available for loan as well. Ongoing innovative technology initiatives support both the learning styles and the needs of the 21<sup>st</sup>-century learner.**

**The Library Learning Commons also offers a highly successful, in-demand reserve collection, including a large collection of current textbooks, many circulating iPads, headphones, calculators, microscopes, DVDs, projection and wireless keyboards and more; in addition to significant collection of anatomical models that support hands-on learning for health sciences students.**

**The learning commons building is now open extended hours during the academic term, Monday through Thursday from 7:30 a.m. until 2:00 a.m.; Fridays from 7:30 a.m. to 8:00 p.m.; Saturdays from 8:00 a.m. to midnight; and Sundays from 8:00 a.m. to 2:00 a.m. Professional librarians are available during most library hours to assist students with a full range of library services, and web-based synchronous and asynchronous chat reference services provide access to professional research assistance at any time, 24 hours a day, 7 days a week.**

- **Information Technology Services are available to every student attending the College. Several modern PC facilities, located around campus, provide all students with the opportunity for virtually unlimited use of computers seven days a week, including evenings and weekends in the library. The Help Desk is available 8:00 to 6:00 p.m., Monday-Thursday; 8:00 to 4:30 p.m. Friday. Each student receives an email account and has full access to the internet. The residence halls have high-speed internet access provided by a local cable company. UCanWeb accounts are established for each student allowing access to grades, academic status, financial aid, pre-scheduling and other individual data.**
- **The Davis Health Center is an acute care center that is nationally accredited through the Accreditation Association for Ambulatory Health Care. It is staffed by a physician, nurse practitioners, and support staff and provides medical care. The Center also seeks to promote overall wellness and healthy lifestyle choices. A health educator/wellness is available to promote campus wellness initiatives on the campus working primarily with the Health and Counseling Centers. The Health Center has implemented electronic medical records and adopts HIPAA guidelines for record keeping and patient confidentiality, as well as following NYS Public Health Guidelines.**
- **The Personal Counseling Service provides professional counseling services for students with personal, social, and emotional concerns. Academics and Student Life both may refer students for assessments and further referrals. The fully licensed staff provides workshops, educational programs and activities contributing to overall student development. Themes include decision making, communication skills, conflict resolution, grief counseling, developing leadership skills, life-style differences, maintaining relationships, sexuality, alcohol and substance abuse, and stress management.**
- **The Career Services Office assists students in exploring various career opportunities, preparing high quality resumes and planning individualized job searches. The Career Services Office is instrumental in helping students find internship opportunities to meet program requirements.**

The Career Services web site includes the online program, Jobs4Roos, listing jobs and career opportunities for all students.

This very active office coordinates job fairs bringing on campus many employers who are interested in graduates from SUNY Canton programs.

Specialized services and dedicated areas of the Career Services website are available for LGBTQ, Handicapped, and Veteran students.

### Special Student Services

- International students are welcomed at SUNY Canton and are growing in numbers. SUNY Canton's International Office serves incoming international students and outgoing study abroad participants. The Coordinator of International Student Initiatives helps students acclimate to campus life, processes documents, conducts new student and visiting scholar orientation, as well as plans and hosts educational, cultural, and recreational events that bring international and other SUNY Canton students together. Residence Life has a wing designed primarily for international students who are unable to travel home on the college sanctioned breaks. Students are also invited into faculty and staffs homes to share in various holidays. The Writing Center offers ESL resources as well as professional staff who can assist students in accessing these resources. Also, the dining services promote international theme nights and encourage students to come in and cook their favorite meal with them.
- Military personnel are attracted to the College's career-driven bachelors or associate degrees. The Military and Veteran's Coordinator helps veterans with benefits and the Veterans Association connects students and alumni who serve or have served in the U.S. Armed Forces.

## 2.6. Prior Learning Assessment

If this program will grant credit based on Prior Learning Assessment, describe the methods of evaluating the learning and the maximum number of credits allowed, or check here [ ] if not applicable.

**In keeping with SUNY guidelines, students may apply for up to 30 credit hours of Credit for Life Experiences.**

- 1. The student must apply for Life Experience Credit during the first semester of matriculation in the program. Applicants must complete the Application Form for Credit for Life Experiences and submit the form to the Dean of the School in which the program is located.**
- 2. The Dean, in consultation with other Deans as appropriate, will arrange for an advisor selected from the School's faculty to assist the students in preparing the necessary documentation in support of the number of credits requested. The portfolio must clearly evidence mastery of a preponderance of the learning outcomes as listed in the course outline(s) in order for a request to be viable.**
- 3. The student will submit a formal letter of request and a portfolio containing all documentation and pertinent adjunct supportive material to the advisor within the first ten weeks of the student's first matriculated semester. The student will be noticed of the decision within five weeks after submitting the portfolio. Only enrollment during the College academic year will count as the first semester of matriculation (Summer school IS NOT part of the College academic year).**
- 4. The portfolio will be evaluated by the re-view committee, which will be comprised of the advisor, a second faculty member of the School in which the program is housed, appointed by the advisor, and an Academic Standards Committee (ASC) faculty member, appointed by the Academic Standards Committee, who is not a member of the School in which the program is housed. The ASC member of the review committee may request review of the portfolio by the entire Academic Standards Committee.**

5. The advisor will provide the review committee with a copy of the most recent appropriate course outline(s), including detailed learning objectives.
6. The review committee will submit its recommendation and the recommendation of the Academic Standards Committee, if appropriate, to the Dean of the School and forward a copy of the recommendation to the Provost.
  - a. Credit for Life Experiences cannot be granted for courses in which the applicant has been, or is, enrolled at SUNY Canton.
  - b. Credit determinations in discipline- related fields (e.g., electrical, humanities, social work, etc.) will be made by faculty members in the respective or related department.
7. Following the decision of the Dean, a notice will be forwarded to the student, the advisor, the Provost, and the Registrar regarding the amount of credit granted and the courses for which the credit will be counted in the student’s program.
8. Forty dollars (\$40) per credit hour will be charged for the review of the materials. This fee must be paid and registration procedures completed prior to the beginning of the review.
9. Forty dollars (\$40) per credit hour will be charged for prior learning credit granted. This fee must be paid prior to the grant- ing of credit.
10. Credit will be recorded as “CR” on the student’s official transcript under the appropriate course number, but only following the satisfactory (2.0) completion of one full-time semester or its equivalent in the student’s program.

#### CREDIT BY EXAMINATION

See [http://www.canton.edu/career\\_services/docs/Exam\\_Reference\\_Guide.pdf](http://www.canton.edu/career_services/docs/Exam_Reference_Guide.pdf)

#### MILITARY TRAINING AND EXPERIENCE

The College may grant advanced standing for military training and experience as recommended by the American Council on Education. Where courses, service school experience, or subject matter exams are applicable to a curriculum in which a student is enrolled at this college, credit will be determined using the publication “Guide to the Evaluation of Educational Experiences in the Armed Services.” In order to have your military transcripts evaluated, please utilize the Joint Service Transcript (<https://jst.doded.mil/smart/signIn.do>) website and have your military transcript digitally sent to the SUNY Canton Admissions office.

#### MANNER OF RECORDING ADVANCED STANDING

Official transcripts of this college will include the appropriate number of credits granted for (1) courses transferred in from other higher education institutions, (2) proficiency examinations completed satisfactorily, (3) validated life experiences, and/or (4) military training and experience as “CR” credit only and be excluded in the calculation of a student’s cumulative honor point index.

### 2.7. Program Assessment and Improvement

Describe how this program’s achievement of its objectives will be assessed, in accordance with [SUNY policy](#), including the date of the program’s initial assessment and the length (in years) of the assessment cycle. Explain plans for assessing achievement of students learning outcomes during the program and success after completion of the program. **Append** at the end of this form, a **plan or curriculum map** showing the courses in which the program’s educational and, if appropriate, career objectives – from Item 2.3(b) of this form – will be taught and assessed. **NOTE:** *The University Faculty Senate’s [Guide for the Evaluation of Undergraduate Programs](#) is a helpful reference.*

The Program's course level student learning outcomes will be assessed in the first year of the program and the program assessment in the major conducted in the fifth year of the program as follows:

### Course Level Assessment

The program Course Level Student Learning Outcomes (CSLOs) will be assessed on a cycle and are coordinated with ISLO and General Education assessment. Institutional Student Learning Outcomes (ISLOs) and General Education Outcomes (GEROs) are assessed on a 3-year cycle with a combination of five ISLOs and/or GEROs each year with only those CSLOs linked to the ISLOs assessed in particular year also assessed in that year. This will result in every CSLO in the program being assessed at least once every three years (in many cases more often). All CSLOs mapped to any of the ISLOs or GEROs, and only those CSLOs will be assessed in a particular semester. Standard rubrics based on the [VALUE rubrics of the American Association of Colleges and Universities \(AAC&U\)](#) will be provided to program faculty for use in conducting the assessment at the course level within the program.

### General Education Assessment

SUNY Canton's General Education Assessment process will provide [cyclical assessment of student learning outcomes in each General Education category](#) for the General Education courses in the program. These assessments are conducted pursuant to the [General Education Assessment schedule](#) and use a random representative sample of 30% of the courses in the particular General Education category as selected by the Office of Institutional Effectiveness. The sample is pulled from all sections of courses, including those taught by both full-time and adjunct faculty, as well as a mix of face to face and online courses, to ensure that a true representation of student learning is assessed. Faculty whose courses are selected for these assessments may not opt out of the process.

### Assessment in the Major

The College will review the program on a rotating five- year cycle and all matters regarding these assessments are addressed in the [Guidebook for Conducting Assessment in the Major](#). According to the Guidebook, for all program assessments in the major, the self-study, strengths and weaknesses form, reviewer reports, and the state summary report are filed with the College and used as an overall measure to assess and improve student learning across campus. As part of the Assessment in the Major process, there will be an annual program review each year between the 5-year full program self-study. Each year the program will be required to submit goals and objectives, which track whether or not the previous year's goals and objectives were met, and establish new goals and objectives for the coming year, as well as the needed resources to accomplish these goals. If the program also completed an Assessment in the Major for that specific year, the results and deficiencies noted by the outside reviewers must be addressed in the goals and objectives of the program for the following year. The resulting goals and objectives for the program and an annual report of the results of the Assessments in the Major (if conducted that year) will be made available campus- wide.

Finally, the academic program will have an Advisory Board that is appointed by the College Council upon recommendation of the faculty in each program. The Advisory Board will be comprised of employers, graduates and employees in the field. They are charged with providing feedback to the program on the efficacy of its curriculum in meeting the demands of the workforce. The program will also take part in the annual graduate survey to inform student learning and other program changes.

## Section 3. Program Schedule and Curriculum

Complete the **SUNY Undergraduate Program Schedule** to show how a typical student may progress through the program. This is the registered curriculum, so please be precise. Enter required courses where applicable, and enter generic course types for electives or options. Either complete the blank Schedule that appears in this section, or complete an Excel equivalent that computes all sums for you, and can be found [here](#). Rows for terms that are not required can be deleted.

**NOTES:** *The Undergraduate Schedule must show all curricular requirements and demonstrate that the program conforms to SUNY's and SED's policies.*

- It must show how a student can complete all program requirements within [SUNY credit limits](#), unless a longer period is selected as a format in Item 2.1(c): two years of full-time study (or the equivalent) and 64 credits for an associate degree, or four years of full-time study (or the equivalent) and 126 credits for a bachelor's degree. Bachelor's degree programs should have at least 45 credits of [upper division study](#), with 24 in the major.
- It must show how students in A.A., A.S. and bachelor's programs can complete, within the first two years of full-time study (or 60 credits), no fewer than 30 credits in [approved SUNY GER courses](#) in the categories of Basic Communication and Mathematics, and in at least 5 of the following 8 categories: Natural Science, Social Science, American History, Western Civilization, Other World Civilizations, Humanities, the Arts and Foreign Languages
- It must show how students can complete [Liberal Arts and Sciences \(LAS\) credits](#) appropriate for the degree.
- When a SUNY Transfer Path applies to the program, it must show how students can complete the number of SUNY Transfer Path courses shown in the [Transfer Path Requirement Summary](#) within the first two years of full-time study (or 60 credits), consistent with SUNY's [Student Seamless Transfer policy](#) and [MTP 2013-03](#).
- Requests for a program-level waiver of SUNY credit limits, SUNY GER and/or a SUNY Transfer Path require the campus to submit a [Waiver Request](#) –with compelling justification(s).

**EXAMPLE FOR ONE TERM: Undergraduate Program Schedule**

Term 2: Fall 20xx	Credits per classification							
Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Prerequisite(s)	
ACC 101 Principles of Accounting	4			4	4			
MAT 111 College Mathematics	3	M	3	3			MAT 110	
CMP 101 Introduction to Computers	3							
HUM 110 Speech	3	BC	3			X		
ENG 113 English 102	3	BC	3					
Term credit total:	16	6	9	7	4			

**Special Cases for the Program Schedules:**

- For a program with multiple tracks or with multiple schedule options (such as full-time and part-time options), use one Program Schedule for each track or schedule option. Note that licensure qualifying and non-licensure qualifying options cannot be tracks; they must be separate programs.
- When this form is used for a multi-award and/or multi-institution program that is not based entirely on existing programs, use the schedule to show how a sample student can complete the proposed program. **NOTE:** Form 3A, [Changes to an Existing Program](#), should be used for new multi-award and/or multi-institution programs that are based entirely on existing programs.
- [SUNY policy](#) governs the awarding of two degrees at the same level.
- Minors require neither SUNY approval nor SED registration.

**a)** If the program will be offered through a nontraditional schedule (i.e., not on a semester calendar), what is the schedule and how does it impact financial aid eligibility? **NOTE:** Consult with your campus financial aid administrator for information about nontraditional schedules and financial aid eligibility.

**This program will be on the semester calendar.**

**b)** For **each existing course** that is part of the proposed undergraduate major (including cognates and restricted electives, but not including general education), **append a catalog description** at the end of this document.

**See attached.**

c) For **each new course** in the undergraduate program, **append a syllabus** at the end of this document. **NOTE:** Syllabi for all courses should be available upon request. Each syllabus should show that all work for credit is college level and of the appropriate rigor. Syllabi generally include a course description, prerequisites and corequisites, the number of lecture and/or other contact hours per week, credits allocated (consistent with [SUNY policy on credit/contact hours](#)), general course requirements, and expected student learning outcomes.

**See attached.**

d) If the program requires external instruction, such as clinical or field experience, agency placement, an internship, fieldwork, or cooperative education, **append** a completed [External Instruction](#) form at the end of this document.

**See attached.**

SUNY Undergraduate Program Schedule (*OPTION: You can paste an [Excel version](#) of this schedule AFTER this line, and delete the rest of this page.*)

Program/Track Title and Award:     Technological Communications, Bachelor of Science    

- Indicate academic calendar type: [x] Semester [ ] Quarter [ ] Trimester [ ] Other (describe):  
 Label each term in sequence, consistent with the institution's academic calendar (e.g., Fall 1, Spring 1, Fall 2)  
 Name of SUNY [Transfer Path](#), if one exists:     Communications     See [Transfer Path Requirement Summary](#) for details  
 Use the table to show how a typical student may progress through the program; copy/expand the table as needed. Complete all columns that apply to a course.

Term 1:	See KEY.							Term 2:	See KEY.						
Course Number & Title	C r	G E R	L A S	M a j	T P a t h	N e w	Co/Pre requisi tes	Course Number & Title	C r	G E R	L A S	M a j	TPa th	N e w	Co/Prerequi sites
TCOM 101 Introduction to Technological Communications*	3		3	3	3	X	ENGL 101	Western Civilization Elective	3	W C	3				
Math Elective	3 - 4	M	3- 4					Arts Elective	3	A R					
American History Elective	3	A H	3					TCOM 200 Narrative Form in Video Games	3		3	3		X	
ENGL 101 Composition and the Spoken Word	3	B C	3	3				Humanities Elective	3	H	3				
Social Science Elective	3	S S	3					General Elective	3						
FYEP 101 First Year Experience	1														
Term credit totals:	1 6 - 1 7		15 - 16	6	3			Term credit totals:	1 5		9	3			
Term 3:	See KEY.							Term 4:	See KEY.						
Course Number & Title	C r	G E R	L A S	M a j	T P a t h	N e w	Co/Pre requisi tes	Course Number & Title	C r	G E R	L A S	M a j	TPa th	N e w	Co/Prerequi sites
ENGL 270 Media Writing*	3		3	3	3			ENGL 380 Intercultural Communications	3		3	3			





Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Co/Prerequisites	Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Co/Prerequisites
TCOM 400 Internship I	3			3		X		TCOM 410 Internship II	3			3		X	
TCOM 360 Online Media & Pop Culture	3		3	3		X		TCOM 420 Senior Seminar	3		3	3		X	
Program Elective (U/L Recommended)	3		3	3				U/L Program Elective	3		3	3			
U/L Program or Lib. Arts and Sciences Elective	3		3					U/L Program or Lib. Arts and Sciences Elective	3		3				53
U/L Program or Lib. Arts and Sciences Elective	3		3					U/L Program or Lib. Arts and Sciences Elective	3		3				72
Term credit totals:	15		12	9				Term credit totals:	15		12	9			
<b>Program Totals (in credits):</b>	<b>Total Credits: 122-124</b>		<b>SUNY GER: All</b>		<b>LA S: 102 - 103</b>	<b>Major : 69</b>	<b>Elective &amp; Other: 53-55</b>	<b>Upper Division: 60</b>	<b>Upper Division Major: 39</b>	<b>Number of SUNY GER Categories:</b> All					

**KEY Cr:** credits **GER:** [SUNY General Education Requirement](#) (Enter Category Abbreviation) **LAS:** [Liberal Arts & Sciences](#) (Enter credits) **Maj:** Major requirement (Enter credits) **TPath:** [SUNY Transfer Path](#) Courses (Enter credits) **New:** new course (Enter X) **Co/Prerequisite(s):** list co/prerequisite(s) for the noted courses **Upper Division:** Courses intended primarily for juniors and seniors **SUNY GER Category Abbreviations:** American History (AH), Basic Communication (BC), Foreign Language (FL), Humanities (H), Math (M), Natural Sciences (NS), Other World Civilizations (OW), Social Science (SS), The Arts (AR), Western Civilization (WC)

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## Section 4. Faculty

- a) Complete the **SUNY Faculty Table** on the next page to describe current faculty and to-be-hired (TBH) faculty.
- b) **Append** at the end of this document position descriptions or announcements for each to-be-hired faculty member.

***NOTE:** CVs for all faculty should be available upon request. Faculty CVs should include rank and employment status, educational and employment background, professional affiliations and activities, important awards and recognition, publications (noting refereed journal articles), and brief descriptions of research and other externally funded projects. New York State's requirements for faculty qualifications are in Regulation 52.2 <http://www.highered.nysed.gov/ocue/lrp/rules.htm>.*

- c) What is the institution's definition of "full-time" faculty?

**Full-time faculty is teach 12 lecture hours or 16 contact hours per semester.**

**SUNY Faculty Table**

Provide information on current and prospective faculty members (identifying those at off-campus locations) who will be expected to teach any course in the major. Expand the table as needed. Use a separate Faculty Table for each institution if the program is a multi-institution program.

(a)	(b)	(c)	(d)	(e)	(f)
Faculty Member Name and Title/Rank (Include and identify Program Director with an asterisk.)	% of Time Dedicated to This Program	Program Courses Which May Be Taught (Number and Title)	Highest and Other Applicable Earned Degrees (include College or University)	Discipline(s) of Highest and Other Applicable Earned Degrees	Additional Qualifications: List related certifications, licenses and professional experience in field.
<b>PART 1. Full-Time Faculty</b>					
Awwad, Amani	7%	SOC 305 Gender in Media	Ph.D., Western Michigan	Sociology	
Hamilton-Honey, Emily	7%	TCOM 360 Online Media & Pop Culture, TCOM 420 Senior Seminar	Ph.D. University of Massachusetts	English	
Jennings, Nadine	3.5%	TCOM 420 Senior Seminar	Ph.D. Indiana University of Pennsylvania	English, Composition and TESOL	
Jones, Kirk	15%	TCOM 200 Narrative and Digital Gaming, TCOM 310 Social Identity in the Digital Age, TCOM 420 Senior Seminar	M.A. SUNY Potsdam, ABD, Indiana University of Pennsylvania	English, Composition and TESOL	

(a)	(b)	(c)	(d)	(e)	(f)
Faculty Member Name and Title/Rank (Include and identify Program Director with an asterisk.)	% of Time Dedicated to This Program	Program Courses Which May Be Taught (Number and Title)	Highest and Other Applicable Earned Degrees (include College or University)	Discipline(s) of Highest and Other Applicable Earned Degrees	Additional Qualifications: List related certifications, licenses and professional experience in field.
Kavaloski, Alainya	30%	ENGL 314 Digital Graphic Storytelling , ENGL 270 Media WritingTCOM 290 Mobile Media Narratives, TCOM 350 Electronic LiteratureT COM 420 Senior Seminar	Ph.D. University of Wisconsin	English	
LaMarche, Phil	7%	TCOM 330 Digital Narratives Workshop TCOM 420 Senior Seminar	M.F.A. Syracuse University	Creative Writing	
Lee, Melissa	7%	ENGL 302 Global Englishes, TCOM 420 Senior Seminar	M.A. Marquette University, ABD Indiana University Pennsylvania	English, Composition and TESOL	

(a)	(b)	(c)	(d)	(e)	(f)
Faculty Member Name and Title/Rank (Include and identify Program Director with an asterisk.)	% of Time Dedicated to This Program	Program Courses Which May Be Taught (Number and Title)	Highest and Other Applicable Earned Degrees (include College or University)	Discipline(s) of Highest and Other Applicable Earned Degrees	Additional Qualifications: List related certifications, licenses and professional experience in field.
O'Brien, Sean*	30%	TCOM 100 Introduction to Technological Communication TCOM 400 Internship I, TCOM 410 Internship II, TCOM 420 Senior Seminar	Ph.D. University of Notre Dame	English	
Yu, Eunju	15%	ENGL 301 Professional Writing and Communication, ENGL 380 Intercultural Communications TCOM 420 Senior Seminar	Ph.D. The Ohio State University	Education	
<b>Part 2. Part-Time Faculty</b>					
N/A					

(a)	(b)	(c)	(d)	(e)	(f)
<b>Faculty Member Name and Title/Rank (Include and identify Program Director with an asterisk.)</b>	<b>% of Time Dedicated to This Program</b>	<b>Program Courses Which May Be Taught (Number and Title)</b>	<b>Highest and Other Applicable Earned Degrees (include College or University)</b>	<b>Discipline(s) of Highest and Other Applicable Earned Degrees</b>	<b>Additional Qualifications: List related certifications, licenses and professional experience in field.</b>
<b>Part 3. Faculty To-Be-Hired (List as TBH1, TBH2, etc., and provide title/rank and expected hiring date.)</b>					
N/A					

## Section 5. Financial Resources and Instructional Facilities

- a) What is the resource plan for ensuring the success of the proposed program over time? Summarize the instructional facilities and equipment committed to ensure the success of the program. Please explain new and/or reallocated resources over the first five years for operations, including faculty and other personnel, the library, equipment, laboratories, and supplies. Also include resources for capital projects and other expenses.

**While there are significant opportunities for the growth and development of the Technological Communications Program, one of its strengths is that it employs the current faculty working within their current respective expertise. As such, the program is sustainable without additional resources and faculty in the medium term. As enrollment expands, there will be the opportunity to bring in an additional faculty member in the short- to middle-term. In the interest of maintaining student contact with advanced technology, the TCOM Program will partner with campus resources such as the Southworth Library Learning Commons to ensure our students are able to design and develop well-written, expertly composed content on up-to-date platforms.**

- b) Complete the five-year SUNY Program Expenses Table, below, consistent with the resource plan summary. Enter the anticipated academic years in the top row of this table. List all resources that will be engaged specifically as a result of the proposed program (e.g., a new faculty position or additional library resources). If they represent a continuing cost, new resources for a given year should be included in the subsequent year(s), with adjustments for inflation or negotiated compensation. Include explanatory notes as needed.

### SUNY Program Expenses Table

*(OPTION: You can paste an [Excel version](#) of this schedule AFTER this sentence, and delete the table below.)*

Program Expense Categories	Expenses (in dollars)					
	Before Start	Academic Year 1:	Academic Year 2:	Academic Year 3:	Academic Year 4:	Academic Year 5:
(a) <i>Personnel (including faculty and all others)</i>	\$0	\$0	\$0	\$0	\$60,000 (1 faculty)	\$60,000 (faculty)
(b) <i>Library</i>	\$0	\$500	\$500	\$500	\$500	\$500
(c) <i>Equipment</i>	\$0	\$500	\$500	\$5,000	\$1000	\$1000
(d) <i>Laboratories</i>	\$0	\$0	\$0	\$25,000	\$1000	\$1000
(e) <i>Supplies</i>	\$0	\$100	\$100	\$100	\$100	\$100
(f) <i>Capital Expenses</i>	\$0	\$0	\$0	\$0	\$0	\$0
(g) <i>Other (Specify):</i>	\$0	\$0	\$0	\$0	\$0	\$0
<b>(h) Sum of Rows Above</b>	\$0	\$1100	\$1100	\$30,600	\$62,600	\$62,600

## Section 6. Library Resources



- a) Summarize the analysis of library collection resources and needs *for this program* by the collection librarian and program faculty. Include an assessment of existing library resources and accessibility to those resources for students enrolled in the program in all formats, including the institution's implementation of SUNY Connect, the SUNY-wide electronic library program.

**The library provides access to various technical journal and book sources related to the mechatronics program including EBSCO, SLUETH, WorldCat, and Books24x7. These resources are available to all students and faculties over the Internet 24/7. SUNY Connect provides over additional resources for Technological Communications.**

- b) Describe the institution's response to identified collection needs and its plan for library development.

**SUNY Canton has a full functioning library that serves both faculty and the students in their respective needs. Beside hardcopy books periodicals and magazines the library also provides the electronics version of the library materials, which can be accessed from out of campus. The library also provides materials through interlibrary loan. Beside SUNY Canton library the students have the access to the other libraries in the Associated Colleges of St. Lawrence Valley. As the program matures into its own space, the department will also makes some reference books and relevant magazines available to the students through open access bookshelves in the lab area.**

**Located in the geographic center of the campus, Southworth Library, with the recent addition of the Cyber Café and other targeted renovations designed to reinvigorate the space as a gathering place, has become a central hub of activity for students on campus. Services and resources are available on three floors of the library. The reference collection, reserve materials, a computer lab, offices, tutoring support services and the Information Services Help Desk are located on the main floor. The upper level houses book stacks, individual study carrels, group study and media-viewing rooms, current and back-issue journals and periodicals, and the Writing Center. The recently renovated lower level houses the Information Technology department and campus server room.**

**The library is a resource-rich, Wi-Fi enabled space, with laptops, desktops, iPads, Kindle readers, and Google television units that students can borrow for periods of time. For resident students, the library also provides student scanning, printing and photocopying services, and is equipped with a large number of anatomical models that support hands-on learning for students in the sciences and health programs.**

**Student learning and tutoring labs, including Math, Science, Business and Accounting, Writing, and Technology Skills are also centrally located in Southworth. There are also student-learning spaces, a 'Connections' meeting space and conference rooms. Nine small-group study rooms in the building, along with two additional rooms that are not dedicated for that purpose but often get used as such, help serve the 80 to 120 people in the building during peak hours.**

**The library's information collection has grown and/or changed in response to the changing needs of the 21st century learner. It includes approximately 50,000 print and 80,000 electronic books**

## Section 7. External Evaluation

SUNY requires external evaluation of all proposed bachelor's degree programs, and may request an evaluation for a proposed associate degree or certificate program in a new or emerging field or for other reasons.

Is an external evaluation required? [ ] No [x] Yes

If yes, list below all SUNY-approved evaluators who conducted evaluations (adding rows as needed), and **append at the end of this document** each original, signed [External Evaluation Report](#). **NOTE:** To select external evaluators, a campus sends 3-5 proposed evaluators' names, titles and CVs to the assigned SUNY Program Reviewer, expresses its preferences and requests approval.

<p><b><u>Evaluator #1</u></b>  Name: Jon McKenzie  Title: Director, DesignLab  Institution: University of Wisconsin-Madison</p>	<p><b><u>Evaluator #2</u></b>  Name: Andrew Mara, Ph.D.  Title: Upper-Division Writing Director  Institution: North Dakota State University</p>
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**Section 8. Institutional Response to External Evaluator Reports**

As applicable, **append** at the end of this document a single *Institutional Response* to all *External Evaluation Reports*.

**Section 9. SUNY Undergraduate Transfer**

The State University views as one of its highest priorities the [facilitation of transfer](#).

- a) For a **proposed Associate in Arts (A.A.) or an Associate in Science (A.S.) degree**, demonstrate that the program's graduates will be able to transfer into at least two parallel SUNY baccalaureate programs and complete them within two additional years of full-time study, per [SUNY policy](#), by listing the transfer institutions below and **appending** at the end of this document:
- two completed [SUNY Transfer Course Equivalency Tables](#), one for each transfer institution; and
  - a letter from the Chief Academic Officer of each transfer institution asserting acceptance of the completed Transfer Course Equivalency Table.

Program proposals must include two articulation agreements with parallel programs. Every effort should be made to obtain two SUNY articulation agreements for this requirement. In the event that such articulations are not possible, campuses are encouraged to work with their campus reviewer to find appropriate alternatives.

Baccalaureate Degree Institution	Baccalaureate Program SED Code and Title	Degree
N/A	N/A	

- b) For a **proposed baccalaureate program**, document articulation with at least two parallel SUNY associate degree programs for seamless transfer, by **appending documentation of articulation**, such as [SUNY Transfer Course Equivalency Tables](#) and/or letters of support from Chief Academic Officers at associate degree institutions or their designees. **If transfer does not apply to this program, please explain why.**

Associate Degree Institution	Associate Program SED Code and Title	Degree
SUNY Canton	Liberal Arts and Sciences, General Studies 0250	A.S & A.A.
SUNY Canton	Individual Studies 0688	A.A.S.

- c) **Should the program be approved, we will pursue documents of articulation with SUNY Finger Lakes, SUNY Herkimer County, SUNY Hudson Valley, SUNY Jamestown, SUNY Orange County, and SUNY Tompkins-Cortland.**

*NOTE: Transfer course equivalency tables are needed, despite SUNY Transfer Paths, to ensure that all courses in an A.A. or A.S. program will be accepted for transfer. Official SED program titles and codes can be found on NYSED's Inventory of Registered Programs [here](#).*

### Section 10. Application for Distance Education

- a) Does the program's design enable students to complete 50% or more of the course requirements through distance education?  No  Yes. If yes, **append** a completed *SUNY [Distance Education Format Proposal](#)* at the end of this proposal to apply for the program to be registered for the distance education format.
- b) Does the program's design enable students to complete 100% of the course requirements through distance education?  No  Yes

### Section MPA-1. Need for Master Plan Amendment and/or Degree Authorization

- a) Based on guidance on [Master Plan Amendments](#), please indicate if this proposal requires a Master Plan Amendment.  No  Yes, a completed *[Master Plan Amendment Form](#)* is **appended** at the end of this proposal.
- b) Based on *SUNY Guidance on Degree Authorizations* (below), please indicate if this proposal requires degree authorization.

No  Yes, once the program is approved by the SUNY Provost, the campus will work with its Campus Reviewer to draft a resolution that the SUNY Chancellor will recommend to the SUNY Board of Trustees.

***SUNY Guidance on Degree Authorization.** Degree authorization is required when a proposed program will lead to a [new degree](#) (e.g., B.F.A., M.P.H.) at an existing level of study (i.e., associate, baccalaureate, first-professional, master's, and doctoral) in an existing disciplinary area at an institution. Disciplinary areas are defined by the [New York State Taxonomy of Academic Programs](#). Degree authorization requires approval by the SUNY Provost, the SUNY Board of Trustees and the Board of Regents.*

### List of Appended and/or Accompanying Items

- a) **Appended Items:** If materials required in selected items in Sections 1 through 4 and Sections 9, 10 and MPA-1 of this form apply to this proposal, they should be appended as part of this document, after this page, with continued pagination. In the first column of the chart below, please number the appended items, and append them in number order.

Number	Appended Items	Reference Items
N/A	<i>For multi-institution programs, a letter of approval from partner institution(s)</i>	Section 1, Item (e)
N/A	<i>For programs leading to professional licensure, a side-by-side chart showing how the program's components meet the requirements of specialized accreditation, <a href="#">Commissioner's Regulations for the Profession</a>, or other applicable external standards</i>	Section 2.3, Item (e)
N/A	<i>For programs leading to licensure in selected professions for which the SED Office of Professions (OP) requires a specialized form, a completed version of that form</i>	Section 2.3, Item (e)
N/A	<i>OPTIONAL: For programs leading directly to employment, letters of support from employers, if available</i>	Section 2, Item 2.3 (h)(2)
1	<i>For all programs, a plan or curriculum map showing the courses in which the program's educational and (if appropriate) career objectives will be taught and assessed</i>	Section 2, Item 7
3	<i>For all programs, a catalog description for each existing course that is part of the proposed undergraduate major (including cognates and restricted electives)</i>	Section 3, Item (b)
3	<i>For all programs with new courses in the major, syllabi for all new courses in a proposed undergraduate major</i>	Section 3, Item (c)
4	<i>For programs requiring external instruction, a completed <a href="#">External Instruction Form</a> and documentation required on that form</i>	Section 3, Item (d)
N/A	<i>For programs that will depend on new faculty, position descriptions or announcements for faculty to-be-hired</i>	Section 4, Item (b)
N/A	<i>For all A.A. and A.S. programs, Transfer Equivalency Tables and letters of support from at least two SUNY baccalaureate institutions; for baccalaureate programs that anticipate transfer student enrollment, documentation of seamless transfer with at least two SUNY two-year programs</i>	Section 9
N/A	<i>For programs designed to enable students to complete at least 50% of the course requirements at a distance, a <a href="#">Distance Education Format Proposal</a></i>	Section 10
N/A	<i>For programs requiring an MPA, a <a href="#">Master Plan Amendment Form</a></i>	Section MPA-1

- b) Accompanying Items - External Evaluations and Institutional Response:** If Sections 7 and 8 of this form indicate that external evaluation is required as part of this proposal, please send a separate electronic document to [program.review@suny.edu](mailto:program.review@suny.edu) that contains the original, signed *External Evaluation Reports* and a single *Institutional Response* to all reports. The file name should indicate the campus, program title, award and content of the file (e.g., BuffaloU-English-PhD-ExEval).

**Appendix 1 (TO BE ADDED)**

## Appendix 2

SUNY Canton – Bachelor of Science Technological Communication (TCOM)			PROPOSED	
1 <sup>st</sup> Semester			Term	Grade
TCOM 100	Introduction to Technological Communication	3		
	Math Elective (GER 1)	3-4		
	American History Elective (GER 4)	3		
ENGL 101	Composition and the Spoken Word [GER 10]	3		
	Social Science Elective [GER 3]	3		
FYEP 101	First Year Experience	1		
2 <sup>nd</sup> Semester				
	Western Civilization Elective [GER 5]	3		
	Arts Elective [GER 8]	3		
TCOM 200	Narrative Form in Video Games	3		
	Humanities Elective [GER 7]	3		
	General Elective	3		
3 <sup>rd</sup> Semester				
ENGL 270	Media Writing*	3		
ENGL 314	Digital Graphic Storytelling	3		
	Science Elective [GER 2]	3-4		
	General Elective	3		
	Foreign Language [GER 9]	4		
4 <sup>th</sup> Semester				
ENGL 380	Intercultural Communications	3		
TCOM 290	Mobile Media Stories and Games	3		
SOCI 305	Gender in the Media	3		
	Other World Civilization Elective [GER 6]	3		
	Program Elective	3		
5 <sup>th</sup> Semester				
TCOM 310	Identity in the Digital Age	3		
ENGL 301	Professional Writing	3		
ENGL 302	Global Englishes	3		
	Program Elective	3		
	General Elective	3		
6 <sup>th</sup> Semester				
TCOM 330	Digital Narratives Workshop	3		
TCOM 350	Electronic Literature	3		
	Program Elective (U/L Recommended)	3		
	Program or Lib. Arts and Sciences Elective (U/L Recommended)	3		
	Program or Lib. Arts and Sciences Elective (U/L Recommended)	3		
7 <sup>th</sup> Semester				
TCOM 400	Internship in Technological Communication I	3		
TCOM 360	Online Media & Pop Culture	3		
	Program Elective (U/L Recommended)	3		
	Liberal Arts & Sciences or Program Elective (U/L)	3		
	Liberal Arts & Sciences or Program Elective (U/L)	3		
8 <sup>th</sup> Semester				
TCOM 410	Internship in Technological Communication II	3		
TCOM 420	Senior Seminar in Technological Communication	3		
	Program Elective (U/L Recommended)	3		
	Liberal Arts & Sciences or Program Elective (U/L)	3		
	Liberal Arts & Sciences or Program Elective (U/L)	3		
			<b>Total Credits for Degree 122-124</b>	

\*Writing Intensive Course

**GO TO NEXT PAGE FOR DEFINITIONS**

**Liberal Arts and Sciences Electives:** Courses in  
 ANTH (Anthropology),  
 ASTR (Astronomy),  
 BIOL (Biology),  
 CHEM (Chemistry),  
 ECHD (Early Childhood),  
 ECON (Economics),  
 EDUC (Education),  
 ENGL (English),  
 ESCI (Environmental/Earth Science),  
 GEOG (Geography),  
 GEOL (Geology),  
 GRST (Gender Studies),  
 HIST (History),  
 HUMA (Humanities),  
 HUSV (Human Services),  
 IDLA (Interdisciplinary Liberal Arts),  
 MATH (Mathematics),  
 PHIL (Philosophy),  
 PHSC (Physical Science),  
 PHYS (Physics),  
 POLS (Political Science),  
 PSYC (Psychology),  
 SOCI (Sociology),  
 SPAN, FREN or AMSL (Spanish, French or Am. Sign Language),  
 SPCH (Speech).

**UPPER LEVEL LIBERAL ARTS AND SCIENCES ELECTIVES ARE THOSE WHICH HAVE A “300” OR HIGHER DESIGNATION**

**Upper Level Technological Communication (TCOM) Electives:**

ENGL 305 Perpetrators and Victims: Crime and Violence in Literature  
 ENGL 306 Irish Prison Literature  
 ENGL 310 Writing Your Life: Form & Function in Memoirs  
 ENGL 315 Short Fiction: Art of the Tale  
 ENGL 317 World Poetry  
 ENGL 320 Native American Autobiography  
 ENGL 325 Contemporary Young Adult Literature  
 ENGL 330 Women in Literature  
 ENGL 340 American Women Writers  
 ENGL 350 Flash Fiction

**Program Electives:**

ENGL 201 Writing in the Arts and Sciences  
 ENGL 202 Creative Non-Fiction  
 ENGL 203 World Literature B.C. to 16<sup>th</sup> Century  
 ENGL 204 World Literature 17<sup>th</sup> to 20<sup>th</sup> Century  
 ENGL 205 Survey of English Literature I  
 ENGL 206 Survey of English Literature II  
 ENGL 207 Survey of the Early American Republic: Colonization and Revolution, 1640-1830  
 ENGL 208 American Literature Comes of Age: 1830-1920  
 ENGL 211 The American Novel of the 20<sup>th</sup> Century  
 ENGL 213 War & Literature  
 ENGL 214 Contemporary American Fiction  
 ENGL 215 Multiculturalism in American Literature  
 ENGL 216 Children’s Literature  
 ENGL 217 Comic Books as Literature  
 ENGL 218 Science Fiction Workshop  
 ENGL 219 The Adirondacks, Life and Literature  
 ENGL 220 American Literature in the Modern Era  
 ENGL 221 Creative Writing  
 ENGL 224 Survey of Native American Literatures  
 ENGL 225 African American Literature  
 ENGL 264 Living Writers Series  
 ENGL 266 The Modern Islamic World Through Film and Literature  
 GRST 101 Introduction to Gender Studies

**Technological Communication Curriculum Coordinator:**

Dr. Sean O’Brien  
 Mac Arthur Hall 508  
 SUNY Canton  
 34 Cornell Drive  
 Canton, New York 13617  
[obriens@canton.edu](mailto:obriens@canton.edu)  
 (315) 386-7089

In order to receive a TCOM Bachelor of Science degree, at least 45 Upper Level (U/L) Credits must be completed with 24 credits being in Upper Level TCOM courses.

50% of all credits must be earned in the Liberal Arts and Sciences.

In order to graduate with a SUNY Canton degree, at least 30 credits must be completed by courses offered through SUNY Canton.

**Certified for Graduation: Advisor:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**FYEP 101 – First Year Experience**

Prepared by: Patrick LaPierre, Ph.D.

Revised by: Maureen Maiocco, Ed.D.

**SCHOOL OF LIBERAL STUDIES AND SUPPORT SERVICES**

Social Sciences Department

Created: January 2010

Revised: April 2012



## **FYEP 101: First Year Experience**

**A. TITLE:** First Year Experience

**B. COURSE NUMBER:** FYEP 101

**C. CREDIT HOURS:** 1

**D. WRITING INTENSIVE COURSE:** No

**E. COURSE LENGTH:** 15 weeks

**F. SEMESTER(S) OFFERED:** Fall and Spring

**G. HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 1 hour of lecture per week

### **H. CATALOG DESCRIPTION:**

This course is designed to introduce, acclimate and connect students to the college campus. In-depth discussions, specialized topics, and a final presentation tied to a common FYE theme will assist students in formulating professional goals and achieving academic success. One credit.

### **I. PRE-REQUISITES/CO-COURSES:**

a. Pre-requisite(s): None

b. Co-requisite(s): None

### **J. GOALS (STUDENT LEARNING OUTCOMES):**

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

<b>Course Objective</b>	<b>Institutional SLO</b>
a. Identify the best methods to access information.	1-Communication 3-Prof. Competence
b. Recognize differences in the quality of available information.	1-Communication 2-Critical Thinking 3-Prof. Competence
c. Identify and utilize campus resources and services.	1-Communication 2-Critical Thinking
d. Recognize and proactively apply proper, college-level academic skills.	1-Communication 2-Critical Thinking
e. Recognize and proactively apply proper health and, wellness activities, time management skills, and personal and social responsibility.	2-Critical Thinking 3-Prof. Competence 4-Inter-Intrapersonal
f. Identify short-term and longer-term academic and career goals.	3-Prof. Competence 4-Inter-Intrapersonal
g. Develop, construct, and communicate ideas and skills in an engaging and effective manner.	1-Communication 2-Critical Thinking 3-Prof. Competence 4-Inter-Intrapersonal
h. Develop confidence in academic abilities and social aptitude through a group project and campus community involvement.	1-Communication 3-Prof. Competence 4-Inter-Intrapersonal

**K. TEXT: Instructor Resource/Supplement:**

Gardner, J., Jewler, A., Barefoot, B. (2010). *Your College Experience: Strategies for Success* (8<sup>th</sup> ed.). Bedford / St. Martin's

**For Instructor and Student:**

*FYEP Student Success Resource Booklet* (2011). SUNY Canton

**L. REFERENCES:**

Atkinson, R. & Longman, D. G. (2005). *CLASS: College Learning and Study Skills* (7th ed.). Belmont, CA: Wadsworth

Barefoot, B.O., Gardner, J. N., et al. (Eds.). (2005). *Achieving and Sustaining Institutional Excellence for the First Year of College*. San Francisco, CA: Jossey-Bass.

Laufgraben, J., & Shapiro, N. (2004). *Sustaining and Improving Learning Communities*. San Francisco, CA: Jossey-Bass.

McWhorter, K. T. (2003). *Study and Critical Thinking Skills in College* (5th ed.). New York: NY: Longman

Starke, M. C., Harth, M., & Sirianni, F. (2001). *Retention, bonding, and academic achievement: Success of a first-year seminar*. *Journal of the First-Year Experience & Students in Transition*, 13(2), 7-35.

None. (2008). *Foundations of Excellence in the First College Year*. Retrieved September 20th, 2008, from the Policy Center on the First Year of College. Website: <http://www.fyfoundations.org/>

None. *National Surveys [And Results] of First-Year Curricular and Co-Curricular Practices* Retrieved September 20th, 2008, from the Policy Center on the First Year of College. Website: <http://www.firstyear.org/survey/curricular/index.html#Overview>

None. (2008). *Institutions of Excellence in the First College Year*. Retrieved September 21st, 2008, from the Policy Center on the First Year of College. Website: <http://www.firstyear.org/institution/index.html>

None. (2008). *First Year Program Websites*. Retrieved September 20th, 2008, from FYE National Resource Center. Website: <http://nrc.fye.sc.edu/resources/fyl/fslinks.php>

None. (2008). *First Year Program, College of the Holy Cross*. Retrieved September 21st, 2008. Website: <http://www.holycross.edu/departments/FYP/website/about.html>

None. (2008). *First Year Program, Washington and Lee University*. Retrieved September 21st, 2008. Website: <http://www.wlu.edu/x7465.xml>

None. (2008). *Freshman Seminar: Common Guide Syllabus, St. John Fisher College*. Retrieved September 21st, 2008. Website: <http://home.sjfc.edu/FirstYearPrograms/documents/SampleSchedule.pdf>

None. (2008). *First Year at Monmouth, Monmouth University*. Retrieved September 21st, 2008. Website: [http://www.monmouth.edu/first-year\\_experience/default.asp](http://www.monmouth.edu/first-year_experience/default.asp)

None. (2008). *First Year Experience, Skidmore College*. Retrieved September 21st, 2008. Website: <http://cms.skidmore.edu/fye/>

**M. EQUIPMENT:** Technology Enhanced Classroom, Weekly Planner

**N. GRADING METHOD:** A-F

**O. MEASUREMENT CRITERIA/METHODS:**

- Class Participation, Writing Reflections
- Proposal, Presentation

**P. COURSE OUTLINE**

Week	Topic	Text Book Resources	Angel Resources	Notes
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1	<b>Welcome</b> Introductions <i>Explore:</i> Course Overview, What is FYEP? Expectations	Welcome	Folder # 1	Icebreaker Activities Distribute Syllabus Distribute FYEP T-Shirt's Course Overview
2	<b>Campus Services Introduction</b> <i>Explore:</i> Your Purpose in Attending College, Setting Short – Long Term Goals, Spell S-U-C-C-E-S-S!	Ch. 1 SA: p. 2 SSRB	Folder # 2	Distribute / Refer to: Student Success Resource Booklet (SSRB) Online access: <a href="http://www.canton.edu/business/pdf/SBLA_Student_Success_Handbook_2011.pdf">http://www.canton.edu/business/pdf/SBLA_Student_Success_Handbook_2011.pdf</a>
3	<b>Time Management &amp; Scheduling</b> <i>Explore:</i> Time & Money	Ch. 2 SA: p. 16	Folder # 3	
4	<b>Methods: College Academic Skills</b> <i>Explore:</i> Discovering How You Learn Working with College Instructors Tutoring & Asking for Help	Ch. 3 SA: p. 32 Ch. 5 p. 79-81	Folder # 4	VARK It's not <i>how</i> smart you are; it's what <i>kind</i> of smart you are
5	<b>Information: Library Resources</b> How to access information <i>Explore:</i> Proposal Format Overview / Select Presentation Groups	Ch. 5 p. 76-77 Ch. 6 p. 91-93	Folder # 5	Campus Library: <a href="http://www.canton.edu/library/">http://www.canton.edu/library/</a>
6	<b>Your Academic Success I</b> <i>Explore:</i> Listening, Note taking Participating & Communicating	Ch. 7 SA: p. 96	Folder # 6	
7	<b>Your Academic Success II</b> <i>Explore:</i> Reading & Remembering Exams & Tests	Ch. 8 & 9 SA: p. 112 p. 128	Folder # 7	<b>Due: Paper # 1 Sept. Event Reflection</b>
8	<b>Staying Healthy in College &amp; Life</b> <i>Explore:</i> Wellness Health Center Overview Avoiding the mid-term slump <b>Proposals Due!</b>	Ch. 12 SA: p. 46	Folder # 8	
9	<b>Majors &amp; Careers</b> <i>Explore:</i> Your Interests Career Services Overview Academic Advising Center Overview <b>Proposals Returned!</b>	Ch. 4 SA: 46	Folder # 9	Career Services Presentations <a href="http://www.canton.edu/Career_Services/faculty_presentations.html">http://www.canton.edu/Career_Services/faculty_presentations.html</a> Jobs4Roos Link: <a href="http://www.canton.edu/Career_Services/">http://www.canton.edu/Career_Services/</a>
10	<b>Pre-scheduling: What, Why, How</b> <i>Explore:</i> Course selection, procedures Understanding GER & graduation requirements, role of the academic advisor, student responsibilities	See PPT on Angel	Folder # 10	Reminder: Sign up to pre-schedule for spring this week with your Academic Advisor
11	<b>Group Presentation Preparation</b> (in class) Planning / Assistance		Folder # 11	Pre-scheduling Week <b>Due: Paper # 2 October Event Reflection</b>
12	<b>Group Presentations</b>		Folder # 12	Peer Reviews, in-class
13	<b>Group Presentations**</b>		Folder # 13	Peer Reviews, in-class
14	<b>Developing Values</b> <i>Explore:</i> Types of Values	Ch. 10 SA: p. 144	Folder # 14	<b>Due: Paper # 3 November Event Reflection</b>
15	<b>Appreciating Diversity</b> <i>Explore:</i> The Importance of Understanding	Ch. 11 SA: p. 156	Folder # 15	

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**ENGL 101 – COMPOSITION & THE SPOKEN WORD**

**Prepared By: Kirk Jones**

**SCHOOL OF BUSINESS & LIBERAL ARTS  
DEPARTMENT OF ENGLISH & HUMANITIES  
MAY 2015**

## ENGL 101 – COMPOSITION & THE SPOKEN WORD

- A. **TITLE:** COMPOSITION & THE SPOKEN WORD
- B. **COURSE NUMBER:** ENGL 101
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** N/A
- E. **COURSE LENGTH:** 15 weeks per semester
- F. **SEMESTER(S) OFFERED:** Fall and Spring
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 3 lecture hours per week

H. **CATALOG DESCRIPTION:**  
 This course is designed to help students communicate effectively orally and in writing. Students develop critical thinking skills, rhetorical knowledge, basic research skills, knowledge of conventions, and communication ethics.

I. **PRE-REQUISITES/CO-REQUISITES:** None

J. **GOALS (STUDENT LEARNING OUTCOMES):**

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

<i>Course Objective</i>	<i>Institutional SLO</i>
a. <i>Produce</i> coherent texts within common college-level written forms.	1. Communication 2. Crit. Thinking 3. Prof. Competence
b. <i>Demonstrate</i> the ability to revise and improve college-level texts.	2. Crit. Thinking 3. Prof. Competence
c. Research a topic, <i>develop</i> an argument, and organize supporting details.	1. Communication 2. Crit. Thinking
d. <i>Develop</i> proficiency in oral discourse.	1. Communication 3. Prof. Competence 4. Inter-Intrapersonal
e. <i>Evaluate</i> an oral presentation according to established criteria.	1. Communication

K. **TEXTS:** These are examples; actual texts are chosen by the instructor  
 Griffin, C. (2011). *Invitation to Public Speaking* (5th Ed.). Boston: Cengage Learning.  
 Hacker, D. (2011). *A Pocket Style Manual* (6th Ed.). Boston: Bedford/St. Martin's.  
 Johnson-Sheehan, R. & Paine, C. (2010). *Writing Today*. Boston: Longman  
 Lunsford, A., Ruszkiewicz, J., & Walters, K. (2010). *Everything's an Argument with Readings* (5th Ed.). Boston: Bedford/St. Martin's.

L. **REFERENCES:** These are a sampling, not a comprehensive listing.

Writing Center at Southworth Library -- [http://www.canton.edu/tutoring/writing\\_center.html](http://www.canton.edu/tutoring/writing_center.html)  
 Academic Support Services -- [http://www.canton.edu/academic\\_support\\_services/](http://www.canton.edu/academic_support_services/)  
 Online writing lab at Purdue University -- <http://owl.english.purdue.edu/owl/resource/679/01/>

M. **EQUIPMENT:** Technology enhanced classroom

N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS:**

- Papers
- Presentations
- Quizzes
- Participation

P. **DETAILED COURSE OUTLINE:** Attached

Q. **LABORATORY OUTLINE:** N/A

**DETAILED COURSE OUTLINE  
ENGL 101 – COMPOSITION & THE SPOKEN WORD**

I. Critical Reading

- A. Identify main ideas, implied ideas, and supporting details
- B. Recognize author's purpose and tone
- C. Analyze, evaluate, and critique texts

II. Writing process

- A. Planning
- B. Drafting
- C. Revising
- D. Editing

III. Elements of Effective Writing

- A. Methods of Development
- B. Paragraphs
- C. Sentence Structure
- D. Diction
- E. Grammar and Mechanics
- F. Tone and Style

III. Writing Situations

- A. Audience
- B. Rhetorical Stance
- C. Research

IV. Oral Discourse

- A. Audience
- B. Rhetorical Stance
- C. Language
- D. Manner of Presentation
- E. Use of Visuals

- F. Groups/Class Presentation
- G. Evaluation of Oral Discourse

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**ENGL 270 – MEDIA WRITING**

**Prepared By: Laini Kavaloski**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
ENGLISH/HUMANITIES DEPT.  
JANUARY 2016**



- A. **TITLE:** Media Writing
- B. **COURSE NUMBER:** ENGL 270
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** No
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Fall
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**  
3 lecture hours per week
- H. **CATALOG DESCRIPTION:**

This course introduces the creative practices and theories of writing/designing for various electronic and digital media platforms. Through critical practice, students learn to integrate concepts and techniques in order to produce portfolio websites, illustrated proposals, presentations, and digital games for various public audiences. Class workshops and collaborative projects focus on writing and software skills; research, design and technical resources; and issues such as copyright/fair use. Students learn digital communication skills by utilizing industry design frames like CAT (Conceptual, Aesthetic, Technical), experience design, user experience, information design, and information architecture, which then serve as building blocks for subsequent technological communications courses.

- I. **PRE-REQUISITES/CO-REQUISITES:**  
 a. Pre-requisite(s): ENGL 101  
 b. Co-requisite(s): None
- J. **GOALS (STUDENT LEARNING OUTCOMES):**  
 By the end of this course, the student will be able to:

<b><u>Course Objective</u></b>	<b><u>Institutional SLO</u></b>
<b>a. Apply the principles of clear media writing and creative media practices.</b>	<b>2. Crit. Thinking</b>
<b>b. Identify legal rights and restraints as well as ethical responsibilities of media writers</b>	<b>2. Crit. Thinking</b>
<b>c. Design and create digital narratives in various software platforms for specific public audiences.</b>	<b>2. Crit. Thinking 3. Professional Competence</b>
<b>d. Demonstrate computer skills in visual composition, interactive design, web research, and persuasive writing/designing</b>	<b>1. Communication 3. Professional Competence</b>

- K. **TEXTS:**

Texts may change slightly by semester.

1. Bechdel, Alison. *Fun Home: A Family Tragicomic*. NY: Houghton Mifflin Books, 2007
2. *Gone Home*.\* (online game) Fulbright Game company. 2012.  
<http://www.gonehomegame.com/>
3. Wardrip-Fruin, Noah and Nick Montfort, Eds. *The New Media Reader*. Cambridge: MIT Press, 2003. (ISBN 978-0262232272)
4. Selections from texts (in pdf or video) may include: Ken Robinson's "Changing Education Paradigms"; Donald Norman's *The Psychology of Everyday Things*; Jon McKenzie's "Toward a Sociopoetics of Interface Design"; Saul Wurman's *Information Architecture*; Edward Tufte's *Visual Explanations: Images and Quantities, Evidence and Narrative*; David McCandless's *The Visual Miscellaneum: A Colorful Guide to the World's Most Consequential Trivia*; and Nancy Duarte's *Resonate: Present Visual Stories that Transform Audiences*

N. **REFERENCES:**

- Bogost, Ian. *Persuasive Games: The Expressive Power of Video Games*. Cambridge, MA: MIT Press, 2007.
- Davidson, Cathy N. and David Theo Goldberg. "A Manifesto for the Humanities in a Technological Age." *Chronicle of Higher Education* (12 February 2004).
- Farman, Jason ed. *The Mobile Story: Narrative Practices with Locative Technologies*. NY: Routledge, 2014.
- Hayles, N. Katherine. *Comparative Textual Media*. Minneapolis: Univ of MN Press, 2013.
- Manovitch, Lev. *The Language of New Media*. Cambridge, MA: MIT Press, 2001
- McLuhan, Marshall. *The Medium is the Massage*. London: Penguin Books, 1967.
- Murray, Janet. "Inventing the Medium." *The New Media Reader*. Eds. Noah Wardrip Fruin and Nick Montfort. Cambridge, MA: MIT Press, 2003.
- Norman, Donald. *The Design of Everyday Things*. New York: Basic Books, 1988.
- PeaceMaker*. Impact Games Inc. Asi Burak and Eric Brown. MIT. 2007.

- O. **EQUIPMENT:** Technology-enhanced classroom preferably with flexible space (moveable tables and computers) where students will have access to computers during the instructional period.

- N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS:**

- Weekly reflection in the form of blog posts
- Participation in class discussions of current events and media analysis
- In-class studio exercises in various software platforms, collaborative design team work, archival and/or web research, peer review, editing and proofreading
- Web portfolios (individual and group) that contain deliverables of Projects 1, 2, and 3
- Self-assessments of projects and group collaboration
- 

P. **DETAILED COURSE OUTLINE:**  
(According to Skill)

- I. Introduction to Critical Media Analysis

- a. Textual and visual narrative structure
  - b. Close reading techniques
  - c. Introduce media genres such as: web portfolios, video essays, narrative maps, public presentations, graphic essays, mobile games
  - d. Affordances and constraints of different media genres
  - e. Introduction to new media theory and design
- II. Writing and designing for emerging media platforms
- a. Introduction to digital branding, business design, educational media, mobile technologies
  - b. Research and archival research techniques
  - c. Writing for different audiences
  - d. Issues of copyright and fair use
- III. Design Frames
- a. CAT framework
  - b. User experience frame
  - c. Human-centered design (design thinking)
- IV. Media production skills
- a. Graphic essay
  - b. Online portfolio
  - c. Collaborative problem solving (as design teams)
  - d. Illustrated business proposal
  - e. Public multi-media presentation

**Q. LABORATORY OUTLINE: n/a**

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**ENGL 301 PROFESSIONAL WRITING AND COMMUNICATION**

**Prepared By: Christopher Sweeney**

**Revised By: Eunju Yu**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
ENGLISH/HUMANITIES DEPARTMENT  
MAY 2015**

**ENGL 301 PROFESSIONAL WRITING AND COMMUNICATION**

- A. TITLE:** Professional Writing and Communication  
**B. COURSE NUMBER:** ENGL 301  
**C. CREDIT HOURS:** 3  
**D. WRITING INTENSIVE COURSE:** WI  
**E. COURSE LENGTH:** 15 weeks per semester  
**F. SEMESTER(S) OFFERED:** Fall/Spring  
**G. HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 3 lecture hours per week

**H. CATALOG DESCRIPTION:**  
 This course is designed to advance students' communication skills for the global marketplace. Emphasis is on technical writing, business writing, and publishing. Students design and produce technical documents, including, but not limited to, job-search documents, memos, reports, and proposals, responding to specific audiences and purposes in the business world. Students should be familiar with desktop publishing and electronic presentations. Prerequisites: ENGL 101 or 102 and completion of at least 45 credit hours; or permission of the instructor.

**I. PRE-REQUISITES/CO-REQUISITES:** ENGL 101 or 102 AND completion of at least 45 credit hours; or permission of the instructor

**J. GOALS (STUDENT LEARNING OUTCOMES):**  
 By the end of this course, the student will be able to:

<i>Course Objective</i>	<i>Institutional SLO</i>
<b>a.</b> <i>Demonstrate</i> understanding of audience	1. Communication
<b>b.</b> <i>Evaluate</i> professional document models for emulation	1. Communication 2. Crit. Thinking
<b>c.</b> <i>Compose</i> professional documents	1. Communication 3. Prof. Competence
<b>d.</b> <i>Design</i> documents and visuals according to professional parameters	1. Communication 3. Prof. Competence

**K. TEXTS:** These are examples; actual texts are chosen by the instructor  
 Kolin, P. (2015). *Successful Writing at Work* (Concise 4th Edition). Boston: Houghton Mifflin Harcourt.  
 Munter, M.(2011). *Guide to Managerial Communication* (9th Ed.). Boston: Prentice Hall.  
 Harcourt. Hacker, D. (2011). *A Pocket Style Manual* (6th Ed.). Boston: Bedford/St. Martin's.

**P. REFERENCES:** These are a sampling, not a comprehensive listing.

Writing Center at Southworth Library -- [http://www.canton.edu/tutoring/writing\\_center.html](http://www.canton.edu/tutoring/writing_center.html)  
Academic Support Services -- [http://www.canton.edu/academic\\_support\\_services/](http://www.canton.edu/academic_support_services/)  
Online writing lab at Purdue University -- <http://owl.english.purdue.edu/owl/resource/679/01/>  
The Collins Wordbanks Corpus -- <http://www.collins.co.uk/Corpus/CorpusSearch.aspx>  
Modern Language Association -- <http://www.mla.org/style>

**Q. EQUIPMENT:** Technology enhanced classroom

**N. GRADING METHOD:** A-F

**O. MEASUREMENT CRITERIA/METHODS:**

Textbook Activities and Exercises  
Collaborative Projects  
Individual Projects  
Participation

**P. DETAILED COURSE OUTLINE:** Attached

**Q. LABORATORY OUTLINE:** N/A

## DETAILED COURSE OUTLINE

### ENGL 301 PROFESSIONAL WRITING AND COMMUNICATION

#### I. Writing and Career

- A. Writing –an essential job skill
- B. Writing for the global marketplace
- C. Characteristics of job-related writing
- D. Ethical writing in the workplace

#### II. The writing process and collaboration at work

- A. The writing process
- B. Revising
- C. Collaborative writing
- D. Meetings

#### III. E-communication at work

- A. The flow of information through e-communications
- B. email
- C. Instant messages for business use
- D. Job-related Tweets
- E. Job-related text messaging
- F. Blogs

#### IV. Writing to audiences worldwide

- A. Letters in the age of the Internet
- B. Business letters
- C. Memos
- D. International business correspondence

#### V. How to get a job

- A. Steps to follow to get hired
- B. Dossiers and letters of recommendation
- C. Career portfolios /web-folios
- D. Resume
- E. Letters of application
- F. Going to an interview
- G. Accepting or declining a job offer

#### VI. Designing successful documents, visuals, and websites

- A. Characteristics of effective design
- B. Organizing information visually
- C. Using visuals ethically
- D. Using appropriate visuals for international audiences
- E. Writing for and designing websites

#### VII. Writing instructions and procedures

- A. The process of writing instructions
- B. The five parts of instructions
- C. Writing procedures for policies and regulations

VIII. Writing effective reports and proposals

- A. The process of writing a report
- B. Types of reports
- C. Documenting sources
- D. Guidelines for writing a successful proposal
- E. Internal proposals
- F. Sales proposals

IX. Making successful presentations at work

- A. Writing a document versus making a presentation
- B. Types of presentations
- C. Informal briefings
- D. Formal presentations



**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**ENGL 302: Global Englishes**

**Prepared By: Melissa Elliott Lee**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
OCTOBER 2015**

- A. **TITLE:** Global Englishes  
 B. **COURSE NUMBER:** ENGL 302  
 C. **CREDIT HOURS:** 3  
 D. **WRITING INTENSIVE COURSE:** Yes  
 E. **COURSE LENGTH:** 15 weeks  
 F. **SEMESTER(S) OFFERED:** Fall  
 G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 3 lecture hours per week

H. **CATALOG DESCRIPTION:**

This course provides opportunities for students to deepen their understanding of the English language: its history, its status and functions in different areas of the world, and its variations. Promoting an inclusive and pluralistic concept of Englishes rather than the inaccurate notion of a singular English, students develop explicit knowledge about how language works, and how people learn and use language not only as a tool for communication but as a component of social and cultural identity. Students emerge from this course better equipped to navigate situations requiring crosscultural communication at the university and beyond.

I. **PRE-REQUISITES/CO-REQUISITES:**

- a. Pre-requisite(s): ENGL 101: Composition and the Spoken Word and 45 credit hours  
 b. Co-requisite(s): none

J. **GOALS (STUDENT LEARNING OUTCOMES):**

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

<b><u>Course Objective</u></b>	<b><u>Institutional SLO</u></b>
a. <i>Define</i> key terms from linguistics and English language research	<b>1. Communication</b>
b. <i>Describe</i> key factors in the development of Englishes worldwide	<b>1. Communication</b>
c. <i>Analyze</i> cultural texts to discern connections between language, social and cultural identity, and power	<b>1. Communication 2. Critical Thinking</b>

K. **TEXTS:**

(Representative texts, chosen by instructor)

**Articles**

- Bolton, K., Graddol, D., & Meierkord, C. (2011). Toward developmental world Englishes. *World Englishes* 30(4), 459-480. DOI: 10.1111/j.1467-971X.2011.01735.x  
 Kachru, B. (1992). World Englishes: Approaches, issues and resources. *Language Teaching* 25, 1-14. DOI: [dx.doi.org/10.1017/S0261444800006583](http://dx.doi.org/10.1017/S0261444800006583)  
 Proshina, Z. (2014). Language revolution behind the cultural curtain. *World Englishes* 33(1), 1-8. Retrieved from <http://www.readcube.com/articles/10.1111%2Fweng.12051>

**Books**

- Anzaldúa, G. (1987). *Borderlands: The New Mestiza = La Frontera*. San Francisco, CA: Spinsters/Aunt Lute.  
 Jenkins, J. (2009). *World Englishes: A resource book for students* (2<sup>nd</sup> ed.). London, UK: Routledge.

Kachru, Y. & Smith, L. (2008). *Cultures, contexts, and World Englishes*. New York, NY: Routledge.  
MacNeil, R. & Cran, W. (2005). *Do you speak American?* New York, NY: Doubleday.

### **Book chapters/essays**

Tan, A. (2007). Mother tongue. In L. Williford & M. Martone (Eds.), *The Touchstone Anthology of Contemporary Creative Nonfiction* (pp. 514-519). New York, NY: Touchstone.  
Young, V. A. (2011). Should writers use they own English? In L. Greenfield & K. Rowan (Eds.), *Writing Centers and the New Racism: A Call for Sustainable Dialogue and Change* (pp. 61-72). Logan, UT: Utah State University Press.

### **Multimedia**

Alvarez, L. & Kolker, A. (Directors). (1988). *American tongues* [Motion picture]. United States: Center for New American Media (CNAM).  
Barnette, M. & Barrett, G. (Hosts). *A way with words: A public radio program about language examined through history, culture, and family* [Weekly radio program with podcasts]. United States: National Public Radio/Wayword, Inc. Retrieved from <http://video.pbs.org/video/2365391566/>  
Holman, B. (Producer). (2015, January 19). *Language matters*. [Motion picture]. Retrieved from <http://video.pbs.org/video/2365391566/>

## **R. REFERENCES:**

(Representative references, chosen by instructor)

### **Articles**

Canaragajah, A. S. (2006). The place of world Englishes in composition: Pluralization continued. *College Composition and Communication* 57(4), 586-619. Retrieved from [www.jstor.org/stable/20456910](http://www.jstor.org/stable/20456910)  
Connors, R. J. & Lunsford, A. A. (1988). Frequency of formal errors in current college writing, or Ma and Pa Kettle do research. *College Composition and Communication* 39, 395-409. Retrieved from [www.jstor.org/stable/357695](http://www.jstor.org/stable/357695)  
Horner, B. (2001). "Students' right," English only, and re-imagining the politics of language. *College English*, 63(6), 741-757. Retrieved from [www.jstor.org/stable/1350100](http://www.jstor.org/stable/1350100)  
Horner, B. & Trimbur, J. (2002). English only and U.S. college composition. *College Composition and Communication*, 53(4), 594-630. Retrieved from <http://www.jstor.org/stable/1512118>.  
Lee, M. (2014). Shifting to the World Englishes paradigm by way of the translingual approach: Code-meshing as a necessary means of transforming composition pedagogy. *TESOL Journal* 5(2), 312-329. DOI: 10.1002/tesj.121  
Lu, M. (2004). An essay on the work of composition: Composing English against the order of fast capitalism. *College Composition and Communication* 56(1), 16-50. Retrieved from <http://www.english.illinois.edu/~people-/faculty/schaffner/teaching/fall2010/505/readings/Lu.Work%20of%20Composition.pdf>  
Matsuda, P. K. (2006). The myth of linguistic homogeneity in U.S. college composition. *College English* 68(6), 637-651. Retrieved from [www.jstor.org/stable/25472180](http://www.jstor.org/stable/25472180)  
Seidlhofer, B. (2001). Closing a conceptual gap: The case for a description of English as a lingua franca. *International Journal of Applied Linguistics* 11(2), 133-158. Retrieved from [www.univie.ac.net](http://www.univie.ac.net)  
Seidlhofer, B. (2009). Common ground and different realities: World Englishes and English as a lingua franca. *World Englishes* 28(2), 236-245. DOI: 10.1111/j.1467-971X.2009.01592.x  
Wetzl, A. (2013). World Englishes in the mainstream composition course: Undergraduate students respond to WE writing. *Research in the Teaching of English* 48(2), 204-224. Retrieved from <http://www.ncte.org/journals/rte/issues/v48-2>

Widdowson, H.G. (1997). EIL, ESL, EFL: Global issues and local interests. *World Englishes* 16(1), 135-146. DOI: 10.1111/1467-971X.00054

### **Books**

- Adger, C. T., Wolfram, W., & Christian, D. (2007). *Dialects in schools and communities*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Alim, H. S. & Smitherman, G. (2012). *Articulate while black: Barack Obama, language, and race in the U.S.* Oxford, UK: Oxford University Press.
- Bolton, K. & Kachru, B. (2006). *World Englishes: Critical concepts in linguistics*. New York, NY: Routledge.
- Elbow, P. (2012). *Vernacular eloquence: What speech can bring to writing*. New York, NY: Oxford University Press.
- Graff, G. & Birkenstein, C. (2014). *They say, I say: The moves that matter in academic writing* (3<sup>rd</sup> ed.). New York, NY: W.W. Norton & Company.
- Horner, B., Lu, M., & Matsuda, P. (Eds.). (2010). *Cross-language relations in composition* (pp. 21-41). Carbondale, IL: Southern Illinois University Press.
- Kachru, B., Kachru, Y., & Nelson, C. (Eds.). (2009). *The handbook of World Englishes*. West Sussex, UK: Wiley-Blackwell.
- Lippi-Green, R. (2012). *English with an accent: Language, ideology, and discrimination in the United States*. London, UK: Routledge.
- Parker, F. & Riley, K. (2010). *Linguistics for non-linguists: A primer with exercises* (5<sup>th</sup> ed.). Boston, MA: Allyn-Bacon.
- Smitherman, G. (2000). *Black talk: Words and phrases from the hood to the amen corner*. Boston, MA: Houghton-Mifflin.
- Wintergerst, A.C. & McVeigh, J. (Eds.). (2011). *Tips for teaching culture: Practical approaches to intercultural communication*. White Plains, NY: Pearson.
- Young, V. A., Barrett, R., Young-Rivera, Y., & Lovejoy, K. (2013). *Other people's English: Code-meshing, code-switching, and African American literacy*. New York, NY: Teachers College Press.
- Young, V.A. & Martinez, A.Y. (Eds.). (2011). *Code-meshing as world English*. Urbana, IL: National Council of Teachers of English.

### **Book chapters**

- Ball, A. F. & Muhammad, R. J. (2003). Language diversity in teacher education and in the classroom. In G. Smitherman and V. Villanueva (Eds.), *Language diversity in the classroom: From intention to practice* (pp. 76-88). Carbondale, IL: Southern Illinois University Press.
- Bolton, K. (2009). World Englishes today. In B. Kachru, Y. Kachru, & C. Nelson (Eds.), *The Handbook of World Englishes* (pp. 240-269). West Sussex, UK: Wiley-Blackwell.
- Cliett, V. (2003). The expanding frontier of World Englishes: A new perspective for teachers of English. In G. Smitherman and V. Villanueva (Eds.), *Language Diversity in the Classroom: From Intention to Practice* (pp. 67-75). Carbondale, IL: Southern Illinois University Press.
- Greenfield, L. (2011). The "standard English" fairy tale. In L. Greenfield & K. Rowan (Eds.), *Writing Centers and the New Racism: A Call for Sustainable Dialogue and Change* (pp. 33-60). Logan, UT: Utah State University Press.
- Moss, B. & Walters, K. (1993). Rethinking diversity: Axes of difference in the writing classroom. In C. Glenn and M. Goldthwaite (Eds.), *The St. Martin's Guide to Teaching Writing* (6<sup>th</sup> ed.). (pp. 417-440). Boston, MA: Bedford/St. Martin's.
- Wolfram, W. (2008). Language diversity and the public interest. In K. King, N. Schilling-Estes, J. J. Lou, & B. Souku (Eds.), *Sustaining Linguistic Diversity: Endangered and Minority Language and Language Varieties* (pp. 187-202). Washington, DC: Georgetown UP.

S. **EQUIPMENT:** technology enhanced classroom

N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS**

- Quizzes
- Papers and projects
- Participation

P. **DETAILED COURSE OUTLINE:**

I. Introduction

A. Dispelling the assumption of one English

II. The History of English

A. Dispersals/diasporas of English

- a. Pidgins and creoles
- b. Codification
- c. Spoken vs. written English

B. The status and functions of English in different areas of the world (an introduction)

C. Key terms and concepts (not a complete listing)

- a. L1/L2, etc.
- b. English as a Native Language (ENL)
- c. English as a Second Language (ESL)
- d. English as a Foreign Language (EFL)
- e. English as a Lingua Franca (ELF)
- f. Acrolect vs. basilect

III. The Variation in English(es)

A. Theoretical models and descriptions of the spread of English

- a. World map of English (Strevens, 1980)
- b. Three circle model of World Englishes (Kachru, 1985/1988)
- c. Circle of World English (McArthur, 1987)
- d. Circle model of English (Görlach, 1988)

B. Concrete examples of different Englishes

- a. American varieties
- b. International varieties

C. The intelligibility question

- a. Intelligibility vs. comprehensibility vs. interpretability
- b. Rhetorical listening

IV. Developing Language Awareness

A. The relationship between language and cultural identity

B. Accents vs. varieties/dialects vs. languages

C. The “linguistic facts of life” (Lippi-Green, 2012)

D. The myth of (any) “standard” English

- a. Standard language ideology
- b. The history of “error”
- c. Prescriptivism vs. descriptivism

E. Code-switching vs. code-meshing

V. Social Justice Issues

- A. The status and functions of English in different areas of the world (expansion on initial introduction to topic)
- B. Language prejudice
  - a. History of language prejudice in the U.S.
  - b. Contemporary manifestations of language prejudice in the U.S.

VI. English(es) in American Culture

- A. The history of “vernacular language” in American literature
  - a. Short stories
  - b. Novels
  - c. Poems
  - d. Drama
- B. Media representations of different Englishes

Q. **LABORATORY OUTLINE:** None

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**ENGL 314 – Digital Graphic Storytelling**

**Prepared By: Laini Kavaloski**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
October 2015**

- A. **TITLE:** Digital Graphic Storytelling
- B. **COURSE NUMBER:** ENGL 314
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** Determined By Semester
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Spring
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**  
3 lecture hours per week

H. **CATALOG DESCRIPTION:**

This course explores the graphic narrative through the digital medium. Students explore the literary, architectural, interactive, and design elements of graphic narratives by reading and engaging novels, memoirs, and narrative games written from the 1970s to the present. In order to create effective graphic narrative texts, students critique several germinal graphic works and then apply their knowledge of this visual medium to their own narratives. The class will design original graphic works in various software platforms using both literary and design frameworks. Units include: memoir, graphic medicine, digital/online comics, and interactive narrative games. Through close textual analysis, peer critique, and iterative thinking/practice, students learn to create digital projects that use image/text to tell stories and analyze literature. Projects may include: digital theory comix, graphic essays, graphic narrative maps in Google Earth, and video essays.

I. **PRE-REQUISITES/CO-REQUISITES:**

- a. Pre-requisite(s): ENGL 101
- b. Co-requisite(s): none

J. **GOALS (STUDENT LEARNING OUTCOMES):**

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

<b><u>Course Objective</u></b>	<b><u>Institutional SLO</u></b>
<b>a.</b> <i>Apply</i> terms common to the humanities.	<b>1. Communication 2. Crit. Thinking</b>
<b>b.</b> <i>Analyze</i> the stylistic differences employed by the course authors and genres	<b>1. Communication 2. Crit. Thinking</b>
<b>c.</b> <i>Argue</i> for specific interpretations of course materials.	<b>1. Communication 2. Crit. Thinking</b>
<b>d.</b> <i>Evaluate</i> historical and sociological events as they are reflected in and impact the development of graphic narratives.	<b>1. Communication 2. Crit. Thinking</b>
<b>e.</b> <i>Design and create</i> digital graphic narratives in various software platforms	<b>2. Crit. Thinking 3. Professional confidence</b>

K. **TEXTS:**

(Representative texts; texts chosen by instructor)



Bechdel, Alison. *Fun Home: A Family Tragicomic*. NY: Houghton Mifflin Books, 2007.

Chast, Roz. *Can't We Talk About Something More Pleasant?* NY: Bloomsbury, 2014.

Chinese Room. *Dear Esther*. <http://www.thechineseroom.co.uk/games/dear-esther>, 2012

Eisner, Will. *The Contract with God Trilogy*. NY: Norton, 1978.

11 Bit Studio. *This War of Mine*.  
<http://www.11bitstudios.com/games/16/this-war-of-mine>, 2014.

Fulbright Company. *Gone Home*. <http://fulbright.com/company/gonehome/>, 2013.

Folman, Ari. *Waltz with Bashir*. NY: Metropolitan Books, 2009.

Ingitchuna, Kisima. *Never Alone*. Upper One Games. <http://neveralonegame.com/>, 2014.

Jones, J.G. and Mark Waid. *Strange Fruit*. Los Angeles: BOOM! Studios, 2015.

Le, Nam. *The Boat*. Graphic adaptation. <http://www.sbs.com.au/theboat/>, 2014.

Libicki, Miriam. *jobnik!: an american girl's adventures in the israeli army*. Canada: Real Gone Girl, 2008.

Muir, John. *The Healthy Aboriginal.net*, <http://thehealthyaboriginal.net/> 2015.

Page, Tyler. *Raised on Ritalin*. Online Zine. <http://raisedonritalincomic.blogspot.com/> 2011-15.

Porcellino, John. *Hospital Suite*. Drawn and Quarterly.

Simogo. *Device 6*. <http://simogo.com/work/device-6/>, 2013.

Spiegelman, Art. *Maus: My Father Bleeds History*. NY: Pantheon Books, 1973.

Spiegelman, Art. *Maus II: And Here My Troubles Began*. NY: Pantheon Books, 1986.

Tomasula, Steve. *TOC*. <http://www.tocthenovel.com/>, 2014.

## T. REFERENCES:

(Representative references; references chosen by instructor)

Bogost, Ian. *Persuasive Games: The Expressive Power of Video Games*. Cambridge, MA: MIT Press, 2007.

\_\_\_\_\_. "The Rhetoric of Video Games." *The Ecology of Games: Connecting Youth, Games, and Learning*. Ed. Katie Salen. The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning. Cambridge, MA: The MIT Press, 2008. 117-140

Chute, Hilary. "Comics as Literature? Reading Graphic Narrative." *PMLA*. 123.2. (2008): 452-465.

Critical Art Ensemble. "Nomadic Power and Cultural Resistance." *The Electronic Disturbance*. NY: Autonomedia, 1994.

Graphic Medicine. *Graphicmedicine.com*. Wellcome Trust. <http://www.graphicmedicine.org/about/> 2012-15.

Harde, Roxanne. "'Give 'em Another Circumcision': Jewish Masculinities in the Golem's Mighty Swing." *The Jewish Graphic Novel*. Ed. Samantha Baskind and Ranen Omer-Sherman. New Jersey: Rutgers University Press, 2010. Print.

Jaschik, Scott. "The Lost tribe." *Inside Higher Education*. 18 Dec. 2009. Web. 1 Sept. 2010.

Laurel, Brenda. "The Six Elements and the Causal Relations Among Them." *The New Media Reader*. Ed. Noah Warprin- Fruin and Nick Montfort. Cambridge: MIT Press, 2003.

Leitner, Helga. "The Politics of Scale and Networks of Spatial Connectivity." *Scale and Geographic Inquiry: Nature, Society, Method*. Ed. Eric Sheppard and Robert McMaster. United Kingdom: Blackwell, 2004. Print.

Libicki, Miriam. "Jewish Memoir Goes Pow! Zap! Oyl!" *The Jewish Graphic Novel*. Eds. Samantha Baskind and Ranen Omer-Sherman. New Jersey: Rutgers University Press, 2010.

Madden, Matt. *99 Ways to Tell a Story: Exercises in Style*. NY: Chamberlain Bros, 2005.

Manovitch, Lev. "New Media from Borges to HTML." *The New Media Reader*. Ed. Noah Warprin- Fruin and Nick Montfort. Cambridge: MIT Press, 2003.

Marion, Phillipe. *Traces en Cases. Essai sur la bande dessinée*. Louvain-la-Neuve: Académia, 1993.

Massey, Doreen. *Space, Place, and Gender*. Minneapolis: University of Minnesota Press,

1994.

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: HarperCollins, 1993.

McGonigal, Jane. *Reality is Broken: Why Games Make Us Better and How They Can Change the World*. New York: Penguin Press, 2011.

Queneau, Raymond. *Exercises in Style*. Paris: Gallimard, 1947.

Tabachnick, Stephen E. "Of Maus and Memory: The Structure of Art Spiegelman's Graphic Novel of the Holocaust." *Word & Image* 9.2 (1993): 154-62

U. **EQUIPMENT:** Computer Lab

N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS**

- Analysis papers
- Formal illustrated project proposals
- Video demonstrations
- Critical design team project
- Original digital graphic narrative
- Class Participation

P. **DETAILED COURSE OUTLINE:** Which genres are covered depends on the time period and authors selected for an individual semester.

- I. Graphic narrative: form, time, technique, and devices
  - A. Foundational elements of comic form
  - B. Spatial narratives
  - C. The use of time and chronology in visual narratives
  - D. Artistic devices: overlay, rogue images, bleeds, style
  - E. The impact of new technologies on graphic text
- II. Memoir in graphic form
  - A. Cities, urban decay, war
  - B. Intersectionality (Crenshaw) in the visual medium
  - C. Traumatic representation in graphic narrative
- III. Graphic Medicine
  - A. History of narrative and graphic medicine
  - B. Graphic medicine narratives
  - C. Online graphic medicine narratives
- IV. Playable Digital Narratives and Interactive Comix
  - A. Introduction to Interactive Narratives
  - B. Interactive elements and design features
  - C. Software platforms for interactive comics

Q. **LABORATORY OUTLINE:** None.

**STATE UNIVERSITY OF NEW YORK  
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**COURSE OUTLINE**

**ENGL 380 – INTERCULTURAL COMMUNICATION**

**Prepared By: Eunju Yu, PhD**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
ENGLISH/HUMANITIES DEPARTMENT  
MAY 2015**

- A. **TITLE:** Intercultural Communication
- B. **COURSE NUMBER:** ENGL 380
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** As Determined by Instructor
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Fall and Spring
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**  
3 lecture hours per week
- H. **CATALOG DESCRIPTION:**  
This course is designed to advance students' intercultural communication skills necessary in a multicultural global marketplace. The focus is on oral, nonverbal, and written communication patterns across cultures, diverse cultural values, global etiquette, business and social customs, and intercultural negotiation models.
- I. **PRE-REQUISITES:**  
Composition and the Spoken Word (ENGL 101) AND completion of 45 credit hours, or permission of instructor
- J. **GOALS (STUDENT LEARNING OUTCOMES):**  
Upon completions of the course, students will be able to:

<i>Course Objective</i>	<i>Institutional SLO</i>
a. <i>Explain</i> the nature of intercultural communication	2. Crit. Thinking
b. <i>Distinguish</i> oral, nonverbal, and written communication patterns across cultures	2. Crit. Thinking
c. <i>Identify</i> diverse business and social customs	2. Crit. Thinking 4. Inter-Intrapersonal
d. <i>Formulate</i> ideas appropriately across cultures	1. Communication 4. Inter-Intrapersonal

K. **TEXTS:** This is an example

Chaney, L. & Martin, J. (2014). Intercultural business communication (6<sup>th</sup> Ed.). Boston: Pearson.

**L. REFERENCES:**

- Reynolds, S., Valentine, D. & Munter, M. (2010). *Guide to Cross-Cultural Communications* (2nd Ed.). Boston: Prentice Hall
- Schmidt, W., Conaway, Roger., Easton, S. & Wardrope, W. (2007). *Communicating Globally: Intercultural Communication and International Business*. Boston: Sage
- Varner, I. & Beamer, L. (2010). *Intercultural Communication in the Global Workplace* (5th Ed.). New York: McGraw-Hill/Irwin

**M. EQUIPMENT: Technology Enhanced Classroom**

**N. GRADING METHOD: A-F.**

**O. MEASUREMENT CRITERIA/METHODS:**

- Reports
- Essays
- Quizzes
- PowerPoint presentations
- Oral presentations

**P. TOPICAL OUTLINE:**

I. The Nature of Intercultural Communication

- A. Globalization
- B. Culture, enculturation, and acculturation
- C. Norms, rules, and networks
- D. Intercultural constructs

II. Universal Systems

- A. Economic systems
- B. Political systems
- C. Educational system
- D. Social hierarchies and interaction

III. Contrasting Cultural Values

- A. Work attitudes
- B. Attitudes toward ethics
- C. Religious influence
- D. Individualism and Collectivism

IV. Cultural Shock

- A. Stages of cultural shock
- B. Alleviating cultural shock

C. Aspects of cultural shock

V. Language

- A. High- and low-context language
- B. Language diversity
- C. Informal and alternative languages
- D. Conversation taboos
- E. Language and culture interaction

VI. Oral and Nonverbal Communication Patterns

- A. Thought patterns
- B. Paralanguage
- C. Nonverbal leakage
- D. Objects, signs, and symbols

VII. Written Communication Patterns

- A. International English
- B. Writing tone and style
- C. Letter formats
- D. e-mail
- E. Resume and job search information

VIII. Global Etiquette

- A. Introductions, greetings, and handshakes
- B. Position and status
- C. Electronic communication etiquette
- D. Travel etiquette

IX. Business and Social Customs

- A. Verbal expressions
- B. Male/female relationships and workplace equality
- C. Dress and appearance
- D. Office customs and practices
- E. Customary demeanor/behavior

X. Intercultural Negotiation Process

- A. Steps in the negotiation process
- B. Intercultural negotiation models
- C. Negotiation strategies
- D. Trade agreements

XI. Intercultural Negotiation Components

- A. Cross-cultural negotiation components
- B. Characteristics of effective negotiators
- C. Group versus individual orientation
- D. Face-to-face strategies
- E. Role of the media

XII. Laws Affecting International Business and Travel

- A. Home-country and host-country laws
- B. International Law
- C. Contracts
- D. Global patents
- E. Ethics and the law

Q. **LABORATORY OUTLINE:** None

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**COURSE OUTLINE**

**SOCI 305-GENDER IN THE MEDIA**

**Prepared By: Dr. Amani M. Awwad**

**SCHOOL OF BUSINESS & LIBERAL ARTS  
SOCIAL SCIENCES DEPARTMENT  
May 2015**



## SOCI 305 - GENDER IN THE MEDIA

- A. **TITLE:** Gender in the Media
- B. **COURSE NUMBER:** SOCI 305
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** OPTIONAL -Liberal Arts/General Studies
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Fall or spring
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**  
3 hours lecture/week
- H. **CATALOGUE DESCRIPTION:** The course will begin by reviewing the components and the basic concepts of mass media. The course will focus on the power of social construction of the mass media in creating appropriate images of masculinity and femininity including sexual orientation. The course will survey the various theoretical traditions coming from sociology, psychology and gender studies exploring gender dynamics as portrayed in the media. The course will examine research exploring the impact and the ideological consequences of the power of the mass media within the arena of gender dynamics.
- I. **PRE-REQUISITES/CO-COURSES:** SOCI 101 (with a grade of C or better) or permission of instructor and junior level status with a GPA 2.00.
- J. **GOALS (STUDENT LEARNING OUTCOMES):** By the end of this course, the student will:

<b><u>Course Objective</u></b>	<b><u>Institutional SLO</u></b>
<b>a. Evaluate the basic components and concepts of mass media.</b>	<b>2. Crit. Thinking 1. Communication</b>
<b>b. Assess the various theories of gender in the media, coming from sociology, psychology and gender studies. Including basic tenets, assumptions and limitations of these theories.</b>	<b>2. Crit. Thinking 3. Prof. Competence</b>
<b>c. Provide a critical analysis of the role of mass media in constructing appropriate and suitable definitions, as perceived by society, of norms surrounding femininity, masculinity and sexual orientation both from macro and micro orientation.</b>	<b>1. Communication 3. Prof. Competence 2. Crit. Thinking</b>

- K. **TEXTS:** To be determined by the individual instructor. Possible choices can be drawn from the

Section below:

**L. REFERENCES:**

- Anderson, Margaret, Collins, Patricia Hill (7<sup>th</sup>, edition). (2011). Race, Class, and Gender: An Anthology. Wadsworth-Cengage Learning.
- Baca Zinn, Maxine. Hondageneu-Sotelo, Pierrette, and Messner, Michael A. (Editors) (2000) Gender through the Prism of Difference. (Second Edition) Allyn and Bacon
- Baran, Stanley J. (2002) Introduction to Mass Communication: Media Literacy and Culture. (Second Edition) McGraw Hill.
- Bell, Elizabeth, Haas, Lynch and Sells, Laura. (Editors) (1995). From Mouse to Mermaid: The Politics of Film, Gender, and Culture. Indiana University Press.
- Bowker, Lee H. (editor) (1998) Masculinity and Violence. Research on Men and Masculinity. Sage Publication.
- Brundson, Charlotte, Speigel, Lynn. (Editors). (2008). Feminist Television Criticism: A reader. McGraw-Hill-Open University press.
- Clover, Carol J. (1992) Men, Women, and Chainsaws: Gender in the Modern Horror Film. Princeton University Press.
- Coroteau, David and Hoynes, William (2001). The Business of Media: Corporate Media and the Public Interest. Pine Forge Press.
- Craig, Steve (Eds). (1992). Men, Masculinity and the Media: Research on Men and Masculinity Series. Sage Publications.
- Dines, Gail, Humez, Jean M. (Editors). (2011). Gender, Race, And Class in Media: a critical reader. (3<sup>rd</sup>, edition). Sage publication.
- Galliano, Grace (2003). Gender Crossing Boundaries. Thomson & Wadsworth.
- Hanson, Janice, and Maxcy, David J. (1999). Sources: Notable Selections in Mass Media. (Second Edition) Dushkin/McGraw-Hill
- Kolker, Robert. (1999). Film, Form, and Culture. McGraw-Hill.
- McKay, Jim, Messner, Michael A. and Don Sabo (editors) (2000). Masculinities, Gender Relation, and Sport. Research on Men and Masculinity. Sage Publication.
- Mulvey, Laura (1989). Visual and Other Pleasures. Indiana University Press.
- Rapping, Elayne (1994) Media-tions: Forays into the Culture and Gender Wars. South End Press.
- Rollins, Peter C. and Susan W. Rollins. (Editors) (1995). Gender in Popular Culture: Images of Men and Women in Literature, Visual Media, and Material Culture. Ridgemont Press.
- Shaw, Susan M., Lee, Janet (2015). Women's Voices Feminist Visions: Classic and Contemporary Readings. McGraw-Hill.

**M. EQUIPMENT:** Not Applicable.

**N. GRADING METHOD:** A-F

**O. MEASUREMENT CRITERIA/METHODS:**

A research paper will be required in this course. Students will be asked to apply a specific research method so as to assess their grasp of the integrate working of a research method including the design and the logic of the various scientific research methods. Monthly theoretical papers on the subject of gender in the mass media will be another requirement so as to assess the student's grasp of the various theoretical traditions within the discipline of sociology of mass media and the sub discipline of gender in the mass media. Other grade options might be selected by other instructors, but not limited to the following options: examinations, book reviews, reaction papers, in-class group and individual exercises and discussion.

**P. DETAILED TOPICAL OUTLINE:** Attached.

**Q. LABORATORY OUTLINE:** Not Applicable.

## DETAILED OUTLINE

### SOCI 305: Gender in the Media

#### TOPICS

#### I. What is Mass Media? Components and Basic Concepts

- A. Definition of mass media
- B. Components of mass media
- C. Basic concepts

#### II. Theoretical Perspectives of Gender in the Mass Media

- A. The Sociological Paradigms
  - 1. The structural functional paradigm
  - 2. The social conflict paradigm
  - 3. The symbolic interactionist paradigm
- B. Selected Theories of Gender in Media
  - 1. Sex-role perspective of Kingsly Davies
  - 2. Erving Goffman's Approach
  - 3. Psychoanalytic Theory
  - 4. Marxist Theory and Neo-Marxist Theory
  - 5. Performative Theory of Gender - "Glam Metal"
  - 6. Critical Theory with Michel Foucault
  - 7. Semiotic Democracy Theory of Fiske
  - 8. Multiple Systems of Dominance Perspective

#### III. Social Constructionism of Gender in the Mass Media

- A. Theoretical Bases
- B. The Social/Historical Context.
  - 1. The intended message
  - 2. The targeted audience
  - 3. Content analysis
  - 4. Contextual analysis
- C. Symbolic and General Impact/Consequences
  - 1. Negative impact and stigmatization/stereotypes
  - 2. The media as an agent of propaganda
  - 3. The role of the media in creating appropriate labels and or images of family, masculinity and sexual orientation.

#### IV. Gender in the Media: The Case for Sexism, Discrimination, and Exaggerated Stereotypes of Femininity, Masculinity and Sexual Orientation.

##### A. The four stages of portrayals:

1. Non-recognition
2. Ridicule
3. Regulation
4. Respect.

##### B. Gender and Sexual Orientation in the Media

1. Femininity and masculinity within the genre of horror movies and action movies
2. Femininity and masculinity within the genre of early western movies
3. Femininity and masculinity within the genre of the soap opera, romance novels, and the advertising and music industry.
4. The gay and lesbian agenda and the mass media
5. Femininity, masculinity and sexual orientation as portrayed in the pornography industry.
6. Femininity, masculinity in the corporate news media and sport industry.

#### V. Gender in the Media: Constitutional Challenges

##### A. Constitutional debates in the areas of gender in the media

1. Freedom of speech vs. censorship
2. Ideological and legal implications of the first Amendment.
3. The internet and the constitution.

##### B. Assessing the progress in the constitutional debate in the areas of gender in the media.

1. The battle over the rating game
2. Sexism, discrimination and violence in the media
3. The debate over censorship and freedom of speech in the area of pornography.
4. Sex education and the mass media
5. Hate speech and the debate over rap music.
6. The Right to Life vs. Choice-Abortion Dilemma.

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**TCOM 100: Introduction to Technological Communications**

**Prepared By: Sean O'Brien**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
APRIL 2016**

- A. **TITLE:** Introduction to Technological Communication
- B. **COURSE NUMBER:** TCOM 100
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** No.
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Fall
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 3 lecture hours per week
- H. **CATALOG DESCRIPTION:**  
 This course offers students a first step into the study and practice of Technological Communications, the craft of getting their ideas across in the Digital Era. Students construct information architecture, writing, editing, user experience design, and instructional planning while gaining a working knowledge of a range of tools available to help them create and share their work. Students also start a portfolio of projects designed to explore the boundaries of communication in the 21st century.

I. **PRE-REQUISITES/CO-REQUISITES:**

- a. Pre-requisite(s): none  
 b. Co-requisite(s): none

J. **GOALS (STUDENT LEARNING OUTCOMES):**

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

<b><i>Course Objective</i></b>	<b><i>Institutional SLO</i></b>
a. <i>Design</i> a portfolio that will serve as a repository of work for the four-year program.	<b>1. Communication 2. Critical Thinking</b>
b. <i>Compose</i> a range of examples of technological communications	<b>1. Communication</b>
c. <i>Evaluate</i> each other's writing using workshopping and seminar papers.	<b>4. Inter/Intra Personal Skills</b>

K. **TEXTS:**

(Representative texts, chosen by instructor)

Alred, Gerald J., Charles T. Brusaw, and Walter E. Oliu. *Handbook of Technical Writing*. Boston, MA: Bedford/St. Martins, 2006.

Lannon, John M. and Laura J. Gurak. *Technical Communication*. New York: Pearson, 2016.

Zemach, Dorothy and Chuck Sandy. *English for Scammers*. Lexington: Wayzgoose P, 2014.

L. **REFERENCES:**

(Representative references, chosen by instructor)

Burnett, Rebecca. *Technical Communication*. Belmont, CA: Wadsworth Pub., 1986.

Burnett, Rebecca. *Teaching Technical Communication: Instructor's Resource Manual for Technical Communication*. Belmont, CA: Wadsworth, 1997.

Feenberg, Andrew. *Questioning Technology*. London: Routledge, 1999.

Gurak, Laura J., and John M. Lannon. *A Concise Guide to Technical Communication*. New York: Pearson/Longman, 2007.

Haas, Christina. *Writing Technology: Studies on the Materiality of Literacy*. Mahwah, NJ: L. Erlbaum Associates, 1996.

Pruchnic, Jeff. *Rhetoric and Ethics in the Cybernetic Age: the Transhuman*

*Condition*. London: Routledge, 2013.  
Rajan, Nalini. *Digital Culture Unplugged: Probing the Native Cyborg's Multiple Locations*. London: Routledge, 2007.

**M. EQUIPMENT:** Technology enhanced classroom

**N. GRADING METHOD:** A-F

**O. MEASUREMENT CRITERIA/METHODS**

- Class Writings
- Portfolio Projects
- Seminar Paper
- Participation

**P. DETAILED COURSE OUTLINE:**

I. Introduction

- A. What is Technical Communication?
- B. Projects that inform, persuade, and instruct

III. Technological Communications Software

- A. Content creation
- B. Social
- C. Mobile

IV. Communications Ethics

- A. Plagiarism
- B. Positive communication
- C. Identifying and using accurate information

V. Considering the Audience

- A. Developing understanding
- B. Making connections
- C. Encountering resistance

VI. Research

- A. Methods
- B. Interpretations
- C. The power of summary

VII. Design and Organization

- A. The value of visuals
- B. Maintaining a professional tone
- C. Coherent coordination of the collection
- D. Joys and sorrows of editing

VIII. Completing the Portfolio.

**Q. LABORATORY OUTLINE:** None

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**TCOM 200 – NARRATIVE FORM IN VIDEO GAMES**

**Prepared By: Kirk Jones**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
ENGLISH AND HUMANITIES DEPARTMENT  
April 2016**



- A. **TITLE:** Narrative Form in Video Games
- B. **COURSE NUMBER:** TCOM 200
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** No
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Spring
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 3 lecture hours per week
- H. **CATALOG DESCRIPTION:** Students explore the evolution of narrative, from basic concepts to interactive fiction and interactive storytelling to early text-based adventures and recent open-world storytelling. Students review several philosophies on interactive narrative. Students also experience and discuss interactive fiction and storytelling through game case studies, including required playthroughs and subsequent discussion. As a course capstone, students will develop interactive fiction or storytelling through ADRIFT or other available programs. Three hours of lecture per week.
- I. **PRE-REQUISITES/CO-REQUISITES:**  
 a. Pre-requisite(s): None  
 b. Co-requisite(s): None  
 c. pre- or co-requisite: ENGL 101
- J. **GOALS (STUDENT LEARNING OUTCOMES):**  
 By the end of this course, the student will be able to:

<b><u>Course Objectives</u></b>	<b><u>Institutional SLO</u></b>
<b>a. Explain the history and development of interactive narrative forms.</b>	<b>2. Crit. Thinking 3. Prof. Competence</b>
<b>b. Analyze narrative successes and failures in video games through case studies.</b>	<b>1. Communication 2. Crit. Thinking 3. Prof. Competence</b>
<b>c. Explore and evaluate philosophies on interactive narrative development.</b>	<b>1. Communication 3. Prof. Competence</b>
<b>d. Apply various storytelling techniques through creation of interactive fiction and storytelling.</b>	<b>1. Communication 2. Crit. Thinking 3. Prof. Competence</b>
<b>e. Compare narrative techniques in gaming.</b>	<b>1. Communication 2. Crit. Thinking 3. Prof. Competence</b>

- K. **TEXTS:**  
 (Representative texts; texts chosen by instructor)

Abbott, Porter H. *The Cambridge Introduction to Narrative*. 2<sup>nd</sup> ed. Cambridge, UK: Cambridge University Press, 2008.

Lebowitz, Josiah and Chris Klug. *Interactive Storytelling for Video Games: A Player-Centered Approach to Creating Memorable Characters and Stories*. Oxford, UK: Focal Press, 2011.

Monfort, Nick. Toward a Theory of Interactive Fiction. 2012 Retrieved September 14, 2014 from <http://nickm.com/if/toward.html>

Anderson, Tim, Blank, Marc, Lebling, Dave, and Bruce Daniels. *Zork*. Infocom, 1980.

Levine, Kevin. *Bioshock*. 2k Games, 2007

## V. **REFERENCES:**

Barthes, Roland and Lionel Duisit. "An Introduction to the Structural Analysis of Narrative. *New Literary History*, Vol. 6, No. 2. Winter, 1975. Retrieved from <http://links.jstor.org/sici?sici=0028-6087%28197524%296%3A2%3C237%3AAITSA%3E2.0.CO%3B2-3>

Cohn, Dorrit. *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*. Princeton, NJ: Princeton University Press, 1978.

Cook, David. *A History of Narrative Film*. New York, NY: W.W. Norton & Company, 2004

Crawford, Chris. *Chris Crawford on Interactive Storytelling*. Berkely, CA: New Riders, 2005.

Maher, Jimmy. "Let's Tell a Story Together: A History of Interactive Fiction." Retrieved from <http://maher.filfre.net/if-book/>

Porteous, Julie, Cavazza, Marc. and Charles, Fred. (2010) 'Applying planning to interactive storytelling: Narrative control using state constraints', *ACM Transactions on Intelligent Systems and Technology*, 1 (2) (Teesside University)

People's Republic of Interactive Fiction. 2014. <http://pr-if.org/play/>

Propp, Vladimir. *Morphology of the Folk Tale*. Austin, TX: University of Texas Press, 2009.

Scott, Jason. *GET LAMP: The Text Adventure Documentary*. BBS, 2011.

W. **EQUIPMENT:** Technology-enhanced computer lab

N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS:**

- Exams
- Quizzes
- Papers
- Participation

P. **DETAILED COURSE OUTLINE:** (must use the outline format listed below)

- I. Narrative: An Introduction
  - a. Defining Narrative
    - i. Genre
    - ii. Character
    - iii. Form
    - iv. Time
  - b. Basic Terminology
  - c. Interpreting Narrative
  
- II. Narrative Form in Fiction & Film
  - a. Narrative Techniques in Fiction
    - i. Theory in Fiction Narrative – Vladimir Propp: Motifs in Storytelling
    - ii. Theory in Fiction Narrative – Dorrit Cohn: Representing Thought in Fiction
    - iii. Theory in Fiction Narrative – Roland Barthes: Author-Audience Interaction (All Narrative is “Interactive”)
    - iv. Case Study #1: Fight Club (Novel)
  - b. Narrative Techniques in Film
    - i. Theory in Film Narrative – Syd Field: Three-Act Structure
    - ii. Theory in Film Narrative – Levi Strauss (binaries)
    - iii. Case Study #2: Fight Club (Film)
  
- III. Narrative Form in Video Games
  - A. Interactive Fiction
    - a. History of Text-Based Adventure
    - b. Variations in Narrative Form
    - c. Theory in Interactive Fiction – Nick Monfort
    - d. Theory in Interactive Fiction – Jimmy Maher
    - e. Case Study #3: Zork
    - f. Interactive Fiction Design – ADRIFT
    - g. Presentations – Game Process and Product
  - B. Narrative & Platform Gaming
    - a. Narrative Function in Super Mario Bros.
  - C. Point and Click Adventures
    - a. Narrative Function in Sam & Max
  - D. Interactive Storytelling
    - a. History of Interactive Storytelling
    - b. Variations in Narrative Form
    - c. Theory in Interactive Storytelling – Chris Crawford
    - d. Theory in Interactive Storytelling – Lebowitz & Klug
    - e. Case Study #4: Bioshock
  
  - E. The Future of Narrative in Gaming
    - a. Virtual Reality

Q. **LABORATORY OUTLINE:** None

A. **TITLE:** Introduction to Technological Communication

B. **COURSE NUMBER:** TCOM 100

C. **CREDIT HOURS:** 3

D. **WRITING INTENSIVE COURSE:** No.

E. **COURSE LENGTH:** 15 weeks

F. **SEMESTER(S) OFFERED:** Fall

**G. HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 3 lecture hours per week

**H. CATALOG DESCRIPTION:**

This course offers students a first step into the study and practice of Technological Communications, the craft of getting their ideas across in the Digital Era. Students construct information architecture, writing, editing, user experience design, and instructional planning while gaining a working knowledge of a range of tools available to help them create and share their work. Students also start a portfolio of projects designed to explore the boundaries of communication in the 21st century.

**I. PRE-REQUISITES/CO-REQUISITES:**

- a. Pre-requisite(s): none
- b. Co-requisite(s): none

**J. GOALS (STUDENT LEARNING OUTCOMES):**

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

<b><i>Course Objective</i></b>	<b><i>Institutional SLO</i></b>
a. <i>Design</i> a portfolio that will serve as a repository of work for the four-year program.	<b>1. Communication 2. Critical Thinking</b>
b. <i>Compose</i> a range of examples of technological communications	<b>1. Communication</b>
c. <i>Evaluate</i> each other's writing using workshopping and seminar papers.	<b>4. Inter/Intra Personal Skills</b>

**K. TEXTS:**

(Representative texts, chosen by instructor)

Alred, Gerald J., Charles T. Brusaw, and Walter E. Oliu. *Handbook of Technical Writing*. Boston, MA: Bedford/St. Martins, 2006.

Lannon, John M. and Laura J. Gurak. *Technical Communication*. New York: Pearson, 2016.

Zemach, Dorothy and Chuck Sandy. *English for Scammers*. Lexington: Wayzgoose P, 2014.

**L. REFERENCES:**

(Representative references, chosen by instructor)

Burnett, Rebecca. *Technical Communication*. Belmont, CA: Wadsworth Pub., 1986.

Burnett, Rebecca. *Teaching Technical Communication: Instructor's Resource Manual for Technical Communication*. Belmont, CA: Wadsworth, 1997.

Feenberg, Andrew. *Questioning Technology*. London: Routledge, 1999.

Gurak, Laura J., and John M. Lannon. *A Concise Guide to Technical Communication*. New York: Pearson/Longman, 2007.

Haas, Christina. *Writing Technology: Studies on the Materiality of Literacy*. Mahwah, NJ: L. Erlbaum Associates, 1996.

Pruchnic, Jeff. *Rhetoric and Ethics in the Cybernetic Age: the Transhuman Condition*. London: Routledge, 2013.

Rajan, Nalini. *Digital Culture Unplugged: Probing the Native Cyborg's Multiple Locations*. London: Routledge, 2007.

**M. EQUIPMENT:** Technology enhanced classroom

**N. GRADING METHOD:** A-F

**O. MEASUREMENT CRITERIA/METHODS**

- Class Writings
- Portfolio Projects
- Seminar Paper
- Participation

**P. DETAILED COURSE OUTLINE:**

I. Introduction

- A. What is Technical Communication?
- B. Projects that inform, persuade, and instruct

III. Technological Communications Software

- A. Content creation
- B. Social
- C. Mobile

IV. Communications Ethics

- A. Plagiarism
- B. Positive communication
- C. Identifying and using accurate information

V. Considering the Audience

- A. Developing understanding
- B. Making connections
- C. Encountering resistance

VI. Research

- A. Methods
- B. Interpretations
- C. The power of summary

VII. Design and Organization

- A. The value of visuals
- B. Maintaining a professional tone
- C. Coherent coordination of the collection
- D. Joys and sorrows of editing

VIII. Completing the Portfolio.

**Q. LABORATORY OUTLINE: None**

**STATE UNIVERSITY OF NEW YORK  
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CANTON, NEW YORK**



**COURSE OUTLINE**

**TCOM 290 - Mobile Media Stories and Games**

**Prepared By: Laini Kavaloski**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
APRIL 2016**

- A. **TITLE:** Mobile Media Stories and Games
- B. **COURSE NUMBER:** TCOM 290
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** No
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Spring
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**  
3 lecture hours per week

**H. CATALOG DESCRIPTION:**

Students explore the emerging practices and transformative potential of mobile media storytelling and games. The site-specificity of mobile media through GPS capabilities allows us to connect media to location; stories become part of the spaces in which they unfold and are created. In this course students examine the ways that written and visual narratives, maps, and interactive digital experiences structure knowledge in physical and virtual space. The first half of the course is spent reading, interacting with, and assessing existing location-based texts and games such as interactive webstories, electronic performance theater, and augmented reality games. Students examine these works through a literary framework as well as through two design frameworks: CAT (conceptual, aesthetic, technical) and UX (user experience, experience design, information architecture, and information design). In the second half of the course, students apply the conceptual and aesthetic principles learned in the first half of the course in order to build experimental GPS-based locative games and stories. The course consists of weekly discussion classes, workshops, and demo studios. Students design original mobile works in various software platforms such as Google Earth, ARIS, and Siftr. Through literary and locational analysis, peer critique, and iterative thinking/practice, students learn to create original mobile stories and games. Projects may include: critical hacktivist games, graphic narrative maps in Google Earth, and mobile stories in ARIS and Siftr.

**I. PRE-REQUISITES/CO-REQUISITES:**

- a. Pre-requisite(s): Engl 101 and TCOM 101
- b. Co-requisite(s): none

**J. GOALS (STUDENT LEARNING OUTCOMES):**

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

<b><i>Course Objective</i></b>	<b><i>Institutional SLO</i></b>
<b>a. Apply</b> terms common to the humanities.	<b>1. Communication 2. Crit. Thinking</b>
<b>b. Analyze</b> the stylistic differences employed by the digital platforms and genres	<b>1. Communication 2. Crit. Thinking</b>
<b>c. Argue</b> for specific interpretations of course materials.	<b>1. Communication 2. Crit. Thinking</b>

d. Evaluate historical and sociological events as they are reflected in and impact the development of graphic narratives.	<b>1. Communication</b> <b>2. Crit. Thinking</b>
e. Design mobile stories and games in various software platforms.	<b>2. Crit. Thinking</b> <b>3. Professional Competence</b>

**K. TEXTS:**

*Arisgames.org*. GLS. University of Wisconsin-Madison.  
 Bentley, Frank and Barrett, Edward. *Building Mobile Experiences*. Cambridge, Mass: MIT Press, 2012.  
*Dow Day*. Games, Learning, Society. University of Wisconsin Madison. Arisgames.org. 2013.  
 Farman, Jason, ed. *The Mobile Story: Narrative Practices with Locative Technologies*. New York: Routledge, 2014. (Selections from)  
*iNakba*. Zochrot.org. 2014.  
 Levine, Paula. "On Common Ground." Farman, Jason, ed. *The Mobile Story: Narrative Practices with Locative Technologies*. New York: Routledge, 2014  
[McDonald's Video Game](#). Molleindustria.  
 Ross, Claire et al. "Enhancing Museum Narratives." Farman, Jason, ed. *The Mobile Story*. New York: Routledge, 2014.  
 Sample, Mark. "Location is Not Compelling (Until it is Haunted)." Farman, Jason, ed. *The Mobile Story: Narrative Practices with Locative Technologies*. New York: Routledge, 2014.  
[Transborder Immigrant Tool](#). Electronic Disturbance Theatre.  
[UnManned](#). Molleindustria Co.

**L. REFERENCES:**

Bogost, Ian. *Persuasive Games: The Expressive Power of Video Games*. Cambridge, MA: MIT Press, 2007.  
 \_\_\_\_\_. "The Rhetoric of Video Games." *The Ecology of Games: Connecting Youth, Games, and Learning*. Ed. Katie Salen. The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning. Cambridge, MA: The MIT Press, 2008. 117-140.  
 Critical Art Ensemble. "Nomadic Power and Cultural Resistance." *The Electronic Disturbance*. NY: Autonomedia, 1994.  
 Farman, Jason, ed. *The Mobile Story: Narrative Practices with Locative Technologies*. New York: Routledge, 2014.  
 Laurel, Brenda. "The Six Elements and the Causal Relations Among Them." *The New Media Reader*. Ed. Noah Warprin- Fruin and Nick Montfort. Cambridge: MIT Press, 2003.  
 Leitner, Helga. "The Politics of Scale and Networks of Spatial Connectivity." *Scale and Geographic Inquiry: Nature, Society, Method*. Eds. Eric Sheppard and Robert McMaster. United Kingdom: Blackwell, 2004.  
 Madden, Matt. *99 Ways to Tell a Story: Exercises in Style*. NY: Chamberlain Bros, 2005.  
 Manovitch, Lev. "New Media from Borges to HTML." *The New Media Reader*. Eds. Noah Warprin-Fruin and Nick Montfort. Cambridge: MIT Press, 2003.  
 Massey, Doreen. *Space, Place, and Gender*. Minneapolis: University of Minnesota Press, 1994.



McGonigal, Jane. *Reality is Broken: Why Games Make Us Better and How They Can Change the World*. New York: Penguin Press, 2011.

McLuhan, Marshall. *The Medium is the Massage*. London: Penguin Books, 1967.

Murray, Janet. "Inventing the Medium." *The New Media Reader*. Eds. Noah Wardrip Fruin and Nick Montfort. Cambridge, MA: MIT Press, 2003.

Wardrip-Fruin, Noah and Nick Montfort, eds. *The New Media Reader*. Cambridge: MIT Press, 2003.

M. **EQUIPMENT**: Technology-enhanced classroom with laptops and access to iPad collection.

N. **GRADING METHOD**: A-F

O. **MEASUREMENT CRITERIA/METHODS**

- Game analysis presentations
- Formal illustrated project proposals
- Video demonstrations
- Critical design team project
- Original mobile games and stories
- Class participation

P. **DETAILED COURSE OUTLINE**: The material covered depend on the themes and authors selected for an individual semester.

- I. Introduction to Mobile Technologies and Stories
  - A. Foundational elements of mobile media and GPS
  - B. The impact of participatory mobile media on storytelling and identity
  - C. History and theory of locational stories and invisible spaces
  - D. Placed-based stories and games
- II. Placed-based Games and Documentaries
  - A. Literary elements of mobile games and documentaries
  - B. Interactive and participatory elements of games and stories
  - C. Design features of games and stories
  - D. Software platforms for mobile stories and games
- III. Activist Stories and Games: Intervening in War and Capitalism
  - A. Static Activist Games (Molleindustria)
  - B. Mobile Activist Games (Transborder Imm Tool and iNakba)
  - C. Layering Location: Making Invisible Spaces Visible
  - D. Urban Markup
- IV. Critical Design Team Project (Using Design Thinking)
  - A. Empathize and Define: Intervening in Critical conversations
  - B. Ideate: Storyboarding and Other Iterative Practices
  - C. Prototyping and Testing Games and Stories

Q. **LABORATORY OUTLINE**: None.

**STATE UNIVERSITY OF NEW YORK  
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CANTON, NEW YORK**



**COURSE OUTLINE**

**TCOM 310 – IDENTITY IN THE DIGITAL AGE**

**Prepared By: Kirk Jones**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
ENGLISH AND HUMANITIES DEPARTMENT  
April 2016**

- A. **TITLE:** Identity in the Digital Age
- B. **COURSE NUMBER:** TCOM 310
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** No
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Fall
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 3  
lecture hours per week
- H. **CATALOG DESCRIPTION:** Students explore theories of identity and their evolution in the digital era, noting how self-presentation has changed through the use of multi-media communication, and how social interaction in digital spaces has changed. In the course, students read and interpret multi-media texts, noting how image, sound, and language affect self-presentation. The course closes with an applied learning unit in which students employ ethnographic methodologies to explore identity in digital spaces. Three hours of lecture per week.
- I. **PRE-REQUISITES/CO-REQUISITES:**  
a. Pre-requisite(s): ENGL 101 and TCOM 101
- J. **GOALS (STUDENT LEARNING OUTCOMES):**  
By the end of this course, the student will be able to:

<b><u>Course Objectives</u></b>	<b><u>Institutional SLO</u></b>
<b>a. Analyze real-world accounts of identity negotiation, highlighting how digital media is used to express and articulate identity.</b>	<b>1. Communication 2. Crit. Thinking</b>
<b>b. Apply ethnographic methodologies to explore social group dynamics and social identity negotiation in digital settings.</b>	<b>1. Communication 2. Crit. Thinking</b>
<b>c. Analyze multi-media self presentation and describe how digital media is used to establish social identity.</b>	<b>1. Communication 2. Crit. Thinking</b>
<b>d. Explain the history and development of social groups in digital spaces.</b>	<b>1. Communication</b>

- K. **TEXTS:**  
(Representative texts; texts chosen by instructor)

Denzin, N.K., & Lincoln, Y.S. (2011). *The SAGE Handbook of Qualitative Research*. Los Angeles, CA: SAGE.

Foshay, R. (2016). *The Digital Nexus: Identity, Agency, and Political Engagement (Cultural Dialectics)*. UBC Press.

Tajfel, H. (1982). *Social identity and intergroup relations*. New York, NY: Cambridge University Press.

## X. **REFERENCES:**

Anderson, B. (2006). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso.

Anderson, L. (2006). Analytic autoethnography. *Journal of Contemporary Ethnography*, 35(4), 373-395.

Bargh, J.A. & McKenna, K.Y.A. (2004). The internet and social life. *Review in Advance*. Doi: 10.1146/annurev.psych.55.090902.141922

Blackledge, A. & Pavlenko, A. (2001). Negotiation of identities in multilingual contexts. *The International Journal of Bilingualism* 5(3), 243-257.

Descartes, R. (1988). *Descartes: Selected Philosophical Writings*. Cambridge; New York: Cambridge University Press.

Ellis, C., Adams, T. E., & Bochner, A. P. (2010). Autoethnography: An Overview [40 paragraphs]. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 12(1), Art. 10, <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>.

Hall, J.A., Park, N., Song, H., Cody, M.J. (2010). Strategic misrepresentation in online dating: the effects of gender, self-monitoring, and personality traits. *Journal of Social and Personal Relationships*, 27. DOI: 10.1177/0265407509349633.

Jenkins, H. *Textual Poachers: Television Fans and Participatory Culture*. (1992). New York: Routledge.

Leippe, M. (1991). A self-image analysis of persuasion and attitude involvement. In R. Curtis (Ed.) *The Relational Self: Theoretical convergences in psychoanalysis and social*

*psychology*. New York: Guilford Press.

Manago, A.M., Graham, M.B., Greenfield, P.M., Salimkhan, G. (2008) Self-presentation and gender on MySpace *Journal of Applied Developmental Psychology* 29, 446-458

Rheingold, H. (2000). *The Virtual Community*. Retrieved from

<http://www.rheingold.com/vc/book/intro.html>

Rimskii, V. (2011). The influence of the internet on active social involvement and the formation and development of identities. *Russian Social Science Review*, 52(1), 79-101.

Stone, B., & Richtel, M. (2007, July 16). The hand that controls the sock puppet could get slapped. *The New York Times*. Retrieved from

<http://www.nytimes.com/2007/07/16/technology/16blog.html?pagewanted=all>

Tajfel, H. (1981). *Human Groups and Social Categories*. London: Cambridge University Press.

Whittaker, L. & Gillespie, A. (2013). Social networking sites: Mediating the self and its communities. *Journal of Community & Applied Social Psychology*, 23, 492-504.

Y. **EQUIPMENT:** Technology-enhanced computer lab

N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS:**

- Exams
- Quizzes
- Papers
- Participation

P. **DETAILED COURSE OUTLINE:** (must use the outline format listed below)

IV. Identity: An Introduction

- a. Dualism
- b. Psyche
- c. Persona
- d. Relational Identity
- e. Social Identity
  - i. Tajfel & Turner – Social Identity as a Process
  - ii. Social Groups
  - iii. Intergroup Relations & Cognitive Dissonance

- iv. Social Identity as a Performative Act
- v. Negotiation of Selves

- V. Social Identity in Digital Environments
  - a. Overview
  - b. Cybercrime & Strategic Misrepresentation
  - c. Textual Communication and Identity
  - d. Photographic Expression and Identity
  - e. Multi-Media Portrayals of Self
  - f. In-Group/Out-Group Relations on Social Media
  - g. The Failure of Traditional Modes of Reading & Understanding Identity

- VI. Research Methods - Ethnography
  - F. Ethnography
    - a. Participant Observation
    - b. Non-participant Observation
    - c. Data Collection
    - d. Data Analysis
  - G. Online Ethnography
    - a. Complications of the Traditional Model
    - b. Facebook
    - c. Fanpages
    - d. Forums
  - H. Autoethnography
    - a. Evocative Autoethnography
    - b. Analytic Autoethnography
  - I. Final Project – Ethnographic Research Project
    - a. Topic Proposal
    - b. Data collection
    - c. Data Analysis
    - d. Data Presentation (Verbal & Written)

Q. **LABORATORY OUTLINE:** None

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**TCOM 330 - Digital Narrative Workshop**

**Prepared By: Phil LaMarche and Kirk Jones**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
ENGLISH/HUMANITIES DEPARTMENT  
APRIL 2016**

A. **TITLE**: Digital Narrative Workshop

B. **COURSE NUMBER**: TCOM 330

C. **CREDIT HOURS**: 3

D. **WRITING INTENSIVE**: Yes

E. **COURSE LENGTH**: 15 Weeks

F. **SEMESTER OFFERED**: Spring

G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY**:  
3 hours of lecture per week.

H. **CATALOG DESCRIPTION**:

This course is a writing intensive digital workshop where students hone the knowledge and skills they have developed in previous Technological Communications courses. As an advanced workshop this course is intended for students already producing solid work and is meant to provide a disciplined, creative environment where students focus on the craft of writing alongside technology. Students read and discuss notable digital writing projects while also providing constructive oral and written feedback on the projects of their peers in a workshop setting. Students produce multiple projects over the course of the semester which are revised and submitted into their professional portfolio. At the end of the course, students seek publication for their work.

I. **PRE-REQUISITES/CO-COURSES**:

- a. Pre-requisites: In Technical Communications Program; AND ENGL 221 Creative Writing, ENGL 315 Short Fiction: Art of the Tale, OR ENGL 350 Flash Fiction; OR received permission from the instructor.
- b. Co-requisites: None

J. **GOALS (STUDENT LEARNING OUTCOMES)**:

<b><u>Course Objective</u></b>	<b><u>Institutional SLO</u></b>
<b>a.</b> Demonstrate an <i>understanding</i> of narrative construction and the creative process inherent therein	<b>1. Communication</b> <b>2. Critical Thinking</b>
<b>b.</b> <i>Design</i> a portfolio of digital works that have been written and revised during the course;	<b>1. Communication</b> <b>3. Professional Competence</b>
<b>c.</b> <i>Analyze</i> the craft and technique of master works as they apply to their own digital narratives;	<b>1. Communication</b> <b>2. Critical Thinking</b>
<b>d.</b> <i>Evaluate</i> the works of fellow classmates in workshop and submit a minimum of one work for publication to a respected publisher of digital work.	<b>2. Communication</b> <b>4. Inter-Intrapersonal Skills</b>

K. **TEXTS**: \*These are examples; actual texts are chosen by instructor.  
*The Practice of Creative Writing* by Heather Sellers

L. **REFERENCES**: None



M. **EQUIPMENT**: Technology-Enhanced Classroom

N. **GRADING METHOD**: A-F

O. **MEASUREMENT CRITERIA/METHODS**:

- Digital Portfolio
- Response Papers
- Submission for Publication.

P. **TOPICAL OUTLINE**:

I. Introduction

- A. Narrative and Publishing
- B. Building Portfolios
- C. Responding to Assigned Readings

II. Short Fiction

A. Discussion of Elementary Parts of a Story

- 1. Characters
  - a. Round Characters vs. Flat Characters
  - b. Heroes
  - c. Bringing Characters to Life
- 2. Plot
  - a. Aristotle's Traditional Plot Structure
  - b. Other Plot Structures
- 3. Setting
  - a. Narrative Place
  - b. Narrative Time
- 4. Conflict
  - a. Internal Conflict
  - b. External Conflict
- 5. Point of View
  - a. First Person, Second Person, Third Person
- 6. Theme
  - a. Revelations
  - b. Tone and Style

B. Techniques and Craft

- 1. Showing vs. Telling
- 2. Dialogue
- 3. Creating Interest and Tension
- 4. Using Significant Details
- 5. Using Poetic Devices in Prose
- 6. Using Tone, Pace, and Atmosphere

C. Revision

- 1. Amateur vs. Professional
- 2. Self-Evaluation

V. Workshop

- A. Participating in Workshop
- B. Reading One's Work to an Audience
- C. Critiquing Other's Work

VI. Conclusion

- A. Submissions and the Road to Publication
- B. Continuing On Your Own

**Q. LABORATORY OUTLINE:**

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**TCOM 350 - Electronic Literature: From Cybertext to Video Games**

**Prepared By: Laini Kavaloski**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
APRIL 2016**

- A. **TITLE:** Electronic Literature: From Cybertext to Video Games
- B. **COURSE NUMBER:** TCOM 350
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** No
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Spring
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**  
Three lecture hours per week

**H. CATALOG DESCRIPTION:**

Electronic literature emerged on computer screens in the 1980s as an experiment in writing. This course explores the practices and theories of screen-based literature as it traces the transformation of e-literature from hypertext fiction to augmented reality stories to massive online games (MMOGs). Students examine the ways that written narratives become multi-layered and rhizomorphic as their structures and coding capabilities change. Students explore the ways that these textual and visual narratives, and interactive digital experiences structure knowledge in physical and virtual space. The first half of the course is spent reading, interacting with, and assessing existing hypertext fiction and early indie computer games. The second half of the course allows students to experience the transformational experiences and interfaces of more immersive stories such as augmented reality documentaries, interactive fiction, hacktivist narrative games, and cooperative MMOGs. Students examine these works through literary frameworks (symbols, imagery, setting, metaphor and so forth) as well as through design frameworks (user experience, experience design, information architecture, and information design). Students apply these conceptual and aesthetic principles to build experimental stories and games in various platforms.

**I. PRE-REQUISITES/CO-REQUISITES:**

- a. Pre-requisite(s): ENGL 101 and TCOM 101, or permission of instructor
- b. Co-requisite(s): none

**J. GOALS (STUDENT LEARNING OUTCOMES):**

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

<b><i>Course Objective</i></b>	<b><i>Institutional SLO</i></b>
<b>a. Analyze</b> the stylistic differences employed by the digital platforms and genres	<b>1. Communication 2. Crit. Thinking</b>
<b>b. Evaluate</b> historical and sociological events as they are reflected in and impact the development of electronic literature..	<b>1. Communication 2. Crit. Thinking</b>
<b>c. Design</b> stories and games in various software platforms	<b>2. Crit. Thinking 3. Professional Competence</b>

## K. TEXTS:

- Arisgames.org*. GLS. University of Wisconsin-Madison.  
Borges, Jorge. "[The Garden of Forking Paths](#)." 1941.  
Chinese Room. [Dear Esther](#). 2012  
Plotkin, Andrew. [Dreamhold-Parchment](#).  
Fulbright Company. [Gone Home](#). , 2013.  
Ingitchuna, Kisima. [Never Alone](#). Upper One Games. 2014.  
Manovitch, Lev. "New Media from Borges to HTML." *The New Media Reader*. Ed. Noah Warprin- Fruin and Nick Montfort. Cambridge: MIT Press, 2003.  
[NetLogo Models Library](#)  
Queneau, Raymond. *Exercises in Style*. Paris: Gallimard, 1947.  
Tomasula, Steve. [TOC](#). , 2014.  
[The Hypertext Tristram Shandy Page](#).  
[Twine](#).  
Walker, Jill (1999). "[Piecing Together and Pulling Apart: Finding the Story in Afternoon](#)." Proceedings of the tenth ACM Conference on Hypertext and Hypermedia

## L. REFERENCES:

- Aarseth, Espen. *Cybertext: Perspectives on Ergodic Literature*. Baltimore, Maryland: Johns Hopkins UP, 1997.  
Bogost, Ian. "The Rhetoric of Video Games." *The Ecology of Games: Connecting Youth, Games, and Learning*. Ed. Katie Salen. The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning. Cambridge, MA: The MIT Press, 2008. 117-140.  
Bolter, J. David. *Writing Space: Computers, Hypertext, and the Remediation of Print*. 2001.  
Cicconi, Sergio. "The Shaping of Hypertextual Narrative". *The Integrated Media Machine: A Theoretical Framework*, Ed. M. Yla-Kotola, J. Suoranta, S. Inkinen & J. Rinne. Helsinki: University of Lapland, 2000. 101-120.  
Critical Art Ensemble. "Nomadic Power and Cultural Resistance." *The Electronic Disturbance*. NY: Autonomedia, 1994.  
Douglas, J. Yellowlees. *The End of Books or Books Without End?*. Ann Arbor, Michigan: University of Michigan Press, 1999.  
Landow, George. *Hyper/Text/Theory*. Baltimore, Maryland: Johns Hopkins UP, 1997.  
Laurel, Brenda. "The Six Elements and the Causal Relations Among Them." *The New Media Reader*. Ed. Noah Warprin- Fruin and Nick Montfort. Cambridge: MIT Press, 2003.  
Madden, Matt. *99 Ways to Tell a Story: Exercises in Style*. NY: Chamberlain Bros, 2005.  
Manovitch, Lev. "New Media from Borges to HTML." *The New Media Reader*. Ed. Noah Warprin- Fruin and Nick Montfort. Cambridge: MIT Press, 2003.  
McGonigal, Jane. *Reality is Broken: Why Games Make Us Better and How They Can Change the World*. New York: Penguin Press, 2011.  
McLuhan, Marshall. *The Medium is the Massage*. London: Penguin Books, 1967.  
Murray, Janet. "Inventing the Medium." *The New Media Reader*. Eds. Noah Wardrip Fruin and Nick Montfort. Cambridge, MA: MIT Press, 2003.  
Walker, Jill (1999). "[Piecing Together and Pulling Apart: Finding the Story in Afternoon](#)." Proceedings of the tenth ACM Conference on Hypertext and Hypermedia.  
Wardrip-Fruin, Noah and Nick Montfort, eds. *The New Media Reader*. Cambridge: MIT Press, 2003.

- M. **EQUIPMENT:** Technology-enhanced classroom with laptops and library access to iPad collection.
- N. **GRADING METHOD:** A-F
- O. **MEASUREMENT CRITERIA/METHODS**
- Cybertext analysis presentations
  - Formal illustrated project proposals
  - Online portfolios or written and digital work
  - Original games and stories
  - Class participation
- P. **DETAILED COURSE OUTLINE:** The material covered depend on the themes and authors selected for an individual semester.
- I. Introduction to Cybertext Fiction and Early Screen Literature
    - A. Foundational Elements of Screen Fiction
    - B. The Impact of Hypertext Stories on Literature (and Literature on Hypertext!)
    - C. History of Hypertext and Interactive Literature
    - D. Literary and User Experience Frameworks
  - II. Early Cybertext Fiction and Indie Narrative Games
    - A. Literary Elements of Screen-based Stories
    - B. Interactive and Participatory Elements of Cybertext and Games
    - C. Design features of Games and Stories
    - D. Software Platforms for e-literature and Games
  - III. Immersive Fiction: Experiential Stories
    - A. Sound
    - B. Interactivity
    - C. Spatiality
    - D. Procedurality
    - E. Affect/Emotion
  - IV. Emerging Genres
    - A. Augmented Reality
    - B. Hacktivist Narrative Games
    - C. Massive Online Games
- Q. **LABORATORY OUTLINE:** None.

**STATE UNIVERSITY OF NEW YORK  
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CANTON, NEW YORK**



**COURSE OUTLINE**

**TCOM 360 – Online Media and Popular Culture**

**Prepared By: Emily Hamilton-Honey**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
APRIL 2016**

- A. **TITLE:** Online Media and Popular Culture
- B. **COURSE NUMBER:** TCOM 360
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** Determined by semester
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Spring
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**  
3 lecture hours per week.
- H. **CATALOG DESCRIPTION:**  
Students explore new forms of online media and their interaction with various types of popular culture, including television, news, literature, film, and politics. Platforms like Tumblr, Twitter, Facebook, and YouTube are discussed, as well as tools like podcasts, RSS feeds, and push notifications. Transformative works and implications for copyright law are also examined. Students learn online skills while analyzing the content of popular culture and its dissemination to the wider public.
- I. **PRE-REQUISITES/CO-REQUISITES:**  
a. Pre-requisite(s): Junior status in TCOM Program  
b. Co-requisite(s): none
- J. **GOALS (STUDENT LEARNING OUTCOMES):**  
By the end of this course, students will be able to:

<b><i>Course Objective</i></b>	<b><i>Institutional SLO</i></b>
<b>b.</b> <i>Analyze</i> the content of popular culture and <i>examine</i> the various ways in which that content is disseminated through online media.	<b>1. Communication</b> <b>2. Crit. Thinking</b>
<b>d.</b> <i>Evaluate</i> online media tools and <i>apply</i> them to popular culture.	<b>1. Communication</b> <b>2. Crit. Thinking</b>
<b>c.</b> <i>Argue</i> for specific interpretations of course materials.	<b>1. Communication</b> <b>2. Crit. Thinking</b>
<b>a.</b> <i>Apply</i> terms common to the humanities.	<b>1. Communication</b> <b>2. Crit. Thinking</b>

- K. **TEXTS:**  
(Representative texts; texts chosen by instructor)

Burgess, Jean and Josh Green. *YouTube: Online Video and Participatory Culture*. Cambridge: Polity Press, 2009.

Holt, Jennifer and Alisa Perren. *Media Industries: History, Theory, and Method*. Chichester, UK: Wiley-Blackwell, 2009.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York UP, 2006.

---. *Textual Poachers: Television Fans and Participatory Culture*. 1992. 20<sup>th</sup> Anniversary Edition. New York: Routledge, 2013.



- Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. New York: Penguin, 2008.
- Levinson, Paul. *New New Media*. 2<sup>nd</sup> ed. New York: Pearson-Penguin Academics, 2013.
- Schwabach, Aaron. *Fan Fiction and Copyright*. Farnham, UK: Ashgate, 2011.
- [Transformative Works and Cultures](#). Organization for Transformative Works, 2008-Present.
- Watkins, S. Craig. *The Young and the Digital: What the Migration to Social-Network Sites, Games, and Anytime, Anywhere Media Means for our Future*. Boston: Beacon Press, 2009.

**L. REFERENCES:**

(Representative references; references chosen by instructor)

- Anelli, Melissa. *Harry, A History: The True Story of a Boy Wizard, His Fans, and Life Inside the Harry Potter Phenomenon*. New York: Pocket Books-Simon & Schuster, 2008.
- Bury, Rhiannon. *Cyberspaces of Their Own: Female Fandoms Online*. New York, Peter Lang, 2005.
- Crawley, Melissa. *Mr. Sorkin Goes to Washington: Shaping the President on Television's The West Wing*. Jefferson, NC: McFarland, 2006.
- Fahy, Thomas, ed. *Considering Aaron Sorkin: Essays on the Politics, Poetics, and Sleight of Hand in the Films and Television Series*. Jefferson, NC: McFarland, 2005.
- Gray, Jonathan, Cornel Sandvoss, and C. Lee Harrington. *Fandom: Identities and Communities in a Mediated World*. New York: New York UP, 2007.
- Hellekson, Karen and Kristina Busse, eds. *Fan Fiction and Fan Communities in the Age of the Internet*. Jefferson, NC: McFarland, 2006.
- Jenkins, Henry. *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York: New York UP, 2006.
- Larsen, Katherine and Lynn Zubernis. *Fandom at the Crossroads: Celebration, Shame, and Fan/Producer Relationships*. Newcastle Upon Tyne, UK: Cambridge Scholars, 2012.
- , eds. *Fan Culture: Theory and Practice*. Newcastle Upon Tyne, UK: Cambridge Scholars, 2012.
- Porter, Lynette, ed. *Sherlock Holmes for the 21<sup>st</sup> Century: Essays on New Adaptations*. Jefferson, NC: McFarland, 2012.
- Stein, Louisa Ellen and Christina Busse, eds. *Sherlock and Transmedia Fandom: Essays on the BBC Series*. Jefferson, NC: McFarland, 2012.

**M. EQUIPMENT:** Technology-enhanced classroom, preferably computer equipped

**N. GRADING METHOD:** A-F

**O. MEASUREMENT CRITERIA/METHODS**

- Quizzes
- Response papers or Papers
- Participation
- Applied Learning Project

**P. DETAILED COURSE OUTLINE:**

- I. What is online media, and why does it matter?
  - A. The changing online landscape
  - B. Media convergence

- C. Online participation and the effects of user input and interaction
- D. Disseminating news and politics through online media
- II. Online media tools
  - A. Facebook
  - B. Twitter
  - C. YouTube
  - D. Tumblr and other blogs
  - E. Podcasts
  - F. Additional tools (RSS Feeds, push notifications, etc.)
- III. Transformative Works, Intellectual Property, and Copyright Law
  - A. What is intellectual property?
  - B. What is a transformative work?
  - C. The current arguments over transformative works in intellectual property and copyright law.
  - D. How online media has impacted legal arguments over transformative works and intellectual property.
- IV. Online Popular Culture, Fandom, and Critical Analysis
  - A. What is “fandom”?
  - B. Why transformative works are so important to popular culture and online fandom communities.
  - C. “Meta” – formal and informal popular culture analysis online.
  - D. How online blogs, websites, and communities help promote interest in and consumption of popular culture and other consumer products.

Q. **LABORATORY OUTLINE:** None.

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**TCOM 400- Internship In Technological Communication I**

**Prepared By: Sean O'Brien**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
APRIL 2016**

- A. **TITLE:** Internship in Technological Communication I  
 B. **COURSE NUMBER:** TCOM 400  
 C. **CREDIT HOURS:** 3  
 D. **WRITING INTENSIVE COURSE:** No  
 E. **COURSE LENGTH:** 15 weeks  
 F. **SEMESTER(S) OFFERED:** Fall  
 G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**  
 Weekly Seminar (50 minutes/per week)  
 120 internship hours per semester

H. **CATALOG DESCRIPTION:**  
 Students develop technological communications skills in a professional environment. Students work closely in technological communications with an organization, building their portfolio and gaining important community experience. Students also attend a weekly seminar and provide regular updates of their progress.

- I. **PRE-REQUISITES/CO-REQUISITES:**  
 a. Pre-requisite(s): Senior status in TCOM program  
 b. Co-requisite(s): none

J. **GOALS (STUDENT LEARNING OUTCOMES):**  
 By the end of this course, the student will be able to:

<b><u>Course Objective</u></b>	<b><u>Institutional SLO</u></b>
a. <i>Demonstrate</i> a wide range of knowledge about internship site.	<b>1. Communication</b>
b. <i>Organize</i> meaningful contributions to the placement, in coordination with the site supervisor.	<b>3. Inter/Intra-personal</b>
c. <i>Design</i> a final presentation.	<b>4. Professional Competence</b>

K. **TEXTS:**  
 (Texts chosen by instructor)

L. **EQUIPMENT:** Technology-Enhanced Classroom

N. **GRADING METHOD:** A-F

- O. **MEASUREMENT CRITERIA/METHODS**
- Weekly Report
  - Portfolio
  - Participation
  - Presentation

- P. **DETAILED COURSE OUTLINE:**
- I. Introduction
  - II. Weekly Report Guidelines
  - III. Placement Background
  - IV. Placement Mission

- V. Placement Support
- VI. Portfolio Development
- VII. Internship Presentation

**Q. LABORATORY OUTLINE:** None

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**TCOM 410: Internship in Technological Communication II**

**Prepared By: Sean O'Brien**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
APRIL 2016**

- A. **TITLE: Internship in Technological Communication II**  
 B. **COURSE NUMBER: TCOM 410**  
 C. **CREDIT HOURS: 3**  
 D. **WRITING INTENSIVE COURSE: No**  
 E. **COURSE LENGTH: 15 weeks**  
 F. **SEMESTER(S) OFFERED: Spring**  
 G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**  
 Weekly Seminar (50 minutes/per week)  
 120 internship hours per semester

H. **CATALOG DESCRIPTION:**  
 This course provides students with the opportunity to build on experiences in TCOM 400 and further develop practical communications skills in a real-world setting. Students work closely with an organization to assess its needs, and build a project designed to address these needs. Students also have a weekly seminar and provide regular updates of their progress.

- I. **PRE-REQUISITES/CO-REQUISITES:**  
 a. Pre-requisite(s): TCOM 400, Senior status in TCOM program  
 b. Co-requisite(s): none

J. **GOALS (STUDENT LEARNING OUTCOMES):**  
 By the end of this course, the student will be able to:

<b><u>Course Objective</u></b>	<b><u>Institutional SLO</u></b>
a. <i>Evaluate</i> the technological communications needs of the placement organization.	<b>2. Critical Thinking</b>
b. <i>Propose</i> a solution to one of these needs, in coordination with the site supervisor.	<b>1. Communication</b>
c. <i>Construct</i> a project based on your proposal.	<b>4. Professional Competence</b>

- K. **TEXTS:**  
 (Representative texts, chosen by instructor)
- L. **EQUIPMENT: Technology-enhanced classroom**
- N. **GRADING METHOD: A-F**
- O. **MEASUREMENT CRITERIA/METHODS**
- Portfolio
  - Placement Liaison Assessment
  - Participation

- P. **DETAILED COURSE OUTLINE:**
- I. Introduction
  - II. Weekly Report Guidelines
  - III. Organization Assessment
  - IV. Project Proposal
  - V. Project Proposal Revision
  - VI. Project Development

- VII. Project Revision
- VIII. Project Presentation

**Q. LABORATORY OUTLINE:** None



**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**TCOM 420: Senior Seminar in Technological Communication**

**Prepared By: Sean O'Brien**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
APRIL 2016**

- A. **TITLE: Senior Seminar in Technological Communication**  
 B. **COURSE NUMBER: TCOM 420**  
 C. **CREDIT HOURS: 3**  
 D. **WRITING INTENSIVE COURSE: No.**  
 E. **COURSE LENGTH: 15 weeks**  
 F. **SEMESTER(S) OFFERED: Spring**  
 G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY: 3**  
 lecture hours per week

H. **CATALOG DESCRIPTION:**  
 This class offers students the opportunity to look towards their professional future as they synthesize their Technological Communications coursework by completing and enhancing their professional portfolio, designing, and constructing a semester-long capstone project, and completing preparations for career opportunities.

- I. **PRE-REQUISITES/CO-REQUISITES:**  
 a. Pre-requisite(s): Senior status in TCOM Program.  
 b. Co-requisite(s): none

J. **GOALS (STUDENT LEARNING OUTCOMES):**  
 By the end of this course, the student will be able to:

<b><u>Course Objective</u></b>	<b><u>Institutional SLO</u></b>
a. <i>Develop</i> a finished portfolio that reflects the best of the student's creative work.	<b>1. Communication</b>
b. <i>Design</i> a semester-long capstone research project.	<b>2. Critical Thinking</b>
c. <i>Compose</i> sample professional work.	<b>3. Professional Competence.</b>

K. **TEXTS:**  
 (Representative texts, chosen by instructor)  
 Johnson-Eilola, Johndan, and Stuart A. Selber. *Central Works in Technical Communication*. New York: Oxford UP, 2004.

L. **REFERENCES**  
 Feenberg, Andrew, and Andrew Feenberg. *Transforming Technology: A Critical Theory Revisited*. New York, NY: Oxford UP, 2002.  
 Hasse, Cathrine. *Posthuman Learning: On Educational Cyborgs and Robots*. London: Routledge, 2017.  
 Hausman, Bernice L. *Changing Sex: Transsexualism, Technology, and the Idea of Gender*. Durham: Duke UP, 1995.  
 Landow, George P. *Hypertext 2.0: Hypertext - the Convergence of Contemporary Critical Theory and Technology*. Baltimore, Md.: Johns Hopkins U, 1997.  
 Postman, Neil. *Technopoly: The Surrender of Culture to Technology*. New York: Knopf, 1992.  
 Selfe, Cynthia L. *Technology and Literacy in the Twenty-first Century: The Importance of Paying Attention*. Carbondale, IL: Southern Illinois UP, 1999.  
 Tabbi, Joseph. *Postmodern Sublime: Technology and American Writing from Mailer to Cyberpunk*. Ithaca: Cornell UP, 1995.

M. **EQUIPMENT: Technology enhanced classroom**

N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS**

- Portfolio
- Capstone Project
- Class Writing
- Participation

P. **DETAILED COURSE OUTLINE:**

- I. Introduction
- II. Polishing the Portfolio
- III. Presentation of Professional Qualifications
- IV. Individualized Capstone Project

Q. **LABORATORY OUTLINE:** None

## **Appendix 4**

### **External Communications Form (TO BE ADDED)**