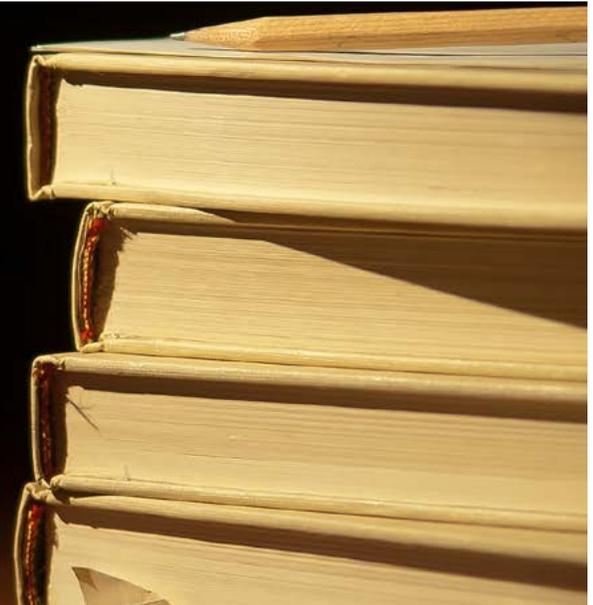


The Science, Technology, and Art of Reading Assignment Guide

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Syllabus Reminders

Due Dates: All assignments except must be submitted via T-Square by **noon** on the due date. File names must include last name, first initial, assignment title, version, and extension: “Burdell.G.Artifact1.Final.doc”. Blog posts must be completed on Wordpress, and submitted via link on T-Square.

Format: Format all 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. All assignments must include a works cited page or section.

Penalties: Any assignment that does not follow proper naming, formatting, or citing procedures can be docked up to 10%. Plagiarism will result in an automatic 0% for the assignment.

Extensions: 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. I am willing to make exceptions in extreme circumstances. I will not typically give extensions for blog posts.

Rewrites: Turning in a bad project is better than turning in nothing; see the syllabus for how to request a rewrite.

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Each assignment in this course builds on knowledge and skills developed in previous ones. Each major artifact or project has multiple components and stages, designed to help you do the in-depth thinking and process work required for a quality product.

Blog Project	pages 2-3
The blog is a low-stakes, semester-long writing assignment. The individual post prompts are usually preliminary steps for larger projects, requiring students to practice skills or brainstorm for upcoming projects. The commenting requirements will create opportunities for collaboration and help students learn to understand both the limits and strengths of their own ideas.	
Literacy Narrative Essay	pages 4-7
This project will require students to use their own experience as readers and writers to critically engage Nicholas Carr’s <i>The Shallows</i> by challenging, extending, or borrowing from his arguments. This assignment will emphasize written argumentation, logical organization, and analytic use of both personal and scholarly evidence for a variety of rhetorical purposes. Additionally, students will engage basic multimodality by including images alongside written text in intentional design.	
Poster with Oral Artist’s Statement	pages 8-12
Students will create a poster that analyzes the visual design of one of their textbooks using Clark and Chalmer’s theory of the extended mind as well as standard typographic tools. Additionally, they will create an oral artist’s statement that explains and contextualizes the poster’s argument. This assignment will emphasize visual design skills (including software skills using InDesign), argumentation, and oral presentation skills.	
Group Book Design and Marketing Website	pages 13-18
Working in groups of three or four, students will design a physical edition of John Milton’s <i>Areopagitica</i> (or an out-of-copyright text of their choice) and create a website marketing their edition. This project will emphasize argumentation, visual design, electronic communication, and group collaboration.	
Reflective Portfolio	pages 19-22
The final project of the semester is a reflective portfolio designed to allow students to show off their best work of the semester. The portfolio will require students to write an argumentative, multimodal essay analyzing the work completed during the semester (thus building on the work of the literacy narrative essay). It will ask students to also use an electronic platform (Mahara) to demonstrate their visual design and electronic communication proficiencies.	

Grading

Posts: 80 Points. Each post will be graded Pass/Fail based on completion, with 10 points per post. However, if it becomes apparent that some students are not putting in sufficient thought or effort, the instructor will begin grading each post out of 10 points.

Substantive Comments: 15 Points. You must respond to 15 posts by other students over the course of the semester. You will receive 1 point per substantive blog comment posted within 48 hours of the original post's due date. A maximum of 3 comments per prompt will count towards this total.

What is a Substantive comment? Substantive comments add to or criticize the post in a way that could improve the original poster's ideas. You should aim your comments at helping the writer think about how they will expand/complicate their ideas for the next big assignment, as each post prompt is designed to feed into a larger project.

Non-substantive comment: "I really like the ideas in this post, and you give some good detail. I felt like you communicated your point effectively."

Substantive comment: "I really liked your point that we use different methods of reading for different types of content. However, I think that context or a reader's purpose might change a reader's process more than the type of content. When I read a novel for school, I think I read it differently than when I read it for fun, even though the content is the same. I was wondering, would it change your argument if we have to take different readers' purposes in reading into account as well as the type of content?"

Comment Responses: 5 Points. You should respond to at least five comments made on your posts over the semester. If no one is commenting on your posts, that indicates you have perhaps not put sufficient thought into your work, or are not addressing your audience adequately; it is your job, in part, to write posts that provoke thoughtful responses from readers.

Extra Credit: You can earn up to 5 points if your fellow students nominate comments you made their posts as especially insightful or useful.

Blog Posts

The blog is a low-stakes, semester-long writing assignment. The individual post prompts are preliminary steps for larger projects, requiring you to practice skills or brainstorm for upcoming work. The commenting requirements are designed to provide feedback on these short pieces, and additionally help you become proficient at providing substantive rather than superficial feedback on other people's ideas.

Each blog post should look professional, and be as well-written as you can make it given the time constraints. Please cite all sources (you may include links instead of a full works cited page). I have provided recommended word counts, but length matters less than quality. All posts must be submitted on WordPress and T-Square by noon on the due date. You may submit a late blog post (and therefore get comments), but you will not receive credit.

August 22: Blog Post 1

Create a short literacy narrative (approx. 500 words) describing some piece your education with regards to reading or writing. Choose one of the following questions as your starting point:

- 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?
- What did your teachers in High School emphasize as most important when writing? How have their emphases affected what you think about writing?
- Where have you struggled most with the writing process in the past, and why?

Then, tell a short story that helps answer one of these questions. Then, analyze that story to show how it answers one of these questions. If you can, make your post multi-modal (think about including images, sounds, videos, or links). (You do not need to include the question itself in the blog post, but it should be clear from your post's content which one you are answering.)

Caveat: It can be especially easy to get off track with narratives. Make sure you keep focused—the narrative should have the goal of communicating a particular point, 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. What that point is is up to you, but you need to be clear about what it is (tip: have a thesis statement, even if it doesn't appear in the first paragraph).

Make sure you give your post an interesting (and relevant) title, and tag the post "Blog Post 1" along with any other relevant tags. Make sure to submit a link to your post on T-Square.

Setting Up Your WordPress Account

Section L1 blog address: <http://prtaylor.lmc.gatech.edu/reading/L1>

Section HP blog address: <http://prtaylor.lmc.gatech.edu/reading/HP>

1. **Check your e-mail.** You will receive an e-mail through your @gatech.edu address with login information on Wednesday, August 20th. If you do not receive such an e-mail by 5PM, send me an e-mail letting me know ASAP.
2. **Edit your user profile.** At the very least, put in your name or a nickname. Your nickname may be a pseudonym if you want to maintain your anonymity. Make sure you change your "Display name publicly as" if you choose this option.
3. **Change your password.** Make it a good password you will remember.
4. **Explore WordPress.** Figure out how to post, how to save drafts, how to delete your posts, how to edit posts after they've gone live, how to tag your posts, how to embed images and/or video, how to create links, how to indent a paragraph or signal a block quotation, etc.

August 29: Blog Post 2

Write a short blog post (approx. 500 words) in which you summarize and analyze one or two points from Carr that you find interesting; ideally, choose a point that you think will help you explain your experience with reading or writing, or where your experience might challenge Carr's point. However: don't jump the gun and discuss your experience just yet. Focus just on accurately and fairly representing Carr's position for now; your critical response to Carr should be part of your first artifact, but not part of the blog post. Be sure to use effective quotations, paraphrase, and summary.

Make sure you give your post an interesting (and relevant) title, and tag the post "Blog Post 2" along with any other relevant tags. Make sure to submit a link to your post on T-Square.

September 22: Blog Post 3

Write a short blog post (approx. 500 words) about one object or category of object in your own experience that Clark and Chalmers would say has "extended" your mind. Consider one of the following two questions:

- How does your own experience support or challenge Clark and Chalmer's thesis?
- How does understanding Clark and Chalmer's argument change how you think about the object you are writing about?

Be sure to quote, paraphrase, summarize, and cite Clark and Chalmers in order to demonstrate that your understanding of Clark and Chalmers is accurate.

Make sure you give your post an interesting, relevant title, and tag the post "Blog Post 3" along with any other relevant tags. Make sure to submit a link to your post on T-Square.

September 24: Blog Post 4

Write/design a multimodal blog post describing/showing how you might, or do, "use" books when doing research. How do you move through a text (do you read everything in order? Use an index/table of contents? Use a search function if electronic?) How do you take notes or mark up your text? Etc. Then, be critical of your process: what are the shortcomings and advantages of your particular process? Reference (quote, summarize, paraphrase, and cite) Sherman's *Used Books* if it is useful.

Make sure you give your post an interesting, relevant title, and tag the post "Blog Post 4" along with any other relevant tags. Make sure to submit a link to your post on T-Square.

September 29: Blog Post 5

Post the image you created in class on the 26th. Write a blog post (about 300 words) in which you explain and analyze what you find interesting in the typography, layout, etc. Ideally, the text of your post will complement the image you created. Use the vocabulary from *Thinking with Type* wherever possible.

Make sure you give your post an interesting, relevant title, and tag the post "Blog Post 5" along with any other relevant tags. Make sure to submit a link to your post on T-Square.

October 10: Blog Post 6

Identify a quotation from Milton's *Areopagitica* that you think might be particularly useful or important not just in Milton's time, but also today. Write a blog post (about 500 words) in which you discuss how that quotation fits into Milton's argument so far, but then also say something about how you see it potentially working in a new context—either for you personally, or for a broader audience.

Make sure you give your post an interesting, relevant title, and tag the post "Blog Post 6" along with any other relevant tags. Make sure to submit a link to your post on T-Square.

November 7: Blog Post 7

Using the links on our class website (<http://prtaylor.lmc.gatech.edu/reading>) under "Book Design and History Resources," identify a book or manuscript that we haven't talked about in class that you find aesthetically interesting or beautiful. (You may also find and use a book or manuscript that you find visually appealing elsewhere on the web.) Embed or link to the images of the book, and then write a short post (200 words) in which you analyze the book's visual appearance and why you chose it.

Make sure you give your post an interesting, relevant title, and tag the post "Blog Post 7" along with any other relevant tags. Make sure to submit a link to your post on T-Square.

November 24: Blog Post 8

Brainstorm for your Portfolio essay. Think about your literacy narrative; how might you write a literacy narrative about this class? Go back and look at the prompt for Blog Post 1 for more suggestions.

Make sure you give your post an interesting, relevant title, and tag the post "Blog Post 8" along with any other relevant tags. Make sure to submit a link to your post on T-Square.

Extra Credit Blog Post

Complete and submit any time, no later than November 24

Visit to the Paper Museum (Hours: 9AM-5PM M-F) and spend an hour or two exploring. Then, write a multimodal blog post (approx. 500 words) in which you discuss your visit. However, this should not be a factual report on the museum. Instead, identify and discuss how one or two elements of the museum intersect with and complicate the themes, texts, or issues we have been discussing in class.

This extra credit assignment is worth up to 10 points on your blog grade (in other words, it can make up for a missed blog post). However, unlike other blog posts, it will be graded. A factual report on the museum without analysis and connections to our class will result in no credit.

Make sure you give your post an interesting, relevant title, and tag the post "Extra Credit Blog Post" along with any other relevant tags. Make sure to submit a link to your post on T-Square.

Don't forget that comments are due within 48 hours of the prompt deadline, and don't forget to respond to other people's comments on your posts!

Deadlines

- Aug 22:** Blog Post 1 (pg. 2 of this guide)
Aug 29: Blog Post 2 (pg. 3)
Sept 8: Logical Outline (pg. 4-5)
Sept 10: Introductions (pg. 5)
Sept 12: Complete Rough Draft (pg. 5)
Sept 15: Peer Review Letters (pg. 6)
Sept 17: Final Draft (pg. 6)

Goals

1. Create a well-organized argument, the structure of which goes beyond that of a five paragraph essay.
2. Begin to develop a personal style of writing that can be used in both academic and professional settings.
3. Use at least one source in a complex and effective way.
4. Incorporate basic multimodality in a written document.

Tips for Doing Well

- **Final Draft should be 1800-2000 words** (6-7 pages, plus multimodal elements). However, remember that *quality* matters more than *quantity*.
- **Make a complex argument** that goes beyond saying Carr is right or wrong. Thesis should address both “what” and “why” (X because Y)
- **Provide a so-what factor.** Why is your argument, experience, and analysis important?
- **Signpost your points** so that the reader knows what you are doing at any particular moment.
- **Be evidence driven.** Quote, paraphrase, summarize, and cite Carr, and use specific details of your own experience to back up your claims.
- **Don’t overgeneralize.** One example from your own experience is not enough to make a claim about all human beings.
- **Be multimodal.** Don’t forget to think about how you can use images to evoke emotions or ideas, or use video to supplement your points, or use links to point to other people’s ideas.

Artifact 1: Literacy Narrative Essay

As we will discuss in class, literacy narratives are an important genre that people use to discuss events that shape their lives, particularly ones centered on reading and writing. However, literacy narratives can also serve as introductions (or conclusions) to larger arguments and projects; they may be used to build up the authority of the writer (ethos); they may be used to identify shared values or emotions with the reader (pathos); or they may be the evidence used to challenge or illustrate an idea (logos)—or all of these at once. In this first project, you will write an 1800-2000 word multimodal essay in response to Nicholas Carr’s book *The Shallows*, using your own literacy narrative in at least one of these ways. Additionally, you must find some way of making your project multimodal. This means including links, images, sound, or video; your choices for this element are limited only in your ability to make them relevant and useful to your argument.

As you work, you are welcome but not required to repurpose what you have written for your blog posts as part of this assignment. You are welcome but not required to do additional research for this post, or to use other readings from class. However, all sources must be fully cited. Failing to cite properly will result in a 0 for the assignment.

Logical Outline (Due Sept. 8)

Worth 10 Participation Points

The process of writing an argumentative essay begins not with a thesis, but with a serious question, or one with multiple reasonable answers. A thesis is the ultimate answer to the question—if you start with a thesis, you run the risk of not asking a serious enough question. Therefore, for your first artifact, you will need to identify the question that helps you link your own experiences with reading and writing with the issues raised by Nicholas Carr in *The Shallows*. How might reading 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.

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).

Logical Outline Technical Details

Use the numbered outline option in your word processor. 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 under “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. Evidence
 - a. Analysis
 - b. Sub-point
 - i. Evidence
 - a. Analysis
2. Main Point 2
 - a. Evidence
 - i. Analysis
 - b. Evidence
 - i. Analysis
 - ii. Analysis
 - c. Evidence
 - i. Analysis
3. Main Point 3
 - a. Evidence
 - i. Analysis
 - b. 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 2000-word paper is usually 4 pages, single-spaced. However, length is not as important as quality (whether shorter or longer). A Works Cited is required.

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.

Introductions (Due Sept. 10)

Worth 10 Participation Points

In class on Sept. 8th, we will discuss the process of turning a logical outline into a rough draft, including a special focus on introductions. Using these principles, write *two* different potential introductions for your essay.

1. Write an introduction that begins by establishing the question you hope to answer, or by using some piece of Carr’s *The Shallows*.
2. Write an introduction that begins with an example from your own literacy narrative.

Make sure both introductions include clear thesis statements and roadmaps to your argument (though you may want to word the thesis statement and/or roadmap differently in each one, so as to get more feedback on what is working). Also, remember that introductions *may* be multiple paragraphs. **Please bring your laptop to class this day.**

Complete Rough Draft (Due Sept. 12)

Worth 10 Participation Points

Take your logical outline and finish turning it into a draft, using techniques we discussed in class.

1. Revise one of your introductions from Sept. 10th, or construct a new introduction. Make sure your thesis statement and roadmap are still clear.
2. Articulate your logical organization in verbal rather than visual form by creating paragraphs that make use of transitions, topic sentences, etc.
3. Incorporate textual evidence fluidly into your paragraphs, using signal phrases and analysis.
4. Build a rhetorically effective conclusion

It might turn out that your logical outline doesn’t have the best structure for your essay. That’s fine. Go ahead and toss it if you have to. There will be no penalty for having an essay that doesn’t match the outline.

At the end of the draft, include at the end a list of questions or requests for feedback (example: “My logical outline structure didn’t work, so I have a new structure, but I’m not sure it’s working either. How could I make it better?” or “I’m not sure my literacy narrative is really sufficient evidence for the point I’m trying to make in paragraph three. Help!”)

In class, you will be assigned a number and a group. Use the number instead of your name on your first draft. **Submit your draft both on T-Square and on Piazza in the group you were assigned for Peer Review. Make sure you post anonymously on Piazza.**

Peer Review Comments (Due Sept. 15)

Graded by Peers, worth up to 10 participation points

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?
3. Where are there places that the logical argument and/or use of evidence 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?"

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.

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

Final Draft and Reflections (Due Sept. 17)

Graded According to the Literacy Narrative Rubric (see pg.)

Your final draft should be a meticulous, professional looking document that fully follows MLA formatting. If you include links or images, you should submit your project on T-Square as a .docx or .pdf file. If you want to include sound or video, you should submit a .docx or .pdf of the text on T-Square, and include a link to a post with the complete essay on our class blog (please do not double space on the blog, or include the MLA header; if you wish your essay not be publically visible, choose the option "password protected" under visibility, and include the password with your T-Square submission).

In addition, you must also submit a separate document (.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

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 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.]

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 fully 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 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.

Deadlines

- Sept 22: Blog Post 3 (pg. 3)
- Sept 24: Blog Post 4 (pg. 3)
- Sept 26: Textbook Scan (pg. 8)
- Sept 29: Blog Post 5 (pg. 3)
- Oct 3: Logical Outline (pg. 8)
- Oct 8: Visual Outline (pg. 9)
- Oct 15: Rough Draft (pg. 9)
- Oct 17: Peer Review Letters (pg. 9)
- Oct. 22: Final Draft (pg. 10)

Grade Breakdown

1. Oral Artist's Statement: 50%
2. Poster: 50%

Goals

1. Learn to identify and interpret basic elements of visual design.
2. Use InDesign to practice visual design skills and make a multimodal, argumentative poster.
3. Be able to discuss, develop, and analyze your own design choices in the form of an artist's statement.
4. Practice principles of oral communication by recording the artist's statement.

Tips for Doing Well

- **Don't lose sight of your argument.** It can be easy to get caught up in the details of visual design, but you need to keep the argument central.
- **Good posters use CRAP:** Contrast, Repetition, Alignment, and Proximity. (See *Writer/Designer* 31-37 for more details and another way of thinking about some of these issues.)
- **Think about size before you start designing.** 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". Choose your size accordingly. You may orient your poster either vertically or horizontally.
- **Give yourself plenty of time to print your poster.** Students often discover that there's a line at the plotter, and that it takes a long time to actually print even when it's their turn.

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

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 can be a way of "extending the mind." In this unit, we'll be thinking about one specific type of book, the one that college students should probably be the most familiar with: the textbook. We will be discussing how visual design and layout of books combine with written content (and also visual content) to make books tools for those who read them.

The assignment itself will emphasize argumentation, visual design, and oral communication, and have two parts: a poster that analyzes the textbook of your choice, and an oral artist's statement. The two elements together will make an argument about the particular way your textbook works.

Textbook Scan (Due Sept. 26)

Worth 5 Participation Points

Choose one of your textbooks for another class that you think would be interesting to write about in relationship to Clark/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 get approval from me before Sept. 25th. If you are unsure if one of your textbooks is a good choice, bring it to office hours and we can discuss it. Then, choose one visually interesting page from your textbook; scan the page (must be a high quality scan, at least 300dpi! Go to the library!), 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.

For class on the 26th (and on the 3rd), we will be meeting in the Homer Rice Center, which is on 2nd East in the Library.



Logical Outline (Due Oct. 3)

Worth 10 Participation Points

For the most part, you should follow the same directions for this logical outline as you did for Artifact 1. Your logical outline should be an in-depth discussion of the textbook you are analyzing, going beyond what you plan to include in the poster, identifying potential avenues for the artist's statement as well.

1. 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. Put your own spin on this question.
2. Imagine a conversation between you and the texts you are reading and writing about, and identify a set of points that have visual (or written) evidence. **Tip:** alternatively, 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. (See *Writer/Designer* pgs. 21-39 for a reminder of how to do this.) Then, identify patterns and draw conclusions.

Visual Outline (Due Oct. 8)

Worth 10 participation points

In class, we will discuss how visual design principles can help reinforce the logical development of ideas. Your visual outline will take the linear organization of the logical outline, and think through how you will organize your information visually instead. Bring your visual outline to class; we will be meeting in the Homer Rice Center in the library again; you will be spending class time working with InDesign to build your poster.

For your visual outline, draw a sketch of what you think you might like your layout to look like. Be sure to consider:

- What will your title be?
- Which points from your logical outline belong on the poster, and which ones will you want to save for the Artist's statement?
- How big do you want your poster to be? How big does it need to be to contain all your information?
- Do you want your poster/infographic in portrait or landscape form?
- What kind of grid will you use? How will you divide your space?
- 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? What kind of line spacing will you need? How will different elements be aligned? How will you create heirarchy?
- Where will you state your argument? So-what factor? Conclusion? Title?
- Where will you put your name/class information?
- Where will you put your works cited information?

You must turn in at least one visual outline, but I recommend that you create several, so that you can consider their relative effectiveness.

Rough Draft (Due Oct. 15)

Worth 10 participation points

Your rough draft should consist of two elements: 1) a **PDF version of your poster** and 2) a **written rough draft of your oral artist's statement**. You can access InDesign via the Multimedia Studio or through the Virtual Lab.

The rough draft of the poster should include the following:

1. **Argument:** clear statement of argument and so-what factor (recommended: succinct introduction and conclusion)
2. **Evidence:** Visual analysis of at least one full spread of your textbook (that is, two side-by-side pages). Feel free to use multiple spreads, the cover, etc.
3. **Visual Design** (use principles from *Thinking with Type* and *Writer/Designer*)
4. **Complete Bibliography**, including an entry for the textbook you are analyzing and any other sources used.

The rough draft of the artist's statement should be 750-1000 words:

1. **Explain your argument** with references to the poster
2. **Reference your sources** (Clark/Chalmers, Sherman, Lupton, etc).
3. **Discuss both rhetorical and design choices.**
4. **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. All your sources need to be verbally signaled, not just included as parentheticals. Conclusions can be more repetitive.

Submit your rough draft on T-Square. Additionally, you will be assigned a group for peer review in class; you should e-mail your drafts to your group members.

Peer Review Letters (Due Oct. 17)

Graded by Peers, worth up to 10 participation points

Write a letter to each author of the posters and artist statements you reviewed, 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? How useful is that argument? Does it 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 textbook? Are there any elements in the textbook that you can see that the author doesn't include 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 heirarchy
 - 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?

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. These letters must be submitted T-Square and e-mailed to the author.

Oral Artist's Statement

When you record your oral statement, you may want to combine it with a visual—either recording yourself with video, or overlaying the sound on a Prezi that guides your reader through the poster, for example. Combining visuals with your oral presentation can make your statement easier to understand. Working with Prezi also has the added benefit of allowing you to record your statement in pieces, rather than all at once. (<https://prezi.com/support/article/creating/adding-sound-to-your-prezi/?lang=en>)

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.
- **If recording video of yourself**, make sure you look directly at the camera, make sure your space is well lit, and that you and the area around you look professional.

Technical Elements

- **Recording must be clear and of sufficient volume.** You can do the recording using something as simple as a computer or recording app on a smart phone. The Multimedia Studio in the library also has a recording space, and the Rehearsal Studio has recording equipment.
- **When recording, make sure you know what kind of file outputs to expect from your program, and have a plan for converting the file to MP3 if necessary.** If you submit a file format that I cannot open, it will not be as if you did not turn it in. Technical proficiency and problem solving is part of the assignment.

Final Draft and Reflections (Oct. 22)

Graded According to the Poster Rubric and Oral Artist's Statement Rubric (see pgs. 11-12)

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. It must be printed using one of the campus plotters (the Multimedia Studio has the cheapest plotter, but you can also work with Paper and Clay, and several other departments have plotters for student use) and not printed on regular paper and taped together. [Note: Paper and Clay requires 72 hours notice, and the plotter at Multimedia Studio often has a line. Make sure to print well ahead of time so you aren't late to class.] 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 a native software file (.indd, .xcf, .psd, etc.)
- **Written Script of Artist's Statement:** submit as a .docx or .pdf file. Use proper MLA formatting.
- **Recording of Artist's Statement:** you may submit your recording as an .mp3 file, as a YouTube link, or as a 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

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. **This may be based in part on your artist's statement.**
2. 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 or conversation, 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.]

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 aneffectively 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.

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; paralinguage (“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, use of props/slides, etc.)	Neglects significant features, such as visual aids, body language, tone and pitch changes, etc.; uses features that conflict with or ignore the argument	Omits some important features; involves distracting inconsistencies in features (e.g., tone and pitch, posture, gestures); 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.

Deadlines

- Oct. 10:** Blog Post 6 (pg. 3)
Oct. 29: Text Choice (pg. 13)
Oct. 31: Project Proposal (pg. 13)
Nov. 5: Blog Post 7 (pg. 3)
Nov. 14: Rough Draft (pg. 14)
Nov. 21: Final Draft and Reflections (pg. 15)

Grade Breakdown

1. Project Proposal: 20%
2. Book Design: 40%
3. Website: 40%

While the group as a whole will receive a single grade for each piece of the project, an individual's grade will be modified up or down based on peer assessments of the students' contributions.

Goals

1. Learn to plan and manage group projects, and learn to work effectively as part of a team.
2. Engage in substantive group writing and revision.
3. Continue developing visual design skills.
4. Practice writing in and for an electronic environment.

Tips for Doing Well

- **Don't lose sight of your argument.** It can be easy to get caught up in the details of visual design, but you need to keep the argument central.
- **Be creative.** This is especially true with your book design.
- **Use version control and save often.** Don't let yourself lose work.
- **Take advantage of any skills individual group members might have.** If one group member has mad photoshop skills, consider using that in your cover.
- **The website will be evaluated in terms of both design and content.** An effective website—not just for this assignment, but in all cases—must have a clear audience and goal, consistent and appealing visual design, good structure, good content, and use of links and/or interactivity.

Artifact 3: Group Book Design and Marketing Website

While Artifact 2 asked you to analyze the design of a book and make an argument about it, for your final assignment, you will be working in groups of three to four to design a book of your own, and create a website “marketing” your particular edition.

In the first part of the project, your group will propose a design for your book, modeling your proposal on the sorts of proposals required for design projects that will come later in your career at Georgia Tech.

Then, you will design and produce a mock-up of your book as well as a website marketing your book to your intended audience. You are welcome to be creative with your design—you could create an artist's book, a medieval-style manuscript, a modern textbook, etc. In all cases, you should choose the genre or style of book you want to create in order to make an argument of your choosing—this argument might be *about* the text you've chosen, or you might use the text of the book to make an argument about an issue related to the text, or to make an argument about book design. Your book introduction and your marketing website will make the purpose of the design of the book transparent.

Text Choice (Due Oct. 27)

By the beginning of class on Oct. 22th, you will be assigned (or choose) a group. As a group, you must decide on the text you want to use for this project.

- Milton's *Areopagitica* (see <http://www.gutenberg.org/ebooks/608> for a downloadable plain text version to use as the basis of your edition).
- A text of your choice, provided it is out of copyright, you have it approved by me in class no later than October 24th, and all members of the group have read it by October 27th. (Suggestions: Abbot's *Flatland: A Romance of Many Dimensions*, Darwin's *Origin of the Species*, the book of Job from the Bible, etc. You may also choose a *portion* of a text rather than the whole thing, provided you can give sufficient rational explanation for your choice.) You can use Project Gutenberg (<http://www.gutenberg.org/>) to find suitable texts out of copyright—they provide downloadable plain text editions that will be suitable for this project.

Project Proposal (Due Oct. 31)

Graded according to Proposal Rubric (pg. 16)

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. The proposal template contains more complete details about what is required of individual group members.

We will have class time on October 29th and 31st for your group to work on the proposal, but expect to schedule significant time out of class as a group to work on both the proposal and the rest of the project.

Book Requirements

1. Front Cover

2. Well-designed interior
 - **Title Page.** May be substituted for front cover in some instances, such as medieval manuscript style submissions.
 - **Copyright Page**
 - Table of Contents. Recommended, not required
 - **Introduction.** *500-750 words.* The introduction should establish the purpose of your edition, your editorial/design vision, etc. It may be the equivalent of an artist's statement, as with the last assignment. You may reuse some language or ideas from your project proposal.
 - **Chosen text.** *Include at least 4 pages (two full spreads) per group member.*

3. Back Cover

Website Content

1. **Publisher's summary or description.** *200-400 words.*
2. **Book blurbs** by "book reviewers"
3. **Interview with the book designers.** *If written, 500 words; if oral, about 3 minutes.* It, too, should serve as a version of an artist's statement.
4. **Sample pages** from book.
5. **Bibliography** and Disclaimers. Identify where you have made up book reviewers, etc.

Extra Credit

1. **Book Binding** (up to 2%). Using a technique appropriate to the style and content of your project, print and bind a copy of your book.
2. **Book Trailer** (up to 5%).
3. **Filmed Book Review** at least 4 minutes in length (up to 5%)

Please indicate in your project proposal if you plan to pursue one of these extra credit options, or meet with me during office hours. Extra credit need not be a whole-group project; individuals or subsets of the group can do the extra credit.

Rough Draft (Due Nov. 14)

Worth 10 participation points

To turn in your rough draft, choose one responsible member of your group to submit materials (this should be a responsibility listed in the project proposal). This person should submit the following materials to T-Square:

1. Link to the website
2. Word file with drafts of the introduction to the book, the publisher's summary, and interview questions for the interview with the book designers. (Make sure each element has a separate heading.) You may also include any other written elements you would like feedback on.
3. PDF of the current state of the book design. You may submit multiple PDF files if different members of the group are working on spreads in separate files. If pages are being hand-drafted/created, please take photos and submit these.
4. Any drafts of extra credit materials, if you are pursuing this option.

In addition, appoint someone to take screen-shots of every page of the website in its rough draft form. You may 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 Doing Your Own 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. In the 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. So, if you think a premade template would be less effective and you can create something to fit your project exactly—go for it. If you want to be able to spend your time on content and design choices, use a pre-existing template and modify it.

Web Hosts with Design Templates

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 (<http://b.gatech.edu/UZjaam>).

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

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

As another option, if your group would like to use Wordpress, Drupal, or Joomla (or another CMS; I have about 10 options you can choose from), let me know and I can also give you space on our class website server.

Final Draft and Reflections (Nov. 21)

Graded According to the Book Design and Website Rubrics (see pg. 17-18)

To turn in your final draft, choose one responsible member of your group to submit materials (this should be a responsibility listed in the project proposal). This person should submit the following materials to T-Square:

1. **Link to the website**; any extra credit except for the bound book must be included on the website.
2. **Final PDF of the book design.**

If your group has produced a bound book for extra credit, it must be turned in at the beginning of class.

Each individual group member must also submit to T-Square a single word document with the following reflections and group assessment. Failure to complete or turn in either component will result in a 5% deduction on the individual's grade.

Reflections

1. 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.
2. 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 your individual contributions to the group project, and discuss the group dynamics of your project; identify any problems you had working as a group, as well as what decisions you made that helped the group function well.

Rate each of your fellow group members 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."

If you have any notes on any particular group member's participation that you think I should be aware of in my grading, please include those with your ratings.



Project Proposal 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; 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.

Book Design Rubric

The book design rubric will be used to assess all elements of the physical design of the book, as well as all original content in the book (introduction, etc.)

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.

Web Design Rubric

The web design rubric will be used to assess all elements of website, including design, structure, and written content (publisher's summary, interviews, etc.)

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 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 about the book; 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. All elements of the project work to advance the main argument.	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. Web navigation elements.	Lacks unity in constituent parts; fails to create coherence among constituent parts; website is impossible to fully navigate.	Uses insufficient unifying statements; uses few effective connections; website is difficult to navigate.	Uses some effective unifying claims, but a few are unclear; inconsistently makes connections between points and the argument; website employs overly simplistic organization	States unifying claims with supporting points that relate clearly to the overall argument. Website employs an effective but mechanical scheme.	Asserts and sustains a claim that develops logically and progressively; website adapts typical organizational schemes for the context; achieves substantive coherence; website is easy to navigate.	Artifact is organized to achieve maximum coherence and momentum; connections are sophisticated and complex when required; website is exquisitely structured and easy to navigate.
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 to web design (links, images, etc.), 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 web 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.

Deadlines

- Nov. 24:** Blog Post 8; Extra Credit Blog Post (pg. 3)
Nov. 26: Essay Logical Outline (pg.)
Dec. 1: Portfolio Rough Draft (pg.)
Dec. 3: Peer Review Letters (pg.)
Dec. 8: Section L1 Portfolios (pg.)
Dec. 10: Section HP Portfolios (pg.)

Portfolio Content Requirements

In order to demonstrate that you have met the stated competency areas, you will compile a portfolio of work that shows how you have learned these habits of good communication. It must include the following:

- A 1200-1800 word, multimodal self-review essay** that introduces the portfolio
- 3-4 artifacts** that together best reflect your work and development in the course.
 - At least one artifact must emphasize **standard written English**. (Artifact 1, Artifact 3)
 - At least one artifact must emphasize **oral and non-verbal communication**. (Artifact 2)
 - At least one artifact must reflect intentional **visual design**. (Artifact 1, 2, or 3)
 - At least one artifact must reflect **electronic communication**. (Artifact 1 or 3)
 - At least one artifact must reflect a **substantial revision process**. The revision process must be exemplified through process documents, the most common of which will be multiple drafts. Other options include brainstorming notes, outlines, proposals, drafts with peer review letters, draft cover letters, video reflections, etc.
- A series of **short reflections** answering directed questions on each individual artifact.

An “artifact” might be a single piece of a larger project--the oral artist statement might count as one artifact, and the poster itself as another.

Competency Portfolio

As the final assignment in English 1101 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.

Goals of English 1101 and 1102

English 1101 and 1102 emphasize the composition of research-based multimodal arguments through a rigorous, rhetorically sensitive, and reflective process. In short, the course teaches the following habits of good communication:

Rhetoric	<ul style="list-style-type: none"> consider the rhetorical situation, specifically the relationships between context, audience, composer, and argument.
Process	<ul style="list-style-type: none"> draft, revise, edit; offer and receive feedback on work in progress; reflect on the composing process and performance.
Argument	<ul style="list-style-type: none"> craft a purposeful stance on an issue; demonstrate critical thinking; persuasively organize ideas.
Research	<ul style="list-style-type: none"> find and use credible evidence in support of a stance and in rebuttal to counterarguments.
Attribution	<ul style="list-style-type: none"> borrow and cite ideas, words, images, etc. from other composers skillfully, ethically, and appropriately.
Conventions	<ul style="list-style-type: none"> demonstrate appropriate control over genre, language, punctuation, style, and citation to suit audience.
Modes and Media	<ul style="list-style-type: none"> integrate multiple modes of communication (written, oral, visual, electronic, nonverbal) ethically and skillfully; select an appropriate medium for delivery of the argument.

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.

In a portfolio, the quality of evidence (what you did) is only as important as reflection, or why you did 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 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.

Short Reflections

You have already completed drafts of the individual short reflections for each individual artifact. You should revise them for this project, and make sure they are complete, including the following elements:

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, outlining, drafting, peer review, revising, editing) affected your intellectual process, and vice versa.
2. 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. We recommend you review the assignment sheet you received 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 or Purpose:** 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?
 - **Genre 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?
 - **Revision:** If you had more time for revision, what would you change and why?

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.

Logical Outline (Due Nov. 26)

Worth 10 Participation Points

For the most part, you should follow the same directions for this logical outline as you did for Artifact 1.

1. Start with a serious, interesting question--in this case, it should have something to do with the learning goals of the course and what you've learned over the course of the semester about writing, visual design, or book history.
2. Your evidence can come from anything we've worked with this semester: your drafts, comments on drafts, peer review letters, our textbooks, class discussions, lecture notes, etc.
3. I recommend you spend some time thinking about the skills that have transferred between projects, and those that come from working in different modes. What did you learn from doing the poster that you couldn't have learned from writing the literacy narrative? How is writing in a group for the book design project different than writing on your own? Etc.
4. Don't forget to think about what you still need or want to work on in your own writing and communication.

Rough Draft (Due Dec. 1)

Worth 10 participation points

Begin by turning your logical outline into an essay; I recommend drafting it 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. Mahara will allow you more flexibility creating a multi-modal document, allowing you to embed video, images, etc.

Within Mahara, create a collection of pages to serve as a portfolio for this course. Customize the layout of each page to demonstrate your awareness of visual and electronic design.

1. One page should be a rough draft of self-review essay.
2. Include one Mahara “page” per artifact. Make sure the pages are arranged within the collection in chronological order.
3. Make sure to include all process drafts for at least one artifact.
4. Use the affordances of Mahara: embed videos and images; consider using the slideshow feature, if useful; include links; etc.

Once you have all the pages, create a collection that includes all the pages. Then, go to the “Shared by Me” page and click the option for “Secret URL.” Copy the url, and submit it on T-Square and e-mail it to your peer reviewers.

A partial model portfolio with Lorem Ipsum dummy text is available here: <https://mahara.gatech.edu/view/view.php?t=wQ1ceFUZaIGH8PiTnpoE>

Peer Review Letters (Due Dec. 3)

Graded by Peers, worth up to 10 participation points

Focus your attention on the self-review essays, but do provide some comments on the artifact pages, especially concerning layout and the introductory paragraphs. Submit comments using the feedback feature at the bottom of each page on Mahara.

Answer the following questions:

1. Does the essay have a clear argument or narrative? Where or how could that argument or narrative be improved?
2. Does the essay provide sufficient evidence for its claims, both from the artifacts and from class texts? Is the analysis of the evidence sufficient to prove the points the author wants to make?
3. How effective is the essay’s use of multimodal elements? How could the multimodal elements be improved?
4. 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?

As with Artifacts 1 and 2, 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. These letters must be submitted T-Square and e-mailed to the author.

Final Draft

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 on pages 19 and 20 of this guide.

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#.WOVENportfolio.Mahara” where GTID# is your 9-digit GT ID number (found on your ID card)

Portfolio Rubric

This rubric will be used to assess all elements of portfolio, including your writing, design, use of multimodal elements, etc.

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 that use affordances of the genre to enhance factors such as 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 and with innovative use of affordances