

THE SCIENCE, TECHNOLOGY, AND ART OF READING



ENGL 1101, FALL 2015

F5: T/Th 9:35-10:55 Skiles 168
N4: T/Th 12:05-1:25 Skiles 249

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Office Hour Sign-ups: <http://patriciataylor.youcanbook.me>

Course Description

“Reading” is the process of deciphering symbolic codes to understand their meaning. We usually mean deciphering written words, but “reading” can be any act of interpretation: understanding art, analyzing films, even interpreting body language. This semester, we will employ a number of ways of reading, exploring the multimodal codes books use to shape, control, and expand what we can do when we “read” them. We will explore how books function as *tools* for thinking, and also how they can be a form of *art*. While our primary focus will be on physical books, we will also spend some time considering how digital technologies change how and what we read.

However, while “reading” is our course subject, our primary course goals are concerned with critical thinking and multimodal communication.

Learning Goal A1: Communication. Student will demonstrate proficiency in the process of articulating and organizing rhetorical arguments in written, oral, visual, and nonverbal modes, using concrete support and conventional language.

Learning Goal III: Critical Thinking. Student will be able to judge factual claims and theories on the basis of evidence.

You will learn to think critically—that is, to break down ideas into their constituent parts, identifying their strengths and weaknesses, and learning to apply those ideas to new contexts. You will learn communication strategies that will prepare you to succeed academically at Georgia Tech and professionally in the work place. In particular, this class will introduce you to the complexities and challenges of communicating with audiences in contexts where the written word exists as part of a larger “WOVEN” framework.

This is, as you might imagine, a lot to cover in a single semester. Students regularly report that English 1101 at Georgia Tech often takes significantly more time and effort than they are used to giving to an English class. Use this syllabus and the assignment guide to help schedule your time effectively.

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Cover Image: “Books.” Shutterstock. Available under CC BY 2.0.
Source: [Flickr](https://www.flickr.com/photos/14811470@N00/).

Required Textbooks, Materials, and Costs

Carr, Nicholas. *The Shallows: What the Internet is Doing to Our Brains*. New York: W.W. Norton, 2011. [Print Edition Required]

Lupton, Ellen. *Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students*. 2nd ed. New York: Princeton Architectural, 2010. [Print Edition Required]

WOVENText: The Bedford Book of Genres for Georgia Tech. Ed. by Georgia Tech's Writing and Communication Program, Amy Braziller, and Elizabeth Kleinfeld. New York: Bedford/St. Martins, 2015. [Print Edition Required]

Adobe InDesign. You can purchase a [student license \(\\$20 per month\)](#) or use the [VLab](#) (slower, but effective).

Workshop Fees (approx. \$15) for Paper Museum field trip and Book Binding Workshops.



Miniature of Vincent of Beauvais writing in a manuscript of the *Speculum Historiale*, c. 1478-1480, British Library Royal 14 E. i, vol. 1, f. 3.

Public Domain. Source: [Wikipedia](#).

“WOVEN” Communication

As the course description indicates, what separates this class from other English classes you may have taken in the past is its emphasis on developing your ability to manage multiple modes of communication at the same time.

A mode is simply the form someone chooses to express their ideas. At Georgia Tech, we emphasize five different modes of communication: Written, Oral, Visual, Electronic, and Non-Verbal. The acronym this list produces (WOVEN) reflects the fact that most communication is woven together from multiple modes: written work is always visual, often electronic, and often either developed through oral discussion or meant to be read aloud; oral composition is usually accompanied by non-verbal cues, and sometimes developed in a written form; visual images are often paired with written texts and oral communication; etc.

Each artifact will engage at least two modes, and ask you to consider the ways each mode influences and interacts with the others. That said, written communication is the theoretical core upon which we will build our course; we will consider each of the other modes primarily (though not exclusively) in relationship to writing.

Communication Habits

In English 1101 and 1102, students are expected to learn and practice seven habits of good communication:

- **Rhetoric:** consider the rhetorical situation, specifically the relationships between context, audience, composer, and argument.
- **Process:** draft, revise, and edit; offer and receive feedback on work in progress; reflect on the composing process and performance.
- **Argument:** craft a purposeful stance on an issue, demonstrate critical thinking, and persuasively organize ideas.
- **Research:** find and use credible evidence in support of a stance and in rebuttal to counterarguments.
- **Attribution:** borrow and cite ideas, words, images, etc. from other composers skillfully, ethically, and appropriately.
- **Conventions:** demonstrate appropriate control over genre, language, punctuation, style, and citation to suit audience.
- **Modes and Media:** integrate multiple modes of communication (written, oral, visual, electronic, nonverbal) ethically and skillfully; to select an appropriate medium for delivery of the argument.

Office Hours

My office hours are 8:45-9:30 AM and 1:30-2:45 every Tuesday and Thursday in the Stephen C. Hall Building, room 005. You can reserve a 15 or 30 minute timeslot in advance at <http://patriciataylor.youcanbook.me>. Reservations have first priority, but you can also simply drop by. I am available at other times by appointment; please e-mail me if you cannot come to the scheduled office hours.

Office hours are a crucial form of class engagement. Students who come to office hours are more likely to improve their skills and do well in the class. When you come to office hours, it helps to have a specific question to discuss, a paragraph you want feedback on, or a skill you want to work on. If you're feeling lost and don't know what you need to work on, or have multiple issues you want to discuss, I recommend scheduling a longer appointment so we have plenty of time. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at GT, your larger educational and professional goals, the latest Marvel movie, etc., so feel to just stop by.

Email Policy

I answer questions via e-mail within 24 hours during the workweek. I often respond on weekends, but cannot guarantee I will do so in as timely a fashion. Please plan accordingly. If you have a question that might not be personal to you alone, post it to the class Piazza site (accessible through T-Square). You may receive a faster response through Piazza from one of your classmates.

I will not normally comment on whole projects outside of office hours or the normal class revision and grading process. However, I am happy to look at small pieces of your work if you provide a particular focus for my comments. For example, if you send me a polite e-mail with a draft of an essay introduction, asking if you have clearly established your argument, I'd be happy to provide feedback by e-mail.

Please follow professional e-mail etiquette when e-mailing all your professors at Georgia Tech, and make sure to indicate which section you are in when e-mailing me.



Right: "Bodleian Library." Chris Chabot. Available under CC BY-NC 2.0. Source: [Flickr](#).
Above: "British Library Book Bench." Carl Alexander. Available under CC BY-NC-ND 2.0. Source: [Flickr](#).



Extensions

I do not accept late work unless you request an extension by e-mail at least 24 hours in advance, or have a documented excuse from the [Dean of Students](#) concerning a medical or family emergency.

If I grant an extension, anything turned in more than 24 hours after the original deadline will still receive a 10% penalty on the final grade for each day it is late. I am willing to make exceptions to this policy in some circumstances if you discuss them with me as soon as is feasible.

Turning in a bad or incomplete project is better than turning in nothing. If you turn in nothing, you will receive a 0. You are likely to still receive some points if you turn in an incomplete project.

Revisions are subject to the same late policy, and require extensions if the original proposed deadline is unfeasible.



"Printing Press, c. 1568." At the left in the foreground, a "puller" removes a printed sheet from the press. The "beater" to his right is inking the forme. In the background, compositors are setting type. Public Domain. Source: [Wikipedia](#).

Assignment Logistics

Each assignment **must be submitted to T-Square by 9AM** on the day it is due unless otherwise noted in the assignment guide. Please format all documents and citations [according to MLA style](#) unless otherwise noted in the assignment guide. All assignments must include a works cited page or section. Each submitted file name should include your last name, first initial, assignment title, and version (e.g. "**Burdell.G.Artifact1.Final.doc**"). Any assignment that fails to follow proper naming conventions or MLA format will be docked up to 5% automatically.

Note: I require this level of detail for document design and delivery because it is comparable to a standard Statement of Work [SOW] procedure used in the business and engineering world. SOWs lay out the purpose, scope, and standards for deliverables so that everyone knows what the requirements are, and to make sure that efficiency and quality standards can be met. Failing to follow SOWs indicates a lack of attention to detail, an inability to follow directions, and unpreparedness for the workplace.

Revision Requests

I highly value the composition process, and learning to revise is one of the most important skills you will practice in this class. Most students improve their overall skills the most by practicing **repeated** revision. For this reason, you may request the opportunity to revise any project except the final portfolio that received lower than an 85%, provided that you submitted all the required drafting steps that were connected to the project, the project did not involve plagiarism or academic misconduct, and the project was turned in on time.

The request must be emailed to me within 72 hours of the original grade being posted to T-Square and include the following:

- A clear explanation, in your own words, of what the most important issues with the previous draft of the assignment are.
- A detailed plan for revision that addresses these issues, with examples or strategies you plan to use in revision. Please note that editing is not the same as revision. Revision is changing the substance of the project, while editing is changing relatively superficial elements; a proposal that offers only editing plans will not be accepted.
- A proposed deadline for the revised project, usually no more than 14 days after the revision request. I recommend you make sure your deadline takes into account other deadlines (don't schedule it for the same day as your midterm in Chemistry, or for the same day as your next rough draft, for example).

I reserve the right to reject the request if it fails to meet any of these guidelines or the expectations associated with them. On some rare occasions, I may make extra revision mandatory.

Taking the opportunity to revise cannot harm your grade, though I do not guarantee a higher grade on a revision. The only exceptions are in cases of plagiarism on a revision. If you earn a higher grade, it will replace your previous grade completely. If you are uncertain about whether revising will be the best use of your time and energy, make an appointment to see me during office hours. If you make an appointment to discuss a revision possibility, the 72 hour deadline for the request can be extended.

On Reading

Please come to class having completed the assigned readings for the day (each reading is listed on the course schedule on the day it is due). Always bring the reading to class with you. Any reading not in our textbooks is either linked on the class schedule, or available through T-Square > Resources > Readings. **Where possible, bring a hard copy.**

When you read, you should not simply passively pass your eyes over the text. Instead, annotate your text with your thoughts:

- **Summarize** what is happening on the page
- **Star or underline** important passages (thesis statements, turning points in the argument, brilliant examples) and circle, bracket, or otherwise mark important words or ideas.
- **Write questions or comments** next to passages that point in new directions, or challenge what the author says.
- **Doodle.** (No, seriously. [It works.](#))

I will often begin class by asking everyone to identify just such a word, question, or passage for class discussion—don't be caught without one.

There is [significant research](#) that indicates that handwritten notes are substantially better than typewritten notes for learning purposes. By taking notes in your book, you preserve some of your initial reading experience, and can to bring it to class to share. Notes will also be valuable when writing papers: your ideas will be easier to recall, find, and use. If you object to writing in your books, use sticky notes, or buy a dedicated notebook to keep comprehensive notes in, [as this engineering student does](#).

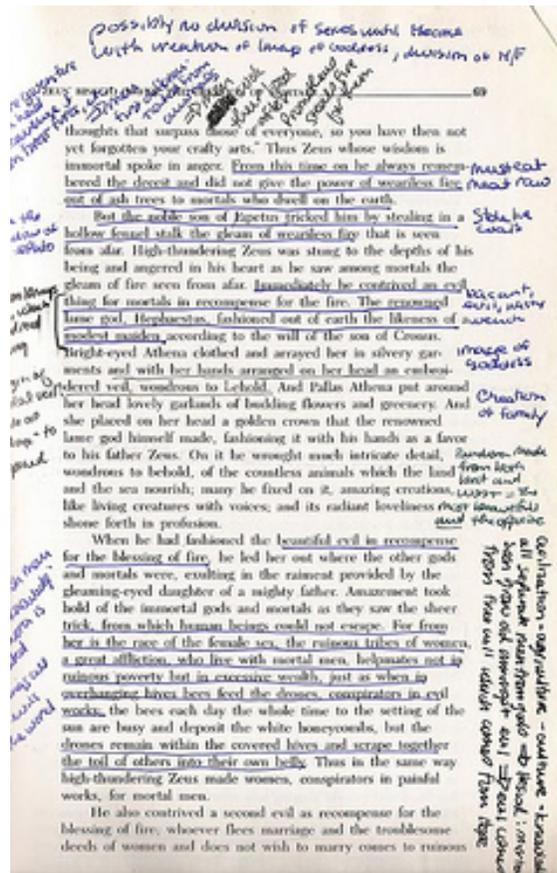
If it becomes apparent that the class is not completing the reading with this kind of close attention, I will institute quizzes, which, historically, students have said are very painful.

Participation

I place great value on earnest, enthusiastic participation. In fact, some of the greatest joy I'll have in class will be in hearing your insights and seeing your minds at work. My goal is to involve you in the learning process, and to that end, your comments and analysis will provide much of the substance of our class. To this end, your participation will be assessed on three main criteria:

- **Contributions to Class Sessions.** Do you participate in every class? Are your contributions useful and smart? Do you make sure you do not dominate class discussion? Do you listen carefully to other participants and respond to their contributions? Do you ask good follow-up questions? Do you take notes?
- **Preparedness.** Do you come to class ready to work, with all required preparations completed, including readings, discussion questions, drafts, and peer review documents? Do you show up on time? Do you bring your textbooks and writing supplies to class?
- **Collaboration.** Do you contribute to group projects effectively, both in and out of class time? Do you put full effort into peer review? Do you make use of office hours?

Some elements, such as group work and peer review effectiveness, will be graded by other members of the class. Tardiness is defined as coming in after I have finished calling roll (I usually start a minute or two before class, and complete a minute or two after).



"Marginalia in *Classical Mythology* (4th ed.), Morford and Lenardon, 1991." Shelly. Available under CC BY-NC-ND 2.0. Source: [Flickr](#).

Attendance

The Writing and Communication Program has a program-wide attendance policy. You can read it in its entirety on the WCP [Common Syllabus](#), but here are the highlights:

- You may miss three (3) classes without penalty. Each additional absence reduces your final grade by 1/3 of a letter grade.
- Missing six (6) classes results in automatic failure for the course.
- Only the [Dean of Students](#) (for illness, family emergencies) or the [Office of the Registrar](#) (for sports, official events, fieldtrips for other classes) may excuse an absence.
- You are responsible for finding out what you have missed while absent. Contact other students for notes, or ask on Piazza.
- My roll constitutes the official list of absences. If you are late to class, it is your responsibility to make sure I did not mark you absent.

Universal Learning

I am committed to the principle of universal learning. This class does not discriminate based on race, color, age, religion, national origin, sexual orientation, gender, marital status, disability, or status as a veteran. My goal is that our classroom, in all its forms, be as inclusive as possible. Mutual respect, civility, and the ability to listen and observe others carefully are crucial to universal learning. I expect all students to participate with me in creating an environment where all students can engage and learn. Alternative viewpoints are welcome; however, they must be stated in a way that respects the personhood and value of all other human beings.

Georgia Tech already has in place some standards for learning accessibility through the [Disability Services Program](#), which serves any student who has a documented, qualifying disability. Any student who may require an accommodation should provide me with a Faculty Accommodation Letter and arrange a meeting so we can create a workable plan for your success in this course.

ADAPTS Contact Information

- Location: Smithgall Student Services Bldg, Suite 210 on 353 Ferst Drive.
- Email: adaptsinfo@gatech.edu
- Call: 404-894-2563 (V); 404-894-1664 (TDD)
- Fax: 404-894-9928

Program Policies

The Writing and Communication Program keeps a [Common Syllabus](http://b.gatech.edu/1g571M3) of program policies for all sections of English 1101 and 1102. You will be held accountable for knowing all of these policies, both on the website and on this syllabus. Please read and be familiar with all of the following policies and information:

- Learning Outcomes
- Evaluation Equivalencies
- Evaluation Rubric
- Course Completion
- Attendance
- Participation in Class
- Non-discrimination
- Communication Center
- Accommodations
- Academic Misconduct
- Syllabus Modifications
- Dead Week
- Reflective Portfolio

Communication Center

Georgia Tech's Communication Center is located in CULC Suite 447. It is an excellent resource for all students who want help with communication-related projects, including papers, oral presentations, videos, poster designs, etc. The Communication Center also has professional tutors especially trained to assist non-native English speakers, so this is a great resource for ESL/EFL students.

To make an appointment, please visit [the website](#). If you need assistance with the appointment system, you can call 404-385-3612. All services are free and confidential.

Books are not
absolutely dead things
but do contain
a potency of
Life
in them to be as
ACTIVE as that
SOUL
whose progeny they are.

— John Milton

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Course Schedule

Week		Texts	Assignments
Date	Day	Readings not in our textbooks are on T-Square > Resources > Readings	All assignments due by 9 AM on T-Square unless otherwise noted.
August 18	Tuesday	Syllabus; <i>WOVENText</i> v, 2-13 The Importance of Writing Skills	
August 20	Thursday	Artifact 1 Assignment Guide <i>WOVENText</i> 82-94, 251-68 Carr, <i>The Shallows</i> 1-16	Artifact 1: Short Literacy Narrative
August 25	Tuesday	Carr 17-77 <i>WOVENText</i> 48-59, skim 68-80	Syllabus Form
August 27	Thursday	Carr 81-114 <i>WOVENText</i> 776-96	
September 1	Tuesday	Carr 115-148, 177-200, 223-24 <i>WOVENText</i> 797-800	Workshop Fee Due (\$5)
September 3	Thursday	Konnikova ; Zimmer ; Wolf and Barzillai (TS); <i>WOVENText</i> 800-01	Artifact 1: Logical Outline
September 8	Tuesday	<i>WOVENText</i> 144-147, 801-804 <i>Thinking with Type</i> 85-101	Artifact 1: Rough Draft
September 10	Thursday	<i>WOVENText</i> 804-819	Artifact 1: Peer Review Letters Meet at Paper Museum

Week		Texts	Assignments
Date	Day	Readings not in our textbooks are on T-Square > Resources > Readings	All assignments due by 9 AM on T-Square unless otherwise noted.
September 15	Tuesday	<i>Thinking with Type</i> 13-23, 40-59; skim 24-40, 60-73	Artifact 1: Final Draft, Reflections, and Peer Review Evaluations
September 17	Thursday		
September 22	Tuesday	Sherman 24-31, 35-52 (TS)	Install InDesign and/or Citrix Receiver for VLab
September 24	Thursday		
September 29	Tuesday	<i>Thinking with Type</i> 150-205 <i>WOVENText</i> 503-516	Meet in Library
October 1	Thursday		
October 6	Tuesday	<i>WOVENText</i> 357-365, 517-524, 529, 533	Artifact 2: Visual Outline (Due in class)
October 8	Thursday		
October 13	Tuesday	<i>WOVENText</i> 377-379 Schultz, " What is Distant Reading? " Michel & Aiden, " What We Learned "	Artifact 2: Peer Review Letters
October 15	Thursday		
October 20	Tuesday	Artifact 3 Assignment Guide Kidd, " Book Design " and " The Art of First Impressions "	Artifact 2: Final Draft, Reflections, and Peer Review Evaluations
October 22	Thursday		
October 27	Tuesday	Milton, <i>Areopagitica</i> (TS)	Artifact 3: Annotation Studio
October 29	Thursday		

Fall

Break

Week		Texts	Assignments
Date	Day	Readings not in our textbooks are on T-Square > Resources > Readings	All assignments due by 9 AM on T-Square unless otherwise noted.
November 3	Tuesday	<i>WOVEN</i> Text 445-465	Artifact 3: Group Project Proposal (Due by Midnight)
November 5	Thursday		Artifact 3: Book Cover Draft
November 10	Tuesday		Artifact 3: Group Rough Draft
November 12	Thursday		Workshop Fees Due
November 17	Tuesday		Artifact 3: Final Electronic Draft
November 19	Thursday		<i>WOVEN</i> Text 77-81, 145-151 Portfolio Assignment Guide
November 24	Tuesday		TBA
November 26	Thursday		Thanksgiving
December 1	Tuesday		Portfolio Rough Draft
December 3	Thursday		Portfolio Peer Review Letters
December 8	Tuesday	Good Luck On Your Finals!	Section N4 Portfolio, 11:30 AM
December 10	Thursday		Section F5 Portfolio, 8:00 AM

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Assignment Guide

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Syllabus Reminders

- Assignments must be turned in on T-Square no later than 9AM on the due date unless otherwise indicated.
- I do not accept late work unless you request an extension at least 24 hours in advance, or have a documented emergency. If I grant an extension, anything turned in more than 24 hours after the original deadline will receive a 10% penalty on the final grade for each additional 24 hour period it is late, unless I note an exception at the time the extension is granted.
- File names must include last name, first initial, assignment title, version, and extension. For example: "Burdell.G.Artifact3.Proposal.Draft2.docx"
- Format all written documents and citations according to MLA Style. You can use the [Purdue OWL](#) or [Zotero](#) to maintain consistent citation style.
- Any assignment that does not follow proper naming, formatting, or citing procedures can be docked up to 10%.
- Plagiarism or egregious misuse of sources will result in an automatic 0% for the entire project.
- Revision requests must be made within 72 hours of grades being returned on T-Square.

Grade Breakdown

<u>Participation (W, O, V, N)</u>	10%
<u>Process Documents (W, V, E)</u>	10%
<u>Artifact 1: Literacy Narrative (W, V, E)</u>	20%
<u>Artifact 2: The Extended Mind</u>	20%
Poster (W, V)	50 %
Prezi with Voice Over (W, O, V, E, N)	50 %
<u>Artifact 3: Book Design</u>	20%
Proposal (W, V)	25%
Bound Book (W, V)	75%
<u>Final Portfolio (W, O, V, E, N)</u>	20%



"Book-of-Art." Claudiana Gois. Available under CC BY 2.0. Source: [Flickr](#).

Short Literacy Narrative

Due 8/20. Process Document. 10 pts.

Create a short literacy narrative describing some piece your education with regards to reading or writing. Tell a short story from your life that helps answer one of these questions:

- What kinds of reading do you do, and why are they important to you?
- What kinds of reading are hard for you, and how has that difficulty affected you?
- How have reading and writing been connected or disconnected for you, and why?
- What kinds of things have you written? How have the sorts of things you have written affected how you think about writing in general?
- Where have you struggled most with the writing process in the past, and why?

Then, briefly analyze your story to make a point about it: what should a reader take away? Tip: have a thesis statement, even if it doesn't appear until the end of your narrative.

Make sure you keep focused—the narrative should have the goal of communicating your thesis, and every detail you include should be designed to advance that point, either through helping the reader imagine the scene or being directly tied to the point.

If you can, make your post multi-modal (think about including images of elements from your story, sounds, videos, or links).



"Yale University's Beinecke Rare Book and Manuscript Library." Lauren Manning. Available by CC BY 2.0. Source: [Wikipedia](#).

Artifact 1: Logical Outline

Due 9/3. Process Document. 20 pts.

The process of writing an argumentative essay begins not with a thesis, but with a serious question, or a question with multiple reasonable answers. A thesis is the ultimate answer to the question. Therefore, for your first artifact, you will need to identify the question that helps you build on or question Carr's argument. What are the implications of Carr's arguments that he fails to explore? Or, you could ask questions that link your own experiences with reading and writing with the issues raised by Carr in *The Shallows*. How does Carr change how you understand your own experience as a reader or writer? Or, how might your experience raise questions for how we understand the ideas or evidence that Carr presents? You should begin your own logical outline by writing your own, more specific versions of these questions.

Then, think about your attempt to answer the question as a conversation between you and the text(s) you are writing about. ["Text" means "something interpretable" in this context, not just actual books or articles. Your own experience is a text.] You propose a question, and then different pieces of the text give you part of an answer; sometimes the answer goes off topic but in a way that adds to the discussion; other times it addresses the question only obliquely, or from its own angle. The act of going through the text and looking for these moments is brainstorming, and the places where the text addresses your question are potential pieces of evidence. This step involves not only remembering pieces of the text, but also going back over notes, and even rereading the text with this new question in mind. **(Cont'd. on next page.)**

Logical Outline Technical Details

Use the [numbered outline option](#) in Word. Do not use bullet points, and do not create the outline manually—it *will* get screwed up. An example outline is available on T-Square > Resources.

When you have grouped all of your evidence together, you can put it in a form that can show someone else the structure of the argument. Below is an example of what this might look like.

Introduction. Start by putting the question into your own words, explaining its importance. You should put a twist on the question to really make it your own.

1. Main Point 1
 - a. Sub-point
 - i. Evidence
 - a. Analysis
 - ii. Supporting Image
 - a. Explanation
 - b. Sub-point
 - i. Evidence
 - a. Analysis
2. Main Point 2
 - a. Evidence
 - i. Analysis
 - b. Supporting Image
 - i. Analysis
 - ii. Analysis
 - c. Evidence
 - i. Analysis
3. Main Point 3
 - a. Evidence
 - i. Analysis
 - c. Sub-point
 - i. Evidence
 - a. Analysis
4. Main Point 4
 - a. Etc.

Possible Conclusions: This should be a summary (about one full paragraph) of how all your points add up to an answer to your question. These conclusions will likely become a thesis in the introduction to your rough draft.

An outline for a 1600-word paper is usually 3 full pages, single-spaced.

However, length is not as important as quality (whether shorter or longer). A works cited page is required.

Logical Outline, Cont'd.

Note: Sometimes you will realize that your text contradicts itself, or different texts contradict each other. When this happens, do not ignore the problem, or throw up your hands and give up and change topics or questions. Instead, think about how you could synthesize these ideas, and what sort of middle ground could be created, or if certain things are true only in certain contexts. Don't gloss over those problematic moments in the text; sometimes, these are the most important pieces of evidence and thinking hard about them leads to the best arguments and thesis statements.

Once you have brainstormed how the text responds to your questions, you should respond to these pieces of evidence yourself—what do you think about each one? Why does it seem important? What is going on in each example, beyond the obvious? (You can do this either as you go through your evidence piece by piece, or you can do it all at once, but you should respond to each piece by the time you are done).

Then, look at the evidence and your responses together. Can you find patterns in the text, or in your own responses to the text? Group those things that say the same sorts of things together, and find a succinct way to describe them. Now, you are starting to develop the pieces of your outline. You may want to order these pieces of evidence in terms of importance, or you may want to decide which small patterns or observations lead to the larger patterns, and organize them accordingly.

Do not get caught in the trap of the five-paragraph essay. There is no set number of points (or pieces of evidence for a point) for a paper, only the number necessary to fully explore and answer your question. Use either full quotations or paraphrase/summary with brief quotations for evidence, but always cite: include page numbers for each piece of prose evidence.



Above: "Rachel Louise Carson's 107th Birthday." Matthew Cruickshank. Fair Use. Source: [Google](#).

Below: "112th Birthday of Jorge Luis Borges." Sophia Foster-Dimino. Fair Use. Source: [Google](#).



Artifact 1: Rough Draft

Due 9/8. Process Document. 10 pts.

Turn in your draft on T-Square by 9AM. In class, you will also post it anonymously on Piazza for peer review.

- **Draft should be 1600-2000 words** (5-6 pages, **plus** multimodal elements). Better to write too much than not enough
- **Make sure your argument is complex.** Go beyond saying Carr is right or wrong. Address both “what” and “why” (X because Y).
- **So-what factor.** Why is your argument, experience, and analysis important?
- **Signpost your points.** Use transitions and topic sentences.
- **Be evidence driven.** Quote, paraphrase, summarize, and cite Carr, and use specific details to back up your claims. If you did a good job with your logical outline, this should not be too difficult.
- **Don’t overgeneralize.** One example from your own experience is not enough to make a claim about all human beings.
- **Be multimodal.** Use images and links to support your ethos, logos, or pathos. If you want to use video, please see me.



Above: “The Reading Club.” Nate Edwards. Available under CC BY-NC 2.0. Source: [Flickr](#).

Below: Comments on early draft of Dr. Taylor’s first published article.



Artifact 1: Peer Review Comments

Due 9/10. Process Document. Graded by Peers. 20 pts.

In this class, we will be engaging in double-blind peer review (what this means will be explained in class). You will read your peers’ essays and write a one-page, single-spaced letter in response, though length is not as important as quality. Sample letters are available on T-Square > Resources. Sign the letter with the number you are assigned in class. Submit your letters on T-Square for credit, and on Piazza for your fellow students. Make sure your Piazza submission is anonymous.

In the letter, make sure to cover the following:

- Explain what you understood as the project of the paper. Start by identifying the thesis, but also give a holistic explanation of what you see the author trying to do. What do you think of this project?
- What rhetorical approach does the author take? Do you think the argument in its current form will be persuasive to the chosen audience? How could the author better address the audience through tone, choice of evidence, etc.?
- How could the literacy narrative better support the argument, either as evidence or as rhetorical framing?
- Are there places where the organization, analysis, or use of evidence could be improved?
- How could the author acknowledge other points of view? Where do you think, “That’s not what I thought when I read that,” or “Maybe, but what about X?”
- Does the writer effectively add something of his or her own to what Carr argued, either in extending or countering Carr’s argument?
- Is there anything else that stands out as particularly strong or weak?

Your peers will grade you on the quality and usefulness of your responses, so be sure to put in sufficient effort. Some tips to make your comments more effective:

- Don’t ever just say “this is a good paper.” Instead, identify specific elements that work well.
- Always give specifics, and suggestions for improvement. For example: “I really didn’t understand how your quotation of Carr in paragraph 3 helped make your point about the difference between reading novels and reading non-fiction. Could you find a more appropriate quotation, or explain what you were thinking a bit more?”
- Quote the paper. For example, to constructively criticize someone’s thesis, you could write something like this: “Your thesis in the introduction seems to be that ‘Deep reading’ the way Carr describes it is not a necessary skill in most contexts. However, most of your paper actually seems to be about how people just need to be properly motivated to want to deep read, which isn’t the same thing. Maybe you should rewrite the thesis to better reflect the contents of your paper? I think the issue of motivations is more interesting than your original thesis.”

Final Draft and Reflections

Due 9/15. Graded According to the Literacy Narrative Rubric.

Your final draft should be a meticulous, professional looking document that follows MLA formatting. Ideally, submit it as a .docx file. A PDF file format is also acceptable *if* you do not have Microsoft Word. You must also submit a separate document including 1) reflection on your work and process, and 2) evaluation of your peer reviewers. Failing to submit this document with both parts will result in a 5% grade deduction.

Reflections

1. Write a one-paragraph introduction to the artifact that articulates your intellectual process for this project. Put another way, explain where your ideas came from and how they evolved during the course of the project. You should also discuss how the composition process (examples: prewriting [blog posts, in-class assignments], outlining, drafting, peer review, revising, editing) affected your intellectual process, and vice versa.
2. After the introductory paragraph, compose bullet points answering each of the following questions. Usually each bullet point should consist of 1-3 complete sentences that directly address the question. Review the assignment sheet for the project before composing your answers.
 - **Goals:** What were the main intellectual goals of the assignment? Please situate these goals in terms of the course theme, and in terms of the communication skills you were to learn or practice.
 - **Argument:** What is your argument or purpose, and how did you make the argument or purpose visible in your artifact?
 - **Audience:** Who is the intended audience for your artifact, and why? How is your choice of audience reflected in your artifact?
 - **Genres and Media:** What are the defining features of the genre or media that you are using in this project, and how do you make use of these features?
 - **Future Revision:** If you had more time for revision, what would you change and why?

Peer Review Evaluations

Evaluate each peer review letter, indicating the author by the number used to sign the letter: give a “5” for a letter that was very detailed and helpful; a “4” for one that was somewhat detailed and useful; a “3” for a letter that was useful but not detailed; a “2” for one that was detailed but not useful; a “1” for one that was neither; and “0” for one not submitted. If there were any special problems with the letter, please note them.

If you did not turn in a rough draft, please note that.

Sample Reflection

In Artifact 2, I had to take on a persona from one of the stories we read and represent it on a social media platform in order to prove an argument about that character. I also had to write an analytical essay that explained my argument by integrating the social media page with traditional literary analysis. I gave the Wife of Bath a Twitter account because I noticed a disconnect between her tale and the points in her prologue. The peer-review process was difficult for me because I struggled with how to incorporate the feedback from my reviewers, who wanted to see more integration of my social media project into the main essay. I ended up embedding the Twitter posts in the document to break up the different sections of my essay.

Goals

The main intellectual goals of this assignment were:

- to further our understanding of medieval chivalric ideas,
- to introduce us to electronic communication and writing,
- improve textual interpretation and argumentation, and
- continue to develop our ability to write for different audiences and in different modes.

Argument

- My argument was that the Wife of Bath did a poor job of proving her point, not within the prologue, but in the tale she uses to try to illustrate her opinions.
- I used the order of the Twitter posts to highlight the discrepancies between the story and the prologue.

Audience

- My audience consists of members of the class, Dr. Taylor, and anyone on Twitter who is interested in Chaucer.

Genre/Media

- Twitter is a micro-blogging platform which allows the user to present their thoughts at any given time, but restricting them to 140 characters or less. It is primarily verbal and electronic, although it does have visual capabilities that I did not take much advantage of for this project.

Revision

- If I had more time for revision, I would first try to figure out whether or not the way I integrated the social media into the essay even worked. I was a little on the fence on the method I chose, and I would have liked to think on that further.

Artifact 1: Literacy Narrative Essay Rubric

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Response to situation, including purpose, audience, register, and context	Overlooks two or more major aspects of the situation or assignment; does not include any elements of the literacy narrative	Overlooks at least one major aspect (or multiple minor aspects) of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the assignment, but the attempt is incomplete; literacy narrative is not adequately integrated into the argument	Addresses the situation or assignment in a complete but perfunctory or predictable way; literacy narrative complements the argument	Addresses the situation completely and with insight; literacy narrative is fully integrated into and complements the argument.	Addresses the situation in a sophisticated manner; literacy narrative adds substantially to argument
Stance Argument, significance and implications (“so what” factor)	Involves an unspecified or confusing argument; significance is not evident	Makes an overly general argument; significance is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it; relies on cliché	Makes an explicit and straightforward argument that does not oversimplify the problem or question; explores at least one implication of the argument in depth	Makes a complex, unified argument that clearly articulates a position or stance; explores multiple implications of the argument	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance; explores multiple implications of the argument in a compelling manner
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive; project misrepresents sources	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument; project does not signal or integrate sources effectively	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument; project integrates sources but not always in the most effective manner	Evidence and analysis are substantive; they support the argument and related claims, but are mostly predictable; project consistently integrates sources in effective ways	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis; sources are crucial to the development of ideas and well integrated	Evidence and analysis are precise, nuanced, fully developed, and work together to enhance the argument; sources build ethos and logos, are fully integrated into the argument, but do not dominate the writer’s ideas
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks unity in constituent parts; fails to create coherence among constituent parts; contains major argumentative holes or fallacies	Uses insufficient unifying statements; uses few effective connections; some logical moves necessary to prove the argument are absent	Uses some effective unifying claims, but a few are unclear; inconsistently makes connections between points and the argument; employs simplistic organization	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme	Asserts and sustains a claim that develops logically and progressively; adapts typical organizational schemes for the context; achieves substantive coherence	Artifact is organized to achieve maximum coherence and momentum; connections are sophisticated and complex when required
Conventions Expectations for grammar, mechanics, style, citation	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Features that use affordances of the genre to enhance factors such as usability and comprehensibility	Lacks multimodal features, or uses features that conflict with or ignore the argument	Multimodal features are tacked on, rather than integrated; distracting inconsistencies in features; uses features that don’t support argument	Uses multimodal features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies	Supports the argument with multimodal features that are generally suited to genre and content	Promotes engagement and supports the argument with multimodal features that add substantially to the argument	Persuades with careful, seamless integration of multimodal features and content, using the features in innovative ways.

Deliverables

Process Documents

- [Book Scan \(9/24\)](#)
- [Logical Outline \(10/1\)](#)
- [Visual Outline \(10/6\)](#)
- [Rough Draft \(10/8 by end of class\)](#)
- [Peer Review \(10/15\)](#)

Final Draft Documents

- [Printed Poster \(10/20 in class\)](#)
- [PDF of Poster \(10/20\)](#)
- [Prezi with Voice Over \(10/20\)](#)
- [Reflections \(10/20\)](#)

Poster Printing Technical Details

- **36 x 24 inches is the ideal size.** Other sizes are permitted if they are necessary for your argument or design. Either portrait or landscape orientation is acceptable.
- **Use the Multimedia Studio Plotter.** [The Multimedia Studio](#) is equipped with one large format plotter which can print 24" 36" and 42" inches wide and any length. The pricing is per linear foot, \$2.50 for 24", \$2.75 for 36", and \$3.00 for 42".
- **Alternative Plotters.** [Paper and Clay](#) has a plotter, but usually requires 72 hours advance notice. Some colleges also have their own plotters that are available to students taking classes in their college. Some print shops (FedEx, Office Depot, etc.) will also print posters. These options are more expensive.
- **Timing.** Give yourself plenty of time to print your poster. Students often discover that there's a line at the plotter.

Artifact 2: "Extending the Mind" Poster and Oral Artist's Statement

About this Assignment

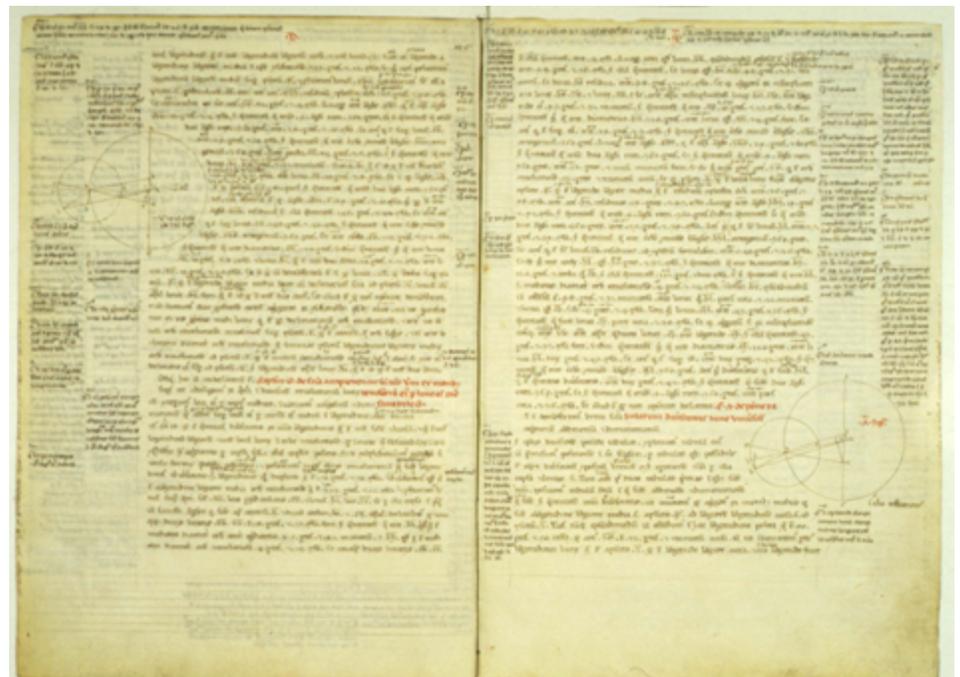
In class, we will be discussing the ways in which books are a technology; as a starting point, we will use the work of Clark and Chalmers on how technology (including language) can be a way of "extending the mind." We will also be examining how typography and layout work to help readers use the technology of the book. We will be discussing how visual design and layout of books combine with written and visual content to make books tools for those who read them.

Prompt

Create a **36 x 24 inch poster** that describes and analyzes the visual design of one of your textbooks (or another informative book with interesting visual design, provided you get pre-approval from Dr. Taylor) using Clark and Chalmers's theory of the extended mind, William Sherman's information about marginalia, and/or Lupton's arguments about typography. Generally speaking, this poster should provide the bare bones of evidence and claims to support your argument. In the accompanying **oral artist's statement (5-6 minutes, in the form of a Prezi with voice-over)**, you will expand that argument through analysis as well as provide a justification your own design choices.

Objectives

- Learn to identify and interpret basic elements of visual design, and understand their relationship to cognition
- Use InDesign to practice visual design skills, especially CRAP principles, by creating a multimodal, argumentative poster
- Practice principles of oral and electronic communication by creating a Prezi with voice-over that explains your argument in greater detail.



Ptolemy's *Almagest*. In Latin, translated by Gerard of Cremona, thirteenth century. Vat. lat. 2057 fols. 70 verso-71 recto, fols. 146 verso - 147 recto math11a NS.10. Public Domain. Source: [Greek Mathematics](#).

Artifact 2: Book Scan

Due 9/24. Process Document. 5 pts.

Choose one of your textbooks for another class (or another informative book) that you think would be interesting to write about in relationship to Clark and Chalmers, Sherman, and/or Lupton. You may use one of the textbooks from this class **only** if none of your other classes have physical textbooks or you cannot find another interestingly-designed book. You must get approval from me before Sept. 23rd if you want this option. If you are unsure if a book is a good choice, bring it to office hours and we can discuss it. Then, choose one visually interesting spread (two facing pages) from your textbook. Go to the library and scan it (must be a high quality scan, at least 300dpi!), and either e-mail it to yourself, put it on a cloud storage drive, or bring it to class on a flash drive. Write notes to yourself about which elements on the page you think are most interesting/important. We will be working with the scan in class.

Artifact 2: InDesign Workshop

9/29. Meet in Library



Artifact 2: Logical Outline

Due 10/1. Process Document. 20 pts.

For the most part, follow the same directions for this logical outline as you did for Artifact 1 (see pg. 3-4 of this guide). Most of the analysis from the outline will end up in your artist's statement, but your points and evidence will also end up on your poster.

Remember to start with a serious, interesting question—in this case, it should have something to do with how the textbook you've chosen uses different visual technologies (layout, fonts, etc.) to “extend the mind” of the reader. What does it mean to extend the mind through visual technologies? Put your own spin on this question.

Tip: Try conducting a rhetorical analysis of your textbook: identify the audience, purpose, context, genre, and important design choices that make up how the text functions. In what ways are the design choices tailored to the rhetorical purpose? Do they achieve that purpose, and why or why not?

Visual Outline

Due 10/6 in class. Process Document. 5 pts.

Draw at least one sketch of how you might lay out your argument visually on the poster. Take a picture of it and submit it on T-Square, and bring a hard copy to class.

Be sure to consider:

- Do you want your poster/info-graphic in portrait or landscape form?
- What kind of grid will you use? How will you divide your space?
- What will your title be? Where will the title be located?
- How will you make your argument visible to your audience? So-what factor? Conclusion?
- Which points from your logical outline belong on the poster, and which ones will you want to save for the artist's statement?
- What images or other visual elements will you need to include? What colors will you use? How much blank space will you want to include?
- In what order do you want your reader to move through your information? How/when should you give them choices or clues about how to read your poster?
- How will you create visual links between different elements of your poster?
- Which visual design principles will you emphasize in creating your poster? How will different elements be aligned? How will you create heirarchy?
- Where will you put your name/class information?
- Where will you put your works cited information?

You must complete at least one visual outline, but I recommend that you create several, so that you can consider their relative effectiveness. In class, I will give you feedback on it/them.

Artifact 2: Rough Draft

Due 10/8. Process Document. 10 pts.

Submit your rough draft on T-Square *and* Piazza.

Your rough draft should consist of two elements:

1. A PDF version of the rough draft of your poster
2. A written rough draft of your oral artist's statement.

Make sure the rough draft of the poster includes the following:

- **Argument:** clear statement of argument and so-what factor (recommended: succinct introduction and conclusion)
- **Evidence:** *at least* one full spread of your textbook (that is, two side-by-side pages). Feel free to use multiple pages, the cover, etc.
- **Visual Design** (CRAP principles, elements from Lupton)
- **Complete Bibliography.** Include an entry for the book you are analyzing and any other sources.

The rough draft of the artist's statement should be about 1000 words (approx.):

- **Explain your argument** with direct reference to the poster. You should cover and expand on each point the poster makes.
- **Explicitly reference your sources** (Clark/Chalmers, Sherman, Lupton, etc).
- **Discuss your own rhetorical and design choices.** Explain why you designed your poster the way you did.
- **Write for orality.** Wording should be precise, concise, and appropriate to your audience. Use language you are comfortable speaking. Transitions should be explicit—your audience can't hear paragraph breaks. Similarly, all your sources need to be verbally signaled, not just included as parentheticals.

Peer Review Letters

Due 10/15. Process Document. 20 pts.

Peer review letters must be submitted **both on T-Square and anonymously to the author on Piazza.** They should each be about one page, single spaced in length, though length is not as important as quality. Write a letter to each author including but not limited to the following:

1. What do you see as the argument of the whole project? How could that argument be more effective? Do the poster and artist's statement together have a clear "so-what" factor, or can you suggest one?
2. Is the evidence in the poster and/or artist's statement sufficient to prove the argument?
3. How effective is the visual analysis of the book? Are there any design elements in the book that you can see that the author doesn't discuss but should?
4. How effective is the visual design of the poster? Where could the design be improved? Consider the following elements as a starting point:
 - Use of space
 - Organization and hierarchy
 - Color and visual appeal
 - Alignment of text and image
 - Typography
5. How well does artist's statement reflect the content of the poster, and vice versa? Are there any elements of the poster that does the artist's statement not sufficiently explain?
6. Is the tone of the artist's statement appropriate?

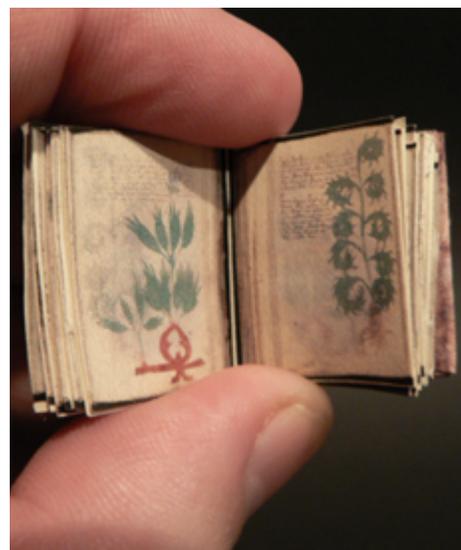
As with Artifact 1, you will be graded by your peers on the quality and usefulness of your comments. Remember to always be sure to give specifics, and suggestions for improvement.



Left: "Miniature ABC Book." Shelly. Available by CC BY-NC-ND 2.0. Source: [Flickr](#).

Above: "Miniature Book." Smallest Forest. Available by CC BY-NC 2.0. Source: [Flickr](#).

Right: "Voynich." Lamont Cranston. Available by CC BY-NC-SA 2.0. Source: [Flickr](#).



Final Draft and Reflections

Due 10/20. Graded According to the Poster and Prezi Rubrics.

For your final draft, you will need to submit one element in class, and four elements via T-Square.

- **Physical Copy of Poster:** your poster or infographic must be turned in at the beginning of class as a physical, printed object. Failing to turn in a physical poster will result in a 10% penalty on the final grade.
- **Electronic Copy of Poster:** submit the poster as a high-quality, universal image file (.pdf, .jpg, .png, .tiff, .ps). Do not submit it as an InDesign file (.indd).
- **Written Script of Artist's Statement:** submit as a .docx file. Use proper MLA formatting.
- **Zipped Portable Prezi with Voice Over.**
- **Reflections and Peer Review Assessments:** submit a .docx or .pdf including 1) reflection on your work and process, and 2) evaluation of your peer reviewers. Failing to submit this document with both parts will result in a 5% grade deduction.

Reflections

Write a one-paragraph introduction to the artifact that articulates your intellectual process for this project. Put another way, explain where your ideas came from and how they evolved during the course of the project. You should discuss how the composition process (examples: class discussion, outlining, drafting, peer review, revising, editing) affected your intellectual process, and vice versa.

After the introductory paragraph, compose two or three bullet points answering each of the following questions. Each bullet point should consist of 1-3 complete sentences that directly address the question. Review the assignment sheet for the project before composing your answers.

- What were the main intellectual goals of the assignment? Please situate these goals in terms of the course theme, and in terms of the communication skills you were to learn or practice.
- What is your argument or purpose, and how did you make the argument or purpose visible in your artifact?
- Who is the intended audience for your artifact, and why? How is your choice of audience reflected in your artifact?
- What are the defining features of the genre or media that you are using in this project, and how do you make use of these features?
- If you had more time for revision, what would you change and why?

Peer Review Evaluations

Evaluate each peer review letter, indicating the author by the number used to sign the letter: give a "5" for a letter that was very detailed & helpful; a "4" for one that was somewhat detailed & useful; a "3" for a letter that was useful but not detailed; a "2" for one that was detailed but not useful; a "1" for one that was neither; and "0" for one not submitted. [If you did not turn in a rough draft, please note that.]

"Flea Market Letterpress." Rootytootoot.
Available by CC BY-NC 2.0. Source: [Flickr](#).

Prezi

Technical Details

1. [Insert](#) your poster into Prezi.
2. Add [frames](#) and [lay out a path](#) in Prezi that will take your reader/listener through the poster.
3. Decide which section of your artist's statement will go with which frames. Revise your artist's statement if necessary.
4. Add additional text to supplement the text of the poster if necessary.
5. Record your artist's statement in chunks for each step on the path. Most computers and cell phones now come with built in microphones and sufficient editing equipment for this project. Prezi supports the following audio file formats: MP3, M4A, FLAC, WMA, WAV, OGG, AAC, MP4, 3GP. Make sure you are producing or can convert your files to one of these formats before you record.
6. Listen to the recordings, and make sure they are of sufficient volume.
7. [Add sound](#) to specific path steps.

Tips

- **PRACTICE. A lot.** More than you think you need to. Read your statement out loud four or five times before you even start recording. Be prepared to do several "takes" to get it right.
- **Speak clearly**, avoiding "uh" and "um" and other placeholder noises.
- **Pay attention to your pacing and tone.** You want to be taken seriously, but you should vary your pacing and tone to reflect your meaning.
- **Sound invested in your argument.** Convey with your voice why this is interesting and important. If you sound bored with what you are saying, your listener will mirror that attitude.



Artifact 2: Poster Rubric

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Response to situation, including purpose, audience, register, and context	Overlooks two or more major aspects of the situation or assignment;	Overlooks at least one major aspect (or multiple minor aspects) of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the assignment, but the attempt is incomplete or insufficient	Addresses the situation or assignment in a complete but perfunctory or predictable way	Addresses the situation completely and with insight	Addresses the situation in a sophisticated manner
Stance Argument, significance and implications (“so what” factor)	Involves an unspecified or confusing argument; significance is not evident	Makes an overly general argument; significance is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it; relies on cliché	Makes an explicit and straightforward argument that does not oversimplify the problem or question; explores at least one implication of the argument in depth	Makes a complex, unified argument that clearly articulates a position or stance; explores multiple implications of the argument	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance; explores multiple implications of the argument in a compelling manner
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive; project misrepresents sources	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument; project does not signal or integrate sources effectively	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument; project integrates sources but not always in the most effective manner	Evidence and analysis are substantive; they support the argument and related claims, but are mostly predictable; project consistently integrates sources in effective ways	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis; sources are crucial to the development of ideas and well integrated	Evidence and analysis are precise, nuanced, fully developed, and work together to enhance the argument; sources build ethos and logos, are fully integrated into the argument, but do not dominate the writer’s ideas
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks visual organization; fails to create coherence among constituent parts; contains major argumentative holes or fallacies	Uses few effective connections, either visually or textually. Some logical moves necessary to prove the argument are absent	Uses some visual and textual connections, but visual organization does not fully match argument; employs simplistic organization	Clear organization structure that reflects overall argument; textual and visual connections complement each other to organize information. Organization is effective but mechanical.	Uses visual metaphors or hierarchy to sustain and develop the logical organization of the argument; textual and visual connections effectively complement each other.	Artifact is creatively organized to achieve maximum coherence and momentum; visual and textual connections are sophisticated and complex when required
Conventions Expectations for grammar, mechanics, style, citation	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Poster design is easy to understand an effectively uses principles from textbooks and lectures to make a visually appealing and effective design	Design uses features that conflict with or ignore the argument; commits major “type” and “design crimes” without explanation.	Distracting inconsistencies in design; uses features that don’t support argument; commits minor “type” or “design crimes”	Uses design features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies	Supports the argument with design features that are generally suited to genre and content	Promotes engagement and supports the argument with design features that add substantially to the argument	Persuades with careful, seamless integration of design features and content, using the features in innovative ways.

Artifact 2: Oral Artist's Statement

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Response to situation, including purpose, audience, register, and context	Overlooks two or more major aspects of the situation or assignment	Overlooks at least one major aspect (or multiple minor aspects) of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the assignment, but the attempt is incomplete or insufficient	Addresses the situation or assignment in a complete but perfunctory or predictable way	Addresses the situation completely and with insight	Addresses the situation in a sophisticated manner
Stance Argument, significance and implications ("so what" factor)	Involves an unspecified or confusing argument; significance is not evident	Makes an overly general argument; significance is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it; relies on cliché	Makes an explicit and straightforward argument that does not oversimplify the problem or question; explores at least one implication of the argument in depth	Makes a complex, unified argument that clearly articulates a position or stance; explores multiple implications of the argument	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance; explores multiple implications of the argument in a compelling manner
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive; project misrepresents sources	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument; project does not signal or integrate sources effectively	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument; project integrates sources but not always in the most effective manner	Evidence and analysis are substantive; they support the argument and related claims, but are mostly predictable; project consistently integrates sources in effective ways	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis; sources are crucial to the development of ideas and well integrated	Evidence and analysis are nuanced, fully developed, and work together to enhance the argument; sources build ethos and logos, are fully integrated into the argument
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks organization; fails to create coherence among constituent parts; contains major argumentative holes or fallacies	Uses few effective connections, either orally or visually. Some logical moves necessary to prove the argument are absent	Uses some oral and tonal connections, but organization does not fully match argument; employs simplistic organization	Clear but mechanical organization structure that reflects overall argument; oral and visual connections complement each other to organize information.	Clearly sustains and develop the logical organization of the argument; oral and visual connections effectively complement each other.	Artifact is creatively organized to achieve maximum coherence and momentum; visual and textual connections are sophisticated and complex when required
Conventions Expectations for grammar, mechanics, style, citation, as well as non-verbal elements	Involves errors that risk making the overall message distorted or incomprehensible.	Involves a major pattern of errors; paraloguage ("uh" "um") overwhelms the content	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Features enhance factors such as comprehensibility and usability (e.g. gestures, tone, pitch, posture, interactivity, etc.)	Neglects significant Prezi features, such as zooming and movement or vocal features (pitch changes, etc.); uses features that conflict with or ignore the argument	Omits some important features; involves distracting inconsistencies in features in Prezi design, tone, and pitch, etc. Uses features that don't support argument	Uses design features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies	Supports the argument with design features that are generally suited to genre and content	Promotes engagement and supports the argument with design features that add substantially to the argument	Persuades with careful, seamless integration of design features and content, using the features in innovative ways.

Deliverables

Proposal Process Documents

- [Annotation Studio \(10/22-27\)](#)

Proposal Final Draft

- [Group Project Proposal \(11/3 by midnight\)](#)

Book Process Documents

- [Book Cover Draft \(11/5\)](#)
- [Rough Draft \(11/10\)](#)

Book Final Draft

- [Final Electronic Draft \(11/17 by Midnight\)](#)
- [Bound Edition \(11/24\)](#)
- [Reflections and Group Assessment \(11/24\)](#)

Optional: Extra Credit

- [Video Book Review \(11/19\)](#)

Artifact 3: Book Design

About this Assignment

In this unit, we will be reading John Milton's *Areopagitica*, in which he puts forth one of the most important historical arguments against the censorship of books. As a class, we will engage in two types of reading: first, close reading, using Annotation Studio to annotate *Areopagitica* with vocabulary, questions, interpretations, historical context, etc.; second, "distant" reading, using [Voyant](#), [Texttexture](#), and other tools to statistically examine the text. Then, you will work in groups of four or five to design a physical edition of your own, creating a cover and interior spreads, as well as writing your own introduction to *Areopagitica*. While Artifact 2 asked you to analyze someone else's design, Artifact 3 asks you to create your own, integrating what you've learned this semester about the science, technology, and art of reading.

Prompt

In the first part of the project, your group will propose a design for a physical edition of *Areopagitica*. The proposal will be modeled on the sorts of proposals required for design projects that will come later in your career at Georgia Tech. Your proposal will address the argument or arguments you plan to make with your book. Your argument might be about the meaning and importance of *Areopagitica* as a historical document or as a present day response to censorship. Or, you might use the text of *Areopagitica* to make an argument about an issue related to the text, or even to make an argument about book design.

I encourage you to be creative as you propose your design: as a group, you could create an artist's book, a medieval-style illuminated manuscript, a modern textbook, a pop-up book, or some mix of these (or other) genres in order to create a unique artifact. In the proposal, you should identify specific models for your book, and display images that model what you hope to achieve.

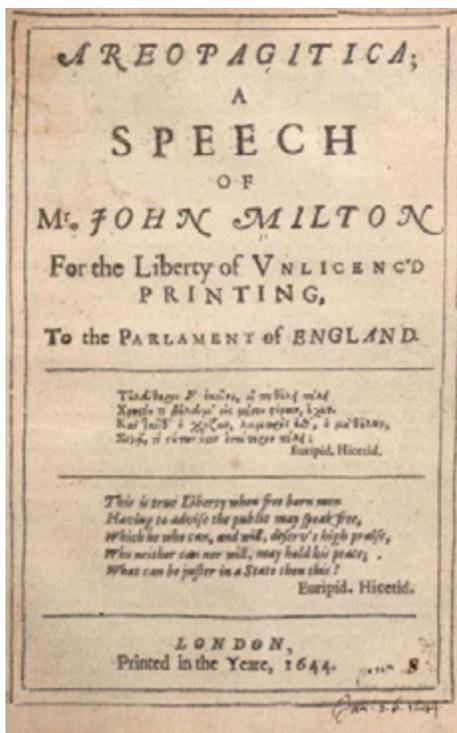
For the book, you will assign each member of the group a roughly equal number of pages to complete designs for. The whole text of *Areopagitica* must be included in the book. While there should be some consistency across the whole book, you are also welcome to have each person personalize their own design, so long as each section supports the group's larger argument. The argument the group makes should be expressed in written form in a group-written introduction of 1000-1250 words, as well as a short "publisher's summary" for the back cover of the book.

Once your electronic edition is complete, we will have a two-day workshop in the library with a book artist, who will work with us on binding your books.

While the group as a whole will receive a single grade for each piece of the project, your individual grade will be modified up or down based on both and peer and instructor assessments of your contributions.

Objectives

- Integrate understanding of how the science, technology, and art of reading can structure a book.
- Learn to plan and manage group projects, and learn to work effectively as part of a team.
- Engage in substantive group writing and revision.
- Continue developing visual design skills.



"*Areopagitica*: A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parliament of England." London, 1644. US Library of Congress Rare Book and Special Collections Division. Public Domain. Source: [Wikipedia](#).

Annotation Studio

Due 10/22 and 10/27 before class begins.

Process Document. 20 pts.

As you read *Areopagitica*, you will be contributing to our class's annotations of the text on [Annotation Studio](#). This is where you will accumulate information and ideas for class discussion and your group's edition.

Earning Credit

You must submit a *minimum* of five annotations each class day (10/22 and 10/27) spread across the reading to receive any credit. To earn full credit, your annotations should demonstrate active engagement with the text and preparation for the larger assignment. The minimum number of substantive annotations or a larger number of short-but-pithy annotations can both result in full credit. I plan to grade this assignment as full/no credit, but I reserve the right to give partial credit if some students produce uneven work.

Types of Annotations

Below, you will find sample questions to guide your annotations. I expect you might find interesting other ways to use Annotation Studio—feel free to experiment and create other types of annotations that you think might be useful.

Please tag each annotation with the relevant categories (“Questions,” “Summary,” etc., or any combination) or invent your own tags if necessary. Make sure to click “Allow my groups to view this annotation.”

Responses to the Text

- **Questions:** What questions do you have about the meaning or importance of a particular passage?
- **Summary:** Summarize or paraphrase what you think Milton is saying, especially in difficult or important passages.
- **Language:** Which of Milton's passages do you find particularly powerful or compelling, and why? What quotations or language might a modern audience be particularly drawn to, and why?

Reading Assistance

- **Vocabulary:** What sorts of words does Milton use that are unfamiliar to you, or need definition to help you understand the sentence? Look up the words on the [Oxford English Dictionary](#), and post/link to the relevant definition(s) in your annotation.
- **Historical Context:** Where do you not understand what Milton is saying because you don't understand his historical context? Can you look up the relevant information? If so, include a link that might help fellow readers, or even a quotation from your source. Make sure to cite.

Rhetorical Analysis

- **Argument:** Where does Milton make his argument visible? What are his main points? What are his most provocative claims?
- **Rhetoric:** Who is Milton's audience? How does Milton address his audience? Where does Milton use ethos, pathos, or logos? What other interesting rhetorical moves does Milton make?

Annotation Studio

Technical Details

<http://gatech.annotationstudio.org>

To Sign Up:

- Click “Register”
- Fill in the information using your GaTech e-mail address.
- Under “Class,” delete the “public” tag and put “STAR F5” or “STAR N4” depending on your section.

You will be assigned to a group in class. As a group, you will need to come up with a creative but professionally appropriate name. Once you have done this, you should all join a group within AnnotationStudio with this name.

- Click “My Profile” on the top right of the screen
- Under “Groups” add the name of the group. Make sure all group members use the same spelling and capitalization.



"Tours, Bibliothèque Municipale, ms. 558, fol. 1r." Public Domain. Source: Christopher de Hamel, ed., *A History of Illuminated Manuscripts* p. 135.

Artifact 3: Group Project Proposal

Due 11/3 by Midnight. Graded according to Rubric.

Project proposals are a crucial genre for engineers, scientists, computer programmers, architects, and pretty much anyone who works in business. Sometimes they are part of grant proposals; other times they are known as statements of work; sometimes they are part of business development requirements. As a genre, the project proposal has many consistent parts (see *Writer/Designer* 90-91), but many organizations will give detailed instructions or templates that must be followed to the letter for the proposal to be considered. We will take as our model the project proposal form used by some schools for proposing senior design projects. The template is available on T-Square > Resources. The template has been heavily modified to fit our class content and the assignment objectives, but it will give you some sense of what you should expect to do more and more of as you spend time here at Georgia Tech.

Requirements

- Assign ONE person to be responsible for turning in all work on the project on T-Square. Do NOT have more than one person turn in work. Make sure that this person is responsible and consistently prompt. This person should turn in the proposal as well as the rest of the project components.
- Your goal in the proposal is to give me a complete picture of your argument and plans for the project so I can give feedback. In many ways, the proposal is taking the place of the logical outline.
- Please make the proposal multimodal by including images, links, etc.
- Make sure you read the whole template and the rest of this assignment guide before beginning your work, as both have further instructions.

Book Cover Draft

Due 11/5. Process Document. 10 pts.

Working independently from your group, use the InDesign template on T-Square to design a potential cover for your group to consider as a possibility.

The book cover should include the front and back, but no spine. You may construct an interior for the cover if you wish. Include space for the publisher's summary that your group will write (use [Lorem Ipsum](#) as placeholder text if you need to).

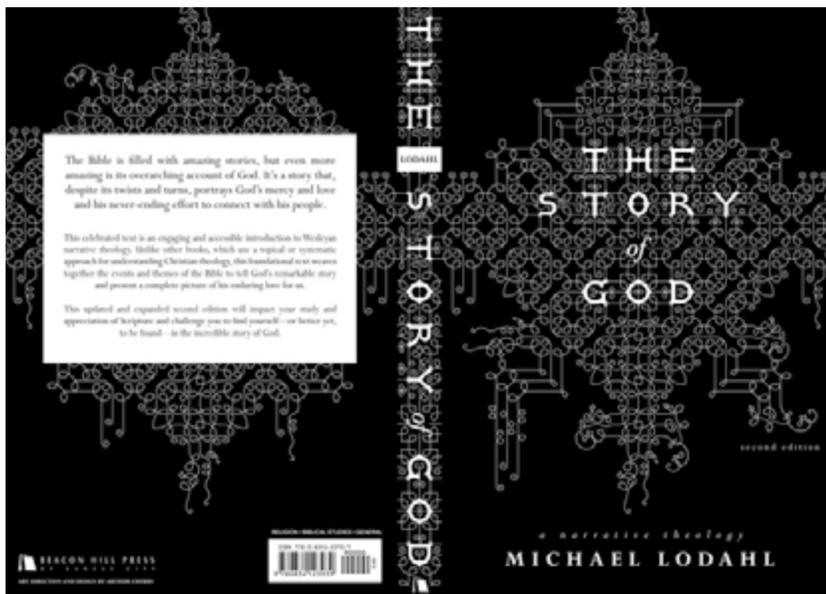
The front of the cover should be on the right side of the template, the back on the left.

Be sure to consider what the essential message or key aspect your group wants to communicate about *Areopagitica* as you create your design.

In class, you will share your cover with your group, and decide which ideas from the different covers will best suit the project.



Cover for *Against Happiness*. Designed by Jennifer Carrow. Fair Use. Source: [Faceout Books](#).



Cover for *The Story of God*. Designed by Arthur Cherry. Fair Use. Source: [Faceout Books](#).

Book Design Elements

Technical Requirements

Most elements should be composed in InDesign.

1. Cover

- Front Cover
- Back Cover
- Publisher's Summary. A publisher's summary is usually 150-300 words, and is included on the book cover or a publisher's website to sell the book. We will look at example summaries in class. It may be included on the back cover or on the interior of the cover.

2. Well-designed interior

- Title Page
- Copyright Page
- Table of Contents. The table of contents should indicate which spreads were completed by which group members.
- Full text of *Areopagitica*
- Annotations, historical context information, artistic interpretations, and/or other interpretative elements. Please make sure to give credit to all outside sources.

3. Introduction and Artist's Statement

- Option 1: Write a combined introduction and artists' statement, approximately 1250 words, co-written by the whole group.
- Option 2: Write two separate sections, one as that is an introduction that addresses the content of the book, and the other that is an artists' statement that discusses the design choices of the book. This choice may be particularly appropriate if different members of the group have taken different design approaches for their spreads. The introduction should around 750 words; the artist's statement should be around 500 words, or longer if group members write their own explanation of their individual spreads.

Extra Credit

1. **Filmed Book Review** at least 5 minutes in length (up to 5% on grade for project, depending on the quality of the filmed project). Due 11/19.
 - Please indicate in your project proposal if you plan to pursue the extra credit option, and meet with me during office hours to discuss what makes an effective book review for this project. Extra credit need not be a whole-group project; individuals or subsets of the group can do the extra credit.

Artifact 3: Rough Draft

Due 11/10. Process Document. 20 pts.

As with the proposal, a single person from your group should turn in the rough draft on T-Square. This person should submit the following:

1. Word file with drafts of the introduction and/or artist's statement(s), as well as the publisher's summary. You may also include any other written elements you would like feedback on. Please give each element a separate heading.
2. An InDesign "Package" of your full design. This is accomplished by going to File > Package. InDesign will produce a folder; zip the folder and submit to T-Square.

Make sure to follow proper naming procedures. For example: "GroupName.Artifact3.RoughDraft.InDesignPackage.zip"

Artifact 3: Final Draft

Electronic Copy. Due 11/17.

Hard Copy Due. 11/24 by end of class.

Graded according to Rubric.

As with the rough draft, a single person from your group should turn in the final electronic draft on T-Square as a zipped InDesign "Package" of your full design. Hard copies are due in class after a workshop.

"How to Construct
Lowercase f and g."
*Mira calligraphiae
monumenta* fol. 143v.
Public Domain.
Source: Mollie Holtman,
ed., *Masterpieces of the
J. Paul Getty Museum:
Illuminated Manuscripts*
pg. 125.



Artifact 3: Reflections and Group Assessment

Penalty on Artifact 3 grade if not turned in: Reflections (5%), Group Assessment (15%)

Reflections

Write a one-paragraph introduction to the artifact that articulates your group's intellectual process for this project, putting special emphasis on your own contributions. Put another way, explain where your ideas came from and how they evolved during the course of the project. You should also discuss how the composition process (examples: prewriting, in-class activities group brainstorming, outlining, drafting, peer review, revising, editing) affected your intellectual process, and vice versa.

After the introductory paragraph, compose two or three bullet points answering each of the following questions. Each bullet point should consist of 1-3 complete sentences that directly address the question. Review the assignment sheet you received for the project before composing your answers.

- What were the main intellectual goals of the assignment? Please situate these goals in terms of the course theme, and in terms of the communication skills you were to learn or practice.
- What is your argument or purpose, and how did you make the argument or purpose visible in your artifact?
- Who is the intended audience for your artifact, and why? How is your choice of audience reflected in your artifact?
- What are the defining features of the genre or media that you are using in this project, and how do you make use of these features?
- If you had more time for revision, what would you change and why?

Group Assessment

Write a clear description of the group dynamics of your project; identify any problems you had working as a group, as well as what decisions you made individually that helped the group function well, or caused it to work not as effectively as it could.

Then, rate each member of your group, **including yourself**, on a scale of 1-10, with 1 being “did no work, and caused extensive problems for the group”; 4 being “contributed in class but did little outside work, or produced substandard work”; 7 being “contributed in and out of class and did acceptable work”; and 10 being “was a valuable member of the group who put full effort into all aspects of the project and produced excellent work.” **Please give a written justification of why that person received that score.**

These scores will be used to adjust individual members grades, and, if there are significant discrepancies between different group members' evaluations of the same person, I will require students to come in and meet with me to discuss the issue.

“Curious Cat Walks Over Medieval Manuscript.” Emir O. Filipovic. Public Domain. Source: [National Geographic](#).



Artifact 3: Project Proposal Rubric

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Responsive to situation, including purpose, audience, register, and context	Overlooks two or more major aspects of the situation or assignment; assignment is incomplete	Overlooks at least one major aspect (or multiple minor aspects) of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the assignment, but the attempt is incomplete or insufficient	Addresses the situation or assignment in a complete but perfunctory or predictable way	Addresses the situation completely and with insight	Addresses the situation in a sophisticated manner
Stance Argument, significance and implications (“so what” factor)	Involves an unspecified or confusing argument; significance of book design is not evident	Makes an overly general argument; significance of book design is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it	Makes an explicit and straightforward argument that does not oversimplify the problem or question; significance of project is clear	Makes a complex, unified argument that clearly articulates a position or stance; establishes significance and fully develops it	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance; significance is highly compelling
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive; project misrepresents or ignores sources.	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument; project does not signal or integrate sources effectively	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument; project integrates sources but not always in the most effective manner	Evidence and analysis are substantive; they support the argument and related claims; but are mostly predictable; project consistently integrates sources in effective ways	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis; sources are crucial to the development of ideas and well integrated	Evidence and analysis are precise, nuanced, fully developed, and work together to enhance the argument; sources build ethos and logos
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks unity in constituent parts; fails to create coherence among constituent parts	Uses insufficient unifying statements; uses few effective connections	Uses some effective unifying claims, but a few are unclear; inconsistently makes connections between points and the argument; employs simplistic organization	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme	Asserts and sustains a claim that develops logically and progressively; adapts typical organizational schemes for the context; achieves substantive coherence	Artifact is organized to achieve maximum coherence and momentum; connections are sophisticated and complex when required
Conventions Expectations for grammar, mechanics, style, citation	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Features enhance usability and comprehensibility	Lacks important features, or uses features that conflict with or ignore the argument	Features are tacked on, rather than integrated; distracting inconsistencies in features; uses features that don't support argument	Uses features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies	Supports the argument with features that are generally suited to genre and content	Promotes engagement and supports the argument with features that add substantially to the argument	Persuades with careful, seamless integration of features and content, using the features in innovative ways.

Artifact 3: Book Design Rubric

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Response to situation, including purpose, audience, register, and context	Overlooks two or more major aspects of the situation or assignment; assignment is incomplete	Overlooks at least one major aspect (or multiple minor aspects) of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the assignment, but the attempt is incomplete or insufficient	Addresses the situation or assignment in a complete but perfunctory or predictable way	Addresses the situation completely and with insight	Addresses the situation in a sophisticated manner
Stance Argument, significance and implications (“so what” factor)	Involves an unspecified or confusing argument concerning the book design; significance of book design is not evident	Makes an overly general argument through or about the book design; significance of design is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it	Makes an explicit and straightforward argument that does not oversimplify the issues related to the text or book design; significance of design is clear	Makes a complex, unified argument either through or about the book design; establishes significance and fully develops it	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance via the book design; significance is highly compelling
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive; project misrepresents or ignores sources.	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument; project does not signal or integrate sources effectively	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument; project integrates sources but not always in the most effective manner	Evidence and analysis are substantive; they support the argument and related claims, but are mostly predictable; project consistently integrates sources in effective ways	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis; sources are crucial to the development of ideas and well integrated	Evidence and analysis are precise, nuanced, fully developed, and work together to enhance the argument; sources build ethos and logos
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks unity in constituent parts; fails to create coherence among constituent parts	Uses insufficient unifying statements; uses few effective connections	Uses some effective unifying claims, but a few are unclear; inconsistently makes connections between points and the argument; employs simplistic organization	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme	Asserts and sustains a claim that develops logically and progressively; adapts typical organizational schemes for the context; achieves substantive coherence	Artifact is organized to achieve maximum coherence and momentum; connections are sophisticated and complex when required
Conventions Expectations for grammar, mechanics, style, citation	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Features enhance usability and comprehensibility	Lacks important features, or uses features that conflict with or ignore the argument	Features are tacked on, rather than integrated; distracting inconsistencies in features; uses features that don’t support argument	Uses features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies	Supports the argument with features that are generally suited to genre and content	Promotes engagement and supports the argument with features that add substantially to the argument	Persuades with careful, seamless integration of features and content, using the features in innovative ways.

Deliverables

Process Documents

- [Rough Draft \(4/21\)](#)
- [Peer Review Letters \(4/23\)](#)

Final Documents, Section N4

- [Mahara Link \(12/8\)](#)
- [Mahara Zip File \(12/8\)](#)

Final Documents, Section F5

- [Mahara Link \(12/10\)](#)
- [Mahara Zip File \(12/10\)](#)

Reflective Portfolio

As the final assignment in English 1101 (and in 1102 next semester) you must create what the Writing and Communication Program calls a reflective portfolio. A portfolio selects evidence from a body of work, provides a context for the evidence, and describes how the evidence proves to your audience that you have met particular goals.

Audience

Your audience for this portfolio is not your instructor—or, at least, it is not primarily your instructor. Professors from the School of Literature, Media, and Communication will read and evaluate your complete portfolio for programmatic assessment. For this reason, you should assume your audience did not participate in your English class but is familiar with GA Tech's Writing and Communication Program. You may want to think of your portfolio as persuading someone who doesn't know you that you have met the stated goals of the course.

Course Goals

English 1101 and 1102 emphasize the composition of research-based multimodal arguments through a rigorous, rhetorically sensitive, and reflective process. We thus emphasize the following seven learning goals: rhetoric, process, argument, research, attribution, conventions, and modes and media. See the [Communication Habits](#) section of the syllabus for clear definitions of these goals.

Why Do I Need to Reflect?

When you can say why you made a change in revising one draft, you are more likely to remember that reason the next time you are faced with a similar composing task. Thus, a reflective portfolio serves multiple purposes for your learning:

- It enables you to document how your efforts have met the stated course goals.
- It requires you to reflect on your learning this semester, which research indicates will improve your ability to transfer these skills to other situations.

How Do I Reflect?

In a portfolio, the quality of evidence (what you did) is only as important as reflection, or why you did it and what you learned from doing it. Reflection always begins with evidence, but it never ends there. You should identify not only what you did, but why you did it in relationship to the goals of the course. For example, if you want to discuss how you revised the organization of a paper or poster, you need to explain why you changed the organization: why was the new organization more rhetorically effective? How did it respond to the audience, or reflect the purpose of your artifact? By answering these questions, you demonstrate not only your engagement in the writing process but also that you developed a clearer understanding about how the order of your points might persuade your audience.

Sample Portfolios from Spring 2015

Several of my students from last semester have been gracious enough to allow me to share their portfolios as examples of how you might create a multimodal portfolio. These are not perfect examples, but all of them do some aspect of the assignment well.

[Daniel](#)

[Sofia](#)

[Joseph](#)

Portfolio Requirements

1. A 1200-1800 word, multimodal self-review essay
2. 3-4 artifacts that together best reflect your work and development in the course.
 - At least one artifact must emphasize standard written English. (All artifacts)
 - At least one artifact must emphasize oral and non-verbal communication. (Artifact 2, Artifact 3 extra credit)
 - At least one artifact must reflect intentional visual design. (All artifacts)
 - At least one artifact must reflect electronic communication. (Artifact 1 or 2)
 - At least one artifact must reflect a substantial revision process. The revision process must be exemplified through process documents. (All artifacts)
3. A series of short reflections answering directed questions on each individual artifact. You have already completed drafts of these with each artifact.

Portfolio Self-Review Essay

The central part of the portfolio is a reflective essay of 1200-1800 words that makes an argument about your work this semester, focusing on the artifacts you chose for your portfolio. Just as you have engaged in “peer review” all semester long, now you are to engage in “self-review.” (You may want to think of this essay as a memo that that will help your readers understand and make sense of the work you did this semester, and allow them to understand how you developed as a communicator. You can also think of it as a literacy narrative focused on this class.)

The reflective essay should do the following intellectual work:

- Analyze evidence from your artifacts in order to make an argument about your own intellectual growth as a communicator in this course
- Articulate the intellectual and communicative priorities of the course as you understand them (see the list of course goals on pg. 19, but consider also the goals for individual assignments)
- Reflect upon your strengths and weaknesses in relationship to the course goals
- Describe the methods and modes that were the focus of your communicative work in the course
- Articulate areas and strategies you would like to focus on for continued improvement

You should not simply write a paragraph on each of these topics in this order. Rather, just as you would with any assignment in this course, you should determine what would be the most effective approach given your audience, purpose, argument, and context. In other words: this essay should prove what you have learned not only by analyzing it in other assignments, but also by enacting that knowledge and skills in this new context. (For example: if you say you have learned to better organize your arguments to persuade your audience, your reflective essay should be a well-organized argument that persuades your readers of your competency.) The essay should be multimodal, including images, screen shots, links, and possibly even embedded video or sound as part of the essay.

However, the reflective essay need not cover everything you learned in the course. Instead, it should reflect the most important learning—concepts, skills, practices, approaches—that you acquired, in relationship both to the course goals and to your own priorities as a student.

While it is not a required process document, I highly recommend that you create a logical outline for your self-review essay, just as you did for your other projects this semester.



“Tyger.” William Blake. *Songs of Innocence and of Experience*, object 35. Public Domain. Source: [Blake Archive](#).

Portfolio Rough Draft

Due 12/1. 10 participation pts.

Draft your essay in Word. However, you will turn in your essay using a program called Mahara, which you can access at <http://mahara.gatech.edu>. Mahara allows you flexibility to create a multi-modal document.

Within Mahara, customize the layout of each page to demonstrate your awareness of visual and electronic design.

- One page should be a rough draft of self-review essay.
- Include one Mahara “page” per artifact. Additionally, make sure the short reflections for each artifact appear on each page.
- Make sure to include all process drafts for at least one artifact.
- Use the affordances of Mahara: embed videos and images; consider using the slideshow feature, if useful; include links; etc.

Once all pages are complete, create a collection from them. Then, go to the “Shared by Me” page and click the option for “Secret URL.” Copy the url, and submit it on T-Square. In class, you will exchange links with the other members of peer review group.

Portfolio Peer Review Letters

Due 12/3. 20 participation pts.

When writing your peer review letters, focus your attention on the self-review essay, but do also provide some comments on the artifact pages, especially concerning layout and the introductory paragraphs to the short reflections.

Be sure to answer the following questions:

- Does the essay have a clear argument or narrative? What is the purpose of that argument or narrative? Where or how could that argument/narrative be improved?
- Does the essay provide sufficient evidence for its claims, both from the artifacts and from class texts? Where could its evidence be clearer?
- How well does the portfolio address an audience who does not know anything about the assignments or topics in this class?
- Is the analysis and reflection sufficient to prove the points the author wants to make? Are the points interesting?
- How effective is the essay's use of multimodal elements? How could the multimodal elements be improved?
- How does the layout of the essay complement or disrupt the argument of the essay? How well does the essay make use of the affordances of Mahara? What other layout options should the author consider?
- Does the portfolio have all required elements? What elements are missing?

Portfolio Final Draft

Section N4: Due 12/8 11:30 AM;

Section F5: Due 12/10 8:00 AM;

Graded according to Portfolio Rubric

Using the feedback of your peer reviewers, revise your Mahara portfolio to its final form. Make sure that your portfolio includes all the required elements. Double check the lists of requirements.

Submit the final portfolio both as a zip file **and** as a link. To create the link, follow the same procedure that you used to create a link for your peer reviewers. To create the zip file:

1. In Mahara, under the Portfolio tab, choose "Export"
2. Under "Choose Export Format" select "Leap2A"
3. Under "What Do You Want to Export" choose "Just Some of My Collections"
4. Check the box next to the collection that includes your portfolio
5. Uncheck "Include User Feedback"
6. Click "Generate export"; this should result in an automatic download of a zip file titled something like "mahara-export-html-user872-1018735561.zip" (numbers will be different). **You do not need to open the zip file.**
7. Rename the exported zip file to "GTID#.WOVEN-portfolio.Mahara" where GTID# is your 9-digit GT ID number (found on your ID card).
8. Upload zip file to T-Square. Do not forget to also submit the Secret URL link at the same time.



Above: "Book Parking Garage." Kansas City Public Library. Gritts1. Available under CC BY-NC-SA 2.0. Source: [Flickr](#).

Below: "Book Carving Art." Nguyen Tan Tin. Available under CC BY 2.0. Source: [Flickr](#).



Reflective Portfolio Rubric

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Response to situation, including purpose, audience, register, and context	Overlooks two or more major aspects of the situation or assignment, and thus does not fulfill the task	Overlooks at least one major aspect of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the assignment, but the attempt is incomplete	Addresses the situation or assignment in a complete but perfunctory or predictable way	Addresses the situation completely and with insight	Addresses the situation in a sophisticated manner that could advance professional discourse on the topic
Stance Argument, significance and implications (“so what” factor)	Involves an unspecified or confusing argument; significance is not evident	Makes an overly general argument; significance is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it	Makes an explicit and straightforward argument that does not oversimplify the problem or question; explores at least one implication of the argument in depth	Makes a complex, unified argument that clearly articulates a position or stance; explores multiple implications of the argument	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance; explores multiple implications of the argument in a compelling manner
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive;	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument	Evidence and analysis are substantive; they support the argument and related claims, but are mostly predictable	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis	Evidence and analysis are precise, nuanced, fully developed, and work together to enhance the argument
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks unity in constituent parts; fails to create coherence among constituent parts; contains major argumentative holes or fallacies	Uses insufficient unifying statements; uses few effective connections; some logical moves necessary to prove the argument are absent	Uses some effective unifying claims, but a few are unclear; inconsistently makes connections between points and the argument; employs simplistic organization	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme	Asserts and sustains a claim that develops logically and progressively; adapts typical organizational schemes for the context; achieves substantive coherence	Artifact is organized to achieve maximum coherence and momentum; connections are sophisticated and complex when required
Conventions Expectations for grammar, mechanics, style, citation	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Features enhance usability and comprehensibility	Lacks important features necessary or significant for the genre; uses features that conflict with or ignore the argument	Omits some important features; distracting inconsistencies in features; uses features that don't support argument	Uses features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies	Supports the argument with features that are generally suited to genre and content	Promotes engagement and supports the argument with features that efficiently use affordances	Persuades with careful, seamless integration of features and content with innovative use of affordances