



# Knights, Paladins, and Codes of Conduct



## Chivalry from King Arthur to Captain America

### ENGL 1102, SPRING 2015

D6: T/Th 1:35-2:55 Stephen C. Hall 106  
H3: T/Th 3:05-4:25 Skiles 171

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## Course Description

Chivalry is now most commonly associated with male gallantry and “gentlemanly” behavior, a set of beliefs about how men should behave towards women. But chivalry has a long history, and originally had more to do with bringing warrior codes of behavior and duty towards liege lords into conformity with religious beliefs. The first half of our class will examine representations of the knight in England and France during the Middle Ages, focusing on legends associated with King Arthur. The second half of the course will turn to responses to medieval codes of chivalry in prose and film.

While chivalry is our course content, 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.

**Learning Goal C: Humanities, Fine Arts, and Ethics.** Student will be able to describe relationships among languages, philosophies, cultures, literature, ethics, or the arts.

You will learn to think critically—that is, to break down ideas into their constituent parts, identify their strengths and weaknesses, and apply those ideas in new contexts. You will practice critical research skills appropriate to academic contexts. You will learn communication strategies and processes 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 interacts closely with visual and oral elements, and it imagines written communication as part of a larger “WOVEN” framework that also includes oral, visual, electronic, and non-verbal communication.

This is, as you might imagine, a lot to cover in a single semester. Students regularly report that English 1102 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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# What is "WOVEN"?

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.

## Textbooks

### Required:

- Arola, Kristin L., Jennifer Sheppard, and Cheryl E. Ball. *Writer/Designer: A Guide to Making Multimodal Projects*. Boston: Bedford, 2014. ISBN: 9781457600456\*
- Borroff, Marie, trans. *Sir Gawain and the Green Knight: A Critical Edition*. New York: W.W. Norton, 2010. ISBN: 9780393930252
- Braziller, Amy and Elizabeth Kleinfeld. *The Bedford Book of Genres: A Guide*. Boston: Bedford, 2014. ISBN: 9781457654138\*
- Malory, Thomas. *Le Morte Darthur*. New York: Oxford UP, 1998. ISBN: 9780199537341

\* *The Bedford Book of Genres* and *Writer/Designer* may be purchased together as a bundle for a discount. ISBN: 9781319003760

### Recommended (may rent at the appropriate time):

- White, Michael, et al. *Monty Python and the Holy Grail*. Burbank, CA: Columbia TriStar Home Entertainment, 2001.
- Johnston, Joe, et al. *Captain America: The First Avenger*. Hollywood, CA: Paramount Pictures, 2011.



Yvain and the Lion fight the Dragon  
Source: [MSS BNF fr. 112, 113-116](#). Public Domain

## Materials and Costs

You will need Microsoft Word and PowerPoint. You may find having Adobe Photoshop (or GIMP) and InDesign (or Microsoft Publisher) useful, but you can access the full suite of Adobe tools in the Multimedia Studio and through the Library's Desktop in the [Virtual Lab](#). You should expect to pay for printing, photocopying, and fabrication expenses related to class projects.

# Assignment Logistics

Each assignment **must be submitted to via T-Square by noon** on the day it is due unless otherwise noted in the assignment guide. Please format all documents and citations according 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**”). All assignments that fail 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 non-group project 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 final portfolio may not be revised because of the time constraints at the end of the semester.

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 indication that you understand the most important issues with the previous draft of the assignment, in your own words (rather than just echoing my comments).
- 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. However, if you do 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.

## 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.



Armor and Lance for Fighting on Horseback  
Source: [Wikipedia/Walters Art Museum](#)  
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# Office Hours

My office hours are 12:30-1:30 and 4:30-5:15 every Tuesday and Thursday in the Stephen C. Hall Building, office 121 (Doorbell #4). 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 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.

# Attendance

The Writing and Communication Program has a program-wide attendance policy. You can read it in its entirety at <http://goo.gl/KfHda>, 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.

*The Vigil* by John Pettie, 1884  
Source: [Wikipedia](#), Public Domain

## 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).

# 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 [ADAPTS 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 from ADAPTS 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: [adapts@vpss.gatech.edu](mailto:adapts@vpss.gatech.edu)
- Call: 404-894-2563 (V); 404-894-1664 (TDD)
- Fax: 404-894-9928



"God Speed!" by Edward Leighton, 1900  
Source: [Wikipedia](#). Public Domain

## 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.

## Program Policies

Please read and be familiar with the information at <http://goo.gl/KfHda> on the following program-wide 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

You will be held accountable for knowing all policies, both on the website and on this syllabus.

## Program Rubric

The Writing and Communication Program uses a [common rubric](#) to assess all assignments, and especially the portfolio. Individual assignments may emphasize different elements of the rubric, but for now, be aware that all assignments will be assessed based on the following categories:

- Rhetorical Awareness
- Stance / Argument
- Development of Ideas
- Organization
- Conventions
- Design for Medium

We will spend time in class defining these terms, and developing strategies for dealing with each category.

# Academic Integrity

One goal in this course is for you to learn how to conduct yourself as a member of a community of scholars and professionals, recognizing that academic study is both an intellectual and ethical enterprise. I encourage you to study together, discuss readings outside of class, share your drafts during peer review and outside of class, and go to the Communication Center with your drafts. You are encouraged to build on the ideas and texts of others; this is a vital part of academic life. However, when you use another person's ideas, language, or syntax—whether directly, in summary, or in paraphrase—you must formally acknowledge that debt by signaling it with a standard form of academic citation. If you do not, you are guilty of plagiarism, you will receive a zero for the assignment, and you may fail the course. This is true even if the plagiarism is accidental. You will also be referred to the Office of Student Integrity, as required by Georgia Tech policy. Ignorance of academic conventions or of Georgia Tech's policies never excuses a violation; if you have questions during the semester you can consult me, the Communication Center, our textbook (*Bedford Book of Genres*), or the [Harvard Guide to Using Sources](#).

Students commit plagiarism if they do ANY of the following:

- “Cut and paste” text, images, or sound into a project and present it as their own without citation
- Use the internet as a source of ideas without explaining what has been done or citing
- Modify material from a source (text, images, sound, etc.) and incorporate into a project without citing, presenting it as their own
- Submit a project created by someone else, including a tutor or fellow classmate, while claiming to be the author
- Submit a project created in another course without the permission of both instructors
- Put another person’s ideas “in their own words” without documenting the source
- Take another person’s expressions—a key word, a phrase, or a longer passage—without telling the reader precisely what has been done. This is considered plagiarism even when the student’s own ideas are being expressed

If you are ever tempted to plagiarize, come to me first because I can probably help. It is much better to receive a lower grade than to fail for plagiarism, or to be suspended or expelled. You can request the opportunity to rewrite a bad or incomplete project for full credit; you will not be permitted to rewrite plagiarized projects for full credit.

Be sure to be familiar with the [policies on academic misconduct and the honor code](#).

Prop Poster from  
*Captain America: The First Avenger*.  
Source: [Entertainment Earth](#); used  
under Fair Use  
restrictions.



Multimedia:  
Listen to “[The Ballad of Captain America’s Disapproving Face](#)” by the Murder Ballads

## Texts, Notes, & Quizzes

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 a hardcopy of the reading to class with you. Any reading not in our textbooks is either linked on the class schedule, or available on T-Square under Resources > Readings.

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 (turning points in the narrative, problematic events) and circle, bracket, or otherwise mark important or repeated words or ideas.
- Write questions or comments next to passages that point in new directions, or challenge what the author says.

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.

By taking notes, you preserve some of your initial reading experience, and can bring it to class to share. You should also take similar notes during class discussion. Notes will also be valuable when creating your artifacts: 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. If you are interested in the research that indicates that handwritten notes are often significantly better than typed notes for learning purposes, see [this article in the Atlantic](#).

If it becomes apparent that the class is not paying this kind of close attention to readings or class discussion, I will institute quizzes.



# Knights, Paladins, and Codes of Conduct



Chivalry from King Arthur to Captain America

## Course Schedule

Week	Readings	Assignments
Date	Day	
January 6 1	Tuesday Syllabus <i>Bedford</i> 4-15	By End of Class: Syllabus Quiz Questions, Personal Introduction
January 8 1	Thursday Kaeuper, <i>Chivalry and Violence</i> 1-39 Integrating Sources Handout	By End of Class: Syllabus Quiz, Group Work Project
January 13 2	Tuesday <i>SGGK</i> Parts 1 & 2; <i>Writer/Designer</i> 1-19; <a href="#">DQ</a> and <a href="#">Artifact 1 Assignment Guides</a>	Syllabus Agreement Form Discussion Question 1
January 15 2	Thursday <i>SGGK</i> Parts 3 & 4 <i>Bedford</i> 143-7, 185	Discussion Question 2
January 20 3	Tuesday <i>Bedford</i> 260-272, 295-97, 303-321 <b>Meet in Library</b>	Preliminary Research Proposal <b>Meet in Library</b>
January 22 3	Thursday <i>Writer/Designer</i> 31-39; <i>Bedford</i> 231-243; 1 article from research	Library Research Bibliography Introduction Draft
January 27 4	Tuesday <i>Bedford</i> 480-506 Sample Peer Review Documents	Artifact 1 Rough Draft
January 29 4	Thursday Chaucer, "The Wife of Bath's Prologue and Tale"	Artifact 1 Peer Review Letters Discussion Question 3

February 3	Tuesday	<i>Bedford 77-86</i> <a href="#">Artifact 2 Assignment Guide</a>	Artifact 1 Final Draft, Reflections, and Peer Review Evaluations
February 5	Thursday	De Charny, <i>A Knight's Own Book of Chivalry</i>	Discussion Question 4
February 10	Tuesday	De Troyes, <i>Yvain and the Lion</i> 257-300	Discussion Question 5
February 12	Thursday	De Troyes, <i>Yvain and the Lion</i> 300-337	Discussion Question 6
February 17	Tuesday	Malory, <i>Le Morte</i> 3-57	Discussion Question 7
February 19	Thursday	Malory, <i>Le Morte</i> 310-350	Discussion Question 8
February 24	Tuesday	Malory, <i>Le Morte</i> 351-402	Discussion Questions 9 Artifact 2 Brainstorming
February 26	Thursday		Artifact 2 Rough Draft
March 3	Tuesday	Cervantes, <i>Don Quixote</i> 1-28	Artifact 2 Peer Review Letters Discussion Question 10
March 5	Thursday	Cervantes, <i>Don Quixote</i> 29-59,	Discussion Question 11
March 10	Tuesday	<a href="#">“Can Chivalry Be Brought Back to Life?”</a> (read all 6 contributors)	Artifact 2 Final Draft, Reflections, and Peer Review Evaluations
March 12	Thursday	<a href="#">Artifact 3 Assignment Guide</a> <i>Monty Python and the Holy Grail</i>	Discussion Question 12
March 17	Tuesday	<b>Spring Break</b>	
March 19	Thursday	<b>Spring Break</b>	
March 24	Tuesday	<i>Captain America: The First Avenger</i> Writer/Designer 77-118	Discussion Question 13 Artifact 3 Personal Pitch
March 26	Thursday	Bujold, “Mountains of Mourning”	Discussion Questions 14 Artifact 3 Pitch Preferences

March 31	<b>13</b>	Tuesday		
April 2		Thursday		Artifact 3 Proposal
April 7	<b>14</b>	Tuesday		
April 9	<b>14</b>	Thursday		Artifact 3 Rough Draft
April 14	<b>15</b>	Tuesday		
April 16	<b>15</b>	Thursday	<a href="#">Reflective Portfolio Assignment Guide</a> Sample Portfolio	Artifact 3 Final Draft, Reflections, and Group Evaluations
April 21	<b>16</b>	Tuesday		Portfolio Rough Draft
April 23	<b>16</b>	Thursday		Portfolio Peer Review Letters
April 28	<b>17</b>	Tuesday	<b>Good Luck On Your Finals!</b>	Section H3 Portfolio, 11:30 AM
April 30	<b>17</b>	Thursday		Section D6 Portfolio, 2:50 PM

# Knights, Paladins, and Codes of Conduct

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# Assignment Guide

## Grade Breakdown

Participation	10%
Process Documents (Drafts, Peer Review, etc.)	50 %
In Class Participation and Quizzes	50 %
Discussion Questions	10%
5 Written Discussion Questions (W)	40 %
5 Oral Discussion Questions (O, E, N, [W, V])	60 %
Artifact 1: Researched Arguments	20%
Written Paper (W)	50 %
Visualization (V)	20 %
Oral Performance (O, N)	20 %
Artist's Statement (W)	10 %
Artifact 2: Social Media and Chivalry	15%
Social Media Site (W, V, E, [O, N])	50 %
Analytic Paper / Artist's Statement (W)	50 %
Artifact 3: Modern Chivalry	25%
Proposal (W, V)	25%
Code of Conduct Website (W, O, V, E, N)	75%
Reflective Portfolio	20%

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## Syllabus Reminders

- Assignments must be turned in on T-Square no later than NOON 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 excuse from the Dean of Students. 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, unless I note an exception at the time the extension is granted. I will not give extensions for discussion questions.
- File names must include last name, first initial, assignment title, version, and extension. For example: "Burdell.G.Project1.AnnotatedBibliographyDraft2.doc"
- Format all written documents and citations according to MLA Style. You can use the *Bedford Book of Genres* (395-414) or the program Zotero (<http://zotero.org>) to maintain consistent style.
- Any assignment that does not follow proper naming, formating, or citing procedures can be docked up to 10%.
- Plagiarism or egregious misuse of sources can result in an automatic 0% for the entire project.
- Revision requests must be made within 72 hours of grades being returned on T-Square. Revisions are subject to late penalties.



Screen Shot from *Monty Python and the Holy Grail*  
Source: [Holy Grail Digital](#). Used under Fair Use Restrictions.

# Discussion Questions (DQs)

On the course schedule, there are fourteen days where a “discussion question” is due. You must turn in ten of these; five must be written questions (WDQs) and five must be recorded oral questions (ODQs). Additionally, you may turn in an extra two (one written and one oral) for extra credit.

DQs will not be accepted late under any circumstances because we will often use them to start our classes. Sometimes, I will read or watch all the DQs before class and choose the best ones to use in class. Other times, I will randomly choose ODQs to play for the class, or call on people who completed WDQs to pose them to the class. (Please bring your WDQs with you to class and have them ready at the start of class.)

Both WDQs and ODQs must be submitted on T-Square. Upload ODQs to YouTube as a video, and then submit a link. If the link does not take me to a viewable video, it will receive a 0. (As a precaution, you may want to also submit the text of the discussion question on T-Square, so you can still count it as a WDQ).

Note: If you use outside sources to spark ideas for your discussion questions, make sure you cite them properly as your inspiration, or you will be guilty of plagiarism. (I heavily recommend you avoid going online to “look for ideas”; I prefer to know what you, not Sparknotes or Shmoop or other websites, find interesting or problematic.)

## Assignment Objectives

- demonstrate that you have carefully read and thought about the text
- help decide what we discuss in class
- practice your oral presentation skills

## What makes a good DQ?

1. **Genuine Questions.** Identify an interesting/problematic moment or issue in the text, and ask an open-ended question about that moment or issue. The best questions will be ones where **you** don’t already know the answer, even after carefully reading and re-reading the text. Avoid questions that have factual or “yes” or “no” answers. (For example, don’t ask, “Who is king of Camelot?”). Instead, ask about why something is the way it is, or how it fits with larger issues in the text.
2. **Ground DQs in the Text.** Use succinct summary and properly signaled quotations to prompt discussion.
3. **Explicit Context.** Provide a framework for the quotation and question.
4. **Be Generous but Critical.** Try to read a text generously—that is, figuring out what the writer was trying to do—asking about the author’s goals, purposes, and ideas can be very important. However, we also want to be critical: just because the author didn’t intend to do something (say, didn’t intend to be racist or misogynist) doesn’t mean that he or she didn’t do it anyway.
5. **Reasonable Length.** Good WDQs will generally be 100-200 words, and good ODQs will be 30-60 seconds long. They can be slightly longer if they involve a larger quotation.
6. **Clarity.** WDQs will be proofread and well written. ODQs will be recorded in a quiet space (no background noise) and in a semi-professional location (no dirty laundry or lounging roommates in the background, etc.). Speak directly to your classmates, use a clear voice with sufficient volume, and avoid monotone.

## DQ Reflections

At the end of the semester, you may want to use your DQs as part of your portfolio. **If** you choose this option, you will want to choose 1-2 DQs from the beginning of the semester (or that are particularly weak) and 1-2 DQs from the end (or that are particularly strong) and write the following reflections:

**One paragraph introduction**  
articulating your intellectual process for your DQs. Explain where your ideas came from and how they evolved over the course of the semester. Discuss how the composition process (written vs. oral) affected your intellectual process, and vice versa.

**Two or three bullet points for 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.

**1. Goals:** What were the main intellectual goals of the assignment? Situate these goals in terms of the course theme, and in terms of the communication skills you were to learn or practice.

**2. Argument:** What is your argument or purpose, and how did you make the argument or purpose visible?

**3. Audience:** Who is the intended audience for your artifact, and why? How is your choice of audience reflected in your artifact?

**4. Genre:** 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?

**5. Revision:** If you had more time for revision, what would you change and why?

# Sample Discussion Question

Here is a sample **WDQ** based on Thomas Malory's *Le Morte Darthur*. Note that it starts with context and then uses a quotation to ask a specific, textually-grounded, open-ended set of related questions.

Malory opens *Le Morte Darthur* with the story of Arthur's conception: Merlin helps King Uther look like Igraine's husband so Uther can sleep with her even as her husband is dying. This is disturbing, but I was struck by Igraine's reaction to the news that her husband is dead (and after she already told him she wasn't interested). **The narrator says that** "when the lady heard tell of the duke her husband, and by all record he was dead or ever King Uther came to her, then she marveled who that might be that lay with her in likeness of her lord; so she mourned privily and held her peace" (11). What do you think of Igraine's reaction? How does Igraine's reaction influence how we think of Uther's actions, or understand Arthur's legitimacy?

In an **ODQ**, include the page number and the words "quote" and "unquote" around the quotation. Alternatively, you could employ a visual aid that shows the quotation with proper citation.

Malory opens *Le Morte Darthur* with the story of Arthur's conception: Merlin helps King Uther look like Igraine's husband so Uther can sleep with her even as her husband is dying (and after she already told him she wasn't interested). This is disturbing, but I was struck by Igraine's reaction to the news that her husband is dead. **The narrator says on page 11 that, quote**, when the lady heard tell of the duke her husband, by all record he was dead or ever King Uther came to her, then she marveled who that might be that lay with her in likeness of her lord; so she mourned privily and held her peace, **unquote**. What do you think of Igraine's reaction? How does Igraine's reaction influence how we think of Uther's actions, or understand Arthur's legitimacy?

## Artifact 1: Researched Arguments

**Assignment Credit:** the concept and some of the language for this assignment comes from Dr. Valerie B. Johnson. Used by permission.

### About this Assignment:

The purpose of this project is to introduce you to the basic concepts of argument, critical thinking, and interpretation using valid, researched evidence. Individual interpretations of texts are always based on some form of evidence. This project will allow you to practice making a claim, outlining your reasons, and drawing connections between the facts of the poem, research, and the interpretation of that poem. It will also introduce you to using multiple modes independently.

### Prompt:

Identify an important medieval cultural issue that appears in the poem *Sir Gawain and the Green Knight*. (Suggested topics appear under the "preliminary research" directions.) Then, research that issue and use your discoveries to make a clear, nuanced argument about how the poem uses or responds to that issue. This argument should then be represented in three different forms: a short, formal written paper (1000-1200 words); a visualization of your written argument (poster, sculpture, tapestry, diorama, etc.); and a recorded oral performance of a short piece of *SGGK*. Additionally, you will write a short artist's statement (300-500 words) and a series of short reflections to help explain the connections between the different pieces.

### Artifact Objectives:

- Use close reading skills in service of larger arguments
- Develop a strong research process
- Conduct historical and literary research into the medieval period, and integrate research into your own argument
- Use the full range of modes, in several media, in service of a single argument.

The Lady Bertilak's Temptation of Sir Gawain.  
Source: [Cotton Nero AX Project](#). Public Domain.

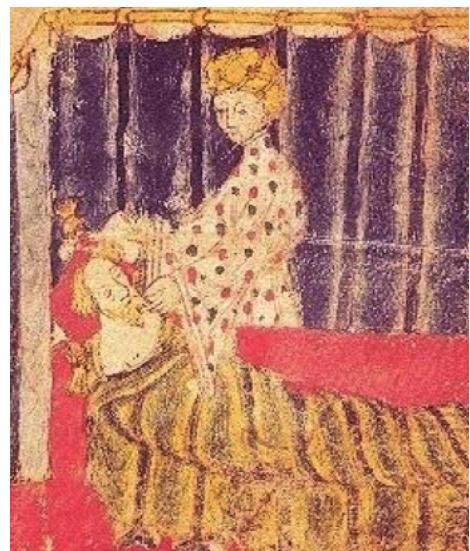
## Deliverables

### Process Documents

- Research Proposal (1/20)
- Library Research (1/22)
- Introduction Draft (1/22)
- Rough Draft (1/27)
- Peer Review (1/29)

### Final Draft Documents

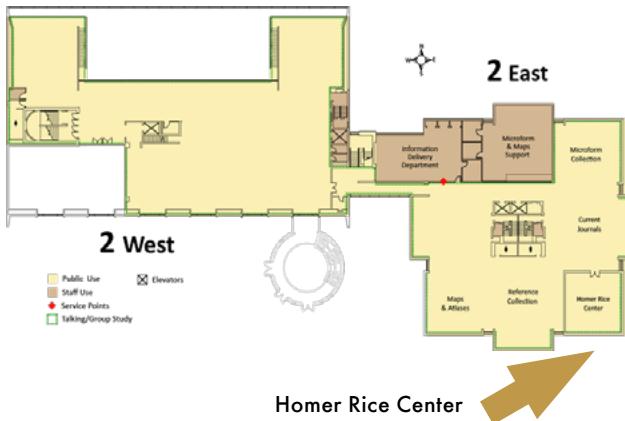
- Written Argument (2/5)
- Visualization (2/5)
- Oral Performance (2/5)
- Artist's Statement (2/5)
- Reflections (2/5)



# Researched Arguments Research Proposal

Due: 1/20. 10 Participation Pts.

On January 20th, we will be meeting with librarian Sherri Brown in the Homer Rice Center in the library (2 West) to discuss how to use the library's resources to conduct scholarly research.



In preparation for this day, you will need to create a preliminary research proposal that will guide your own research.

## Research Proposal

- Describe your topic, and explain what textual problem or question it will help you solve (200 words)
- Discuss what you learned in your preliminary research and what you still need to learn (200 words)
- Provide list of relevant search terms you plan to try in scholarly searches, and any articles or books (author and title) you hope to find.

## Preliminary Research Process

I've provided a list of reasonable starting topics and general categories, though you are welcome to choose your own topic provided you get it approved in advance.

Religion and the Supernatural	Politics and Chivalry	Sex and Gender	Other Issues
Christmas	Kingship	Chastity	Geography
Magic	Honor	Honor	Feasts
The Green Knight	Reputation	Female Sexuality	Games & Tests
Temptation / Sin	Hospitality	Courtesy	Hunts
Morgan Le Faye	Heraldry	Kisses	

Once you've chosen a topic, you will need to do some preliminary, popular research that will provide you the terms and basic information that you will use to find scholarly sources for your annotated bibliography.

Start by searching Google and Wikipedia for your topic, noting

common points of debate, crucial terms, and sources. If a piece of information is not cited, or has only an old (before 1980) or tangential citation—you need to be deeply suspicious until you can confirm the information with a more reputable source.

## Example Preliminary Research Process

If I chose "The Green Knight" as a topic I might start with the Wikipedia's page, which lists three or four potential origins for the idea of the Green Knight; I would write down these terms for further research. There also seems to be significant debate whether or not the Green Knight is an evil figure or a more morally neutral figure (this might be the textual problem that I want to focus on in my paper). There are several articles and books that address this issue that are listed as citations. I would write down key terms, as well as the authors and titles of the articles cited in the Wikipedia page. Then, I might do a general Google search, and discover from the website [King Arthur's Knights](#) that there is an Irish tale that is similar to *Sir Gawain and the Green Knight*, and so I might make a note to research this story.

## During Class

Once at the library, you will be responsible for locating, and if necessary, requesting through ILL at least five sources. You will not necessarily use all four sources in your paper, but you will want to have a variety to choose from when writing your paper.

# Library Research

Due: 1/22. 10 Participation Pts.

On T-Square, turn in a complete, properly formatted bibliography (in MLA) of the five scholarly sources you located in our library session on January 20th. In addition to the correct citation format, please indicate below each source the following information:

- How did you locate this source? Did you find it via your preliminary research (and if so, where), or through an academic database (if so, which one)?
- How did you procure the source (downloaded from database, requested through interlibrary loan, etc.)
- Why do you think the source will be useful? What kinds of information does it (or do you hope it will) provide?

You will be graded on how accurate your bibliography is, and whether you have chosen appropriate sources.

# Introduction Draft

Due: 1/22. 10 Participation Pts.

The purpose of an introduction is to establish the context of your paper. This does not mean telling your reader about the class you are writing your paper for, but establishing the nature of the conversation you are entering in your paper. What debates are raging on your topic that are relevant? What questions are you going to answer? This sort of context is meant to help your readers enter into the conversation along side you.

You probably have heard that an introduction needs to have punch. You might have been told that you need to use a quotation that gets your reader's attention. You might believe that the introduction is the perfect place to demonstrate your brilliance and creativity. While academic writing doesn't preclude having punch, using a quotation, or being creative (and we of course hope you will be brilliant!), **your first priority must be to establish 1) where the paper is coming from and 2) where it is going.** Academics read for content, so it is the thesis and roadmap (which we will discuss in class) that will convince your readers to continue reading.

For your introduction, think about how your sources set up the "problem" that your paper will help solve. Write an introduction that introduces readers to the problem and explains why that problem is important. Then, explain *your* intervention into the problem: what are you questioning, adding, or otherwise bringing to the conversation about this problem?

## Introductions to Avoid:

**"Since the Dawn of Time":** Avoid introductions that attempt to ground your problem in universal themes. Introductions that begin with language like "Throughout history" "Since the dawn of civilization" are guaranteed to make your reader (me) groan because they are, first, usually wrong, and even if they are right, they are almost impossible to prove because they are far too broad—and they usually have little to do with the specific problem you are trying to explore. For your introductions, stick to something much more narrow. Better would be to start with something like, "In 14th century England, chivalry often had a specific religious connotation..."

**Dictionary Definition:** While defining your terms may be important to establishing your topic, you should not rely on Merriam Webster to do your work for you. Instead, you should develop your own definition out of your readings in the ongoing conversation in which you are participating. (Exception: you *may* want to quote the dictionary in order to point out the flaws of the definition in terms of the texts you are writing about.) Also, you should under no circumstances quote dictionary.com or Webster's dictionary: if you must use the dictionary, use the Oxford English Dictionary ([oed.com](http://www.oed.com)).

# Rough Draft

Due: 1/27. 10 Participation Pts.

Turn in the following three items on T-Square. In class, you will also post these items anonymously on Piazza for peer review.

- 1000-1200 word essay with complete works cited
- Sketch and 100-300 word explanation of planned visualization, including media type
- Practice Oral Performance, with brief notes (200-300 words) on plans for revision/development and how it will complement your argument.

## The Visualization

You should develop your visualization concurrently with your written argument; it can be any media of your choice (poster, sculpture, diorama, tapestry, video, etc.). The purpose is to visualize your argument *or* some unique portion of your analysis. Think about how a movie poster provides a static "essence" of the film it promotes. Effective posters do not misrepresent a film, but neither do they tell the entire story; ineffective posters mislead audiences.

## The Oral Performance

Poetry has traditionally been a genre that embraces oral performance and aural reception, because vocal inflection offers compact nuances that written and visual material cannot provide. Choose 1-2 stanzas (or the equivalent) from *SGGK* that are important to your argument, and perform them in a way that complements your argument. You may plan to add additional effects, such as music, sound effects, pauses, etc., or you may provide a simple audio file, but the performance must reflect the understanding of the poem you have developed while working on the written paper and the visualization.

Illustration of the  
Wife of Bath from  
the Ellesmere  
Manuscript of The  
Canterbury Tales.

Source:  
[Huntington Library](#).  
EL 26 C 9, f. 72.  
Public Domain.



# Peer Review Comments

Due 1/29. 10 participation pts. Graded by Peers.

Write an anonymous letter (sign with the number you are assigned in class, not your name) to the authors of the papers you reviewed, including but not limited to the following:

1. 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.
2. What works well in the draft? How can the author build on and do more of that? Where is the argument most convincing?
3. How well does the paper integrate its research? Does the research seem tacked on, adding ethos but not substantive new information, or does the writer actually use the research as building blocks to create his or her own argument? Are all the sources signaled and cited correctly and effectively?
4. Where are there places that the logical argument and/or use of evidence from the poem could be improved? How could the author acknowledge other points of view or other possibilities? Where do you think, “That’s not what I thought when I read that,” or “Maybe, but what about X?”
5. How effective are the plans/drafts for visualization and oral performance? What other ideas could the writer consider for these elements?

Sample peer review letters from my class last semester are posted on T-Square under Resources. 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 and why they work well. For example: “I really like your argument because it helps me understand X better.”
- Always give specifics, and suggestions for improvement. For example: “I really didn’t understand how your quotation about Arthur in paragraph 3 helped make your point about the difference Gawain and Arthur. Could you find a more appropriate quotation, or explain what you were thinking a bit more?”

These letters must be submitted both to T-Square **and** to the appropriate folder in Piazza. Make sure your Piazza submission is anonymous.

When you read your peer review letters, give each member of your peer review group a score between 0 and 5, with 0 being “did not receive a letter” and 5 being “extremely detailed and helpful.” Turn in these scores with your final draft reflection sheet.

# Final Draft & Reflections

Due 2/5. Graded according to Rubric.

Submit the following elements on T-Square, following the proper naming conventions in the syllabus.

- **Written Paper:** The final draft should be 1000-1200 words, carefully proofread, in a professional looking document that follows MLA formatting.
- **Visualization:** Document your visualization by taking detailed photographs or submitting the original electronic form.
- **Oral Performance:** submit a recording of the performance, or a link to a video of the performance on YouTube.
- **Artist’s Statement:** 300-500 words, following MLA formatting, explaining the design choices of your visualization and oral performance. Include a bibliography of any sound or image sources used in your visualization or oral performance.
- **Reflections.** Follow the directions below to reflect on your work and process. At the bottom of your reflections, also submit the evaluations of your peer reviewers. Failing to submit this document with both parts will result in up to a 5% grade deduction.

Bring the physical version of your visualization to class.

## 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 also discuss how the composition process 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.

1. **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.
2. **Argument:** What is your argument or purpose, and how did you make the argument or purpose visible in your artifact?
3. **Audience:** Who is the intended audience for your artifact, and why? How is your choice of audience reflected in your artifact?
4. **Genre/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?
5. **Revision:** If you had more time for revision, what would you change and why?

# Artifact 2: Social Media

**Assignment Credit:** The concept and some of the language of this assignment are borrowed from Dr. Megan Cook. Used by permission.

## About this Assignment:

The purpose of this project is to introduce you to electronic communication and writing and designing for social media. You will build on your skills in textual interpretation and argumentation, and will develop further in your ability to write for different audiences and in different modes.

Additionally, this assignment is less structured than the last one. You should be developing your own ability to decide which modes and media are appropriate to your argument, and considering how to integrate them effectively.

## Prompt:

Medieval writers loved to tell people what to do, either directly or indirectly. For example, as Kaeuper has argued, many of the stories told about knights during the medieval period were implicit instructional manuals highlighting the ideals of chivalry (or pointing out the various flaws in the chivalric system, thus implicitly telling knights what *not* to do). Coincidentally, many individuals using the Internet as a publishing platform in 2014 seem to share this love of instructing others. This project asks you to combine medieval content with modern, electronic media.

First, choose one of our texts (*The Knight's Own Book of Chivalry*, "The Wife of Bath's Tale," *Ivain and the Lion*, or *Le Morte D'Arthur*) and a character or narrator from that text as a "persona" or a "role" whose perspective you will use for your social media project. Research that character, narrative, or story and what scholars say about him/her. Then, choose an Internet platform through which your persona will give advice on chivalrous (or, in some cases, un-chivalrous) behavior. Platforms might include Twitter, Facebook, YouTube, Tumblr, Buzzfeed listicle, etc. (For inspiration, see <http://the-toast.net/2014/07/23/medieval-lifestyle/>). This social media site should have a **minimum** of 400 words written content, and as much visual and oral/non-verbal content as needed to convey your argument. Your choice of modes and media should be congruent with the platform you have chosen (Tumblr is more visual than Twitter; YouTube is more oral/non-verbal than Tumblr; etc.).

Then, write a roughly 1000-1200 word essay explaining how your electronic performance of this persona reveals something interesting or important about the character, story, or text in which that persona appears. This essay should present and analyze the evidence from the text and/or your research that helped you create your persona, clearly define what your argument as the author was, and additionally explain how the text, media, and modes of your social media project support and advance the argument you are making about your chosen text.

## Artifact Objectives:

- Make an argument about a medieval text's depiction of chivalry.
- Write in multiple voices to different audiences
- Integrate several modes into a single, electronic artifact, demonstrating your facility with your chosen platform's affordances

# Deliverables

## Process Documents

- Brainstorming (2/24)
- Rough Draft (2/26)
- Peer Review Comments (3/3)

## Final Draft Documents

- Social Media Site (3/10)
- Analytic Essay (3/10)
- Reflections (3/10)



Mid 13th-century knight, depicted as armed with the seven virtues and fighting the seven vices.

Source: [British Library](#). Harley 3244 ff. 27v-28. Public Domain.

# Brainstorming

Due 2/24. 10 participation pts.

Brainstorm ideas for at least your chosen persona. Include the following:

- At least two **scholarly** research sources that are useful in helping you understand your chosen character.
- Potential argument or thesis
- Passages from the text you could base advice on
- Potential platforms, media, and their affordances
- Ideas for media to include on social media platforms

# Rough Draft

Due: 2/26. 10 Participation Pts.

Your rough draft should consist of a Word document with three parts:

- A link to the platform page where you will (or have already begun) placing your persona material.
- A draft of all the written material by your persona that you plan to include in the project, and links to visual/oral material (or, embedded pictures, etc.)
- A draft of the essay that explains, justifies, and analyzes your social media project.

Submit this word document to T-Square. In class, you will be assigned a peer review group.

# Peer Review Comments

Due 3/3. Graded by Peers (10 participation pts.)

Write a letter to the authors of the papers you reviewed, including but not limited to the following:

- Explain what you understood as the argument of the social media project. Cross-reference what you understand from the social media draft and what the author wrote in the artist's statement; do the two match up? Where could they match up more effectively?
- What works well in the draft in terms of rhetoric, development of ideas, and organization? How can the author build on and do more of that? Where is the argument most convincing?
- Where are there places that project that are confusing, or could be improved?
- How well does the social media page use the affordances of the chosen platform? Where could it make better use of the affordances?
- Does the paper integrate its research effectively? Does the research seem tacked on, or does the writer actually use the research as building blocks to create his or her own argument? Are all the sources signaled and cited correctly and effectively?

As with your last artifact, your comments will be graded by your peers on their effectiveness, so be sure to give clear, direct suggestions for the project.

When you read your peer review letters, give each member of your peer review group a score between 0 and 5, with 0 being "did not receive a letter" and 5 being "extremely detailed and helpful." Turn in these scores with your final draft reflection sheet.

# Final Draft & Reflections

Due 3/10. Graded according to Rubric.

Please submit the following three items on T-Square.

- Essay of 1000-1200 words, explaining how your electronic performance of this persona reveals something interesting or important about the character, story, or text in which that persona appears. Submit a word document that follows proper MLA formatting.
- Social Media Site. Please include a link to your social media site below the title of your essay but before the intro.
- Reflections and Peer Review Evaluations

## 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 also discuss how the composition process 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.

- 1. 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.
- 2. Argument:** What is your argument or purpose, and how did you make the argument or purpose visible in your artifact?
- 3. Audience:** Who is the intended audience for your artifact, and why? How is your choice of audience reflected in your artifact?
- 4. Genre/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?
- 5. Revision:** If you had more time for revision, what would you change and why?



King Arthur fighting the Saxons, from "The Rochefoucauld Grail," 1315  
Source: [The Daily Mail](#). Public Domain.

# Artifact 3: Modern Chivalry

## About This Assignment:

This assignment will bring together the texts from our third unit—which have to do with responses and reworkings of medieval chivalry for new contexts—with the communication, research, and critical thinking skills we have been practicing all semester. It will add the additional component of group work.

### Prompt:

Chivalry in the middle ages was developed in large part because there were vast inequalities between different groups of people, and a code of behavior was necessary to discourage those who had power (physical, economic, or political) from using it to abuse those who did not. However, chivalry was not just a negative code of conduct (here's what you should not do), but also a positive one (here's what you should do). If we imagine chivalry as the code by which knights realized that their privileges in society came with certain responsibilities, what might the equivalent be today?

Working in groups, create a modern code of conduct inspired by chivalry that addresses, at least in part, the issues of inequality, power, and privilege that can be found in our own society. Your group may, as some of our texts have done, take a satirical/critical approach to chivalry, or your group may take a serious/earnest approach.

Your code needs to be expressed in a multimodal form, and be of sufficient breadth and depth that each student individually completes equal and substantive work. I leave the choice of media to your group to decide, but you must choose a form that complements your argument, and your project must engage all of the five modes in a substantial way (though an individual in the group might only engage only two or three). You must also incorporate substantial research. **Be creative, and be ambitious.**

More details on requirements appear under the proposal guidelines.

## Artifact Objectives:

- Learn to plan and manage group projects, and learn to work effectively as part of a team.
- Engage in substantive group writing and revision
- Plan and execute a multimodal project that includes all five modes of communication.



Winchester Round Table.

Source:  
[Photograph by Michael Peel.](#)  
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# Deliverables

## Process Documents

- Personal Pitch (3/24)
- Pitch Preferences (3/26)
- Group Proposal (4/2)
- Rough Draft (4/9)

## Final Draft Documents

- Website (4/16)
- Reflections (4/16)
- Group Evaluation (4/16)

# Example Topics

## Example 1: Computer Science

Taking a serious approach, the group writes a code of conduct and ethics for computer scientists. Two members of the group are responsible for researching and writing about pre-existing codes of conduct and ethics for computer scientists; another member interviews a computer science professor for their thoughts on conduct and ethical issues in computer science, and creates a video of the interview for the website; the final member is responsible designing the website and finding relevant images and multimedia for the site.

## Example 2: Avengers

The group decides to take a humorous (but not entirely satirical) approach by creating a code based on Captain America and the Marvel movies and comics. They research the comics, and identify common conduct and ethical issues that an Avengers code of conduct would need to address. Two members of the group put together a video detailing the code, illustrated by clips from the Marvel movies. Another two write a history of ethical violations of the code by Avengers in the comics, analyzing both how and why the code is needed. All collaborate on the website.

# Pitch

Due 3/24. 20 participation pts.

Write a 200 word “pitch” of a topic or idea for a group to work on for the modern chivalry project.

The pitch should include the following elements:

- Topic (Computer Science code of ethics, Avengers code of conduct, etc.)
- Audience (Georgia Tech students, Superheroes, Superhero film viewers, etc.)
- Approach (critical, satirical, humorus, earnest, etc.)
- So-what factor (why this code of conduct is needed/important)
- Design ideas, if known

These pitches will be read and graded by your classmates, who will use them to volunteer for groups.

# Pitch Preferences

Due 3/26. 10 Participation pts.

On 3/24, you will receive a survey with all of the pitches from your class. Read them carefully, and grade them on the scale provided (likely 1 being weak, 5 being very strong).

Keep track of which of the pitches you would most like to work on, and list your top six, including your own, in order of preference. Feel free to list more than six if there are others you would be happy to work on.

Additionally, submit a list of skills or talents you would bring to the project, and any skills you might want to develop: if you are very organized and can help keep others organized, if you have strong web design skills (or are willing to learn), if you have skills with video or image manipulation (or want to learn), if you are a strong artist, a good writer, etc.

# Modern Chivalry Group Proposal

Due 4/2. 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 even 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 our T-Square site under Resources; it 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

As you complete your proposal, here are some requirements you must keep in mind. Further requirements are in the proposal template.

- You must include a website as the delivery mechanism of your code of conduct/ethics.
- You must include a written copy of the code of conduct/ethics on the website, even if you also use a second method of delivery (video, etc.)
- You must include an introduction to the site that explains not only what you have done on the site, but why you have done it. Consider this introduction a type of artist’s statement for the project. You may use remix some elements of your proposal in this introduction ONLY if they are rewritten for the new rhetorical context. The introduction may be written or oral.
- When dividing responsibilities for the project, your group must compose the code of conduct and introduction to the site **as a group**. This means that you may not assign one member to draft the items with other members only editing/proofreading. You may assign different members to write different sections of the code or introduction, or you may sit down together and brainstorm and write it together, but it must be co-written by all members of the group.
- Each member of the group must engage **at least** two modes in their work on the project. Ideally, all members of the group will use all four or five modes. The project as a whole must cover all five modes.
- 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.



Medieval Captain America. Avengers 3.2.  
Source: [Marvel Wiki](#). Fair Use.



Medieval Batman Armor. Samuel Lee, 2012  
Source: [Deviant Art](#). Fair Use.

# Modern Chivalry Rough Draft

Due 4/9. Worth 10 participation pts.

One person from the group should turn in the following items:

1. Link to the website
2. Word file with drafts of the code of conduct and introduction to the project. You may also include any other written elements you would like feedback on. Make sure each element has a separate heading.
3. Drafts of any multimodal material for the site (storyboards or rough cuts of video, etc.)

In addition, appoint someone to take screen-shots of every page of the website in its rough draft form. You will likely need this documentation for the final portfolio. You do not need to turn these images in, but you must keep them for reference.

Because this project will be on the web, you do *not* need to use your real names on any materials you submit unless you wish to. Feel free to use pseudonyms, so long as they are professional and appropriate to the project. If you choose this option, make sure that at least one document on T-Square clearly indicates which pseudonym refers to each group member.

## On Web Design

Some of you may have mad design skills and experience using HTML5, CSS, JavaScript, PHP, etc. You are welcome to use these skills and design your own site from scratch. But please remember: web design can be incredibly time-intensive, and I am not grading anyone on the amount of time or effort they put into the web design, only how effective the design is. Some past students who hand-coded have found that they were struggling to find enough time to get everything done, and the project did not turn out as successfully as they would have liked. Unless you have plans for a relatively simple design, I recommend using a pre-made template and modifying it.

### Web Hosts

There are a number of web hosts that provide excellent pre-made design templates that you can modify to fit your needs. Almost all have both free and pay versions (stick with the free versions), but they do not all have the same services. For example, some free sites will let you embed video from YouTube, while others will make you pay for this service. Many sites will limit the number of pages you can create. **Choose your host carefully**, and don't be afraid to try several before settling on the one you want. If you do want to design your site from scratch, in no situation should you host your site on your own computer; instead, use your [GaTech PRISM space](#).

### Options

<http://www.wix.com/>  
<http://wordpress.com/>  
<http://www.yola.com/>  
<http://www.jimdo.com/>

<http://www.weebly.com/>  
<http://jigsy.com/>  
<http://snappages.com/>

# Modern Chivalry Final Draft & Reflections

## Due 4/9. Graded According to Rubric and Group Assessment

One person, representing the group, should submit a link to the final website. Each individual group member must also submit to T-Square a single word document with the following reflections and group assessment. Failure to turn in the reflections will result in a 5% reduction in the individual's grade, and failure to turn in the group assessment will result in an additional 5% reduction.

### 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 [blog posts, in-class assignments], 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 ask students to come in and meet with me to discuss the issue.



"The Last Sleep of Arthur in Avalon." Edward Burne Jones, 1898.

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

# Deliverables

## Process Documents

Rough Draft (4/21)  
Peer Review Letters (4/23)

## Final Documents, Section D6

Mahara Link (4/28)  
Mahara Zip File (4/28)

## Final Documents, Section H3

Mahara Link (4/30)  
Mahara Zip File (4/30)

# Reflective Portfolio

As the final assignment in English 1102 you must create what the Writing and Communication Program calls a “competency 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. Two 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.

# 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. (DQs, Artifact 1, 2, or 3)
  - At least one artifact must emphasize oral and non-verbal communication. (DQs, Artifact 1, 3)
  - At least one artifact must reflect intentional visual design. (Artifact 1, 2, or 3)
  - At least one artifact must reflect electronic communication. (Artifact 2 or 3)
  - 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 except for DQs.

## 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 Fall 2014

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 very, very well.

[Example 1: Miyeon Bae](#)

[Example 2: Pooja Varayana](#)

[Example 3: Ashay Sheth](#)

# 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 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.

## Rough Draft

Due 4/21. 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>. You may have used Mahara in your GT 1000 class or English 1101. Mahara allows you more 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. Make sure the pages are arranged within the collection in chronological order. 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 e-mail your link to your peer review group.

“Don Quixote” by Pablo Picasso, 1955.  
Source: [Wikipedia](#). Fair Use.



# Peer Review Letters

Due 4/23. 10 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 or 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 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?

## Final Draft

Section D6: Due 4/28; Section H3: Due 4/30

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)
7. Rename the exported zip file to “GTID#.WOPENportfolio.Mahara” where GTID# is your 9-digit GT ID number (found on your ID card)

Cover for “The Mountains of Mourning”

by Alan Gutierrez, 1989

Source: [Alan Gutierrez Art](#). Fair Use.

