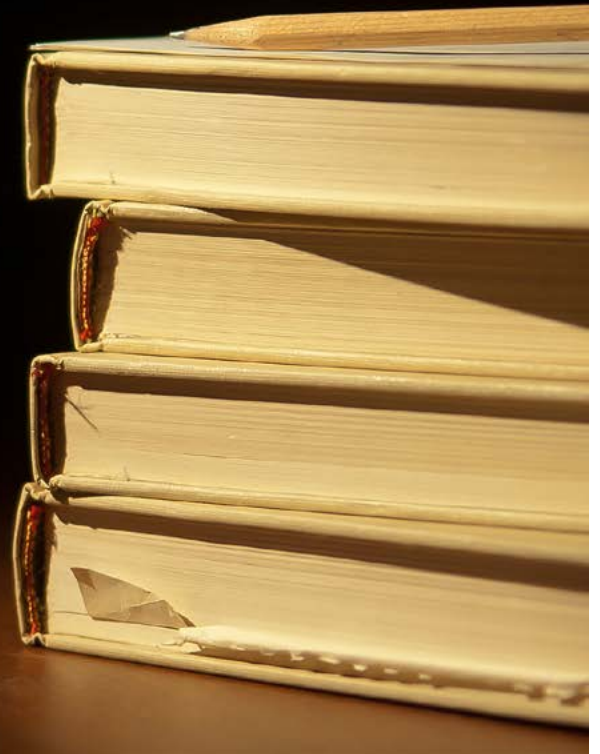


# The Science Technology and Art of Reading

Fall 2014

Dr. Patricia Taylor  
Writing and Communication Program  
Georgia Institute of Technology

English 1101  
L1: 2:05 - 2:55  
HP: 3:05 - 3:55



“For books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are; nay, they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them.”

~ John Milton, *Areopagitica*

## Contact Information

**Email:** [patricia.taylor@lmc.gatech.edu](mailto:patricia.taylor@lmc.gatech.edu)

**Office:** Stephen C. Hall, Room 121

**Office Hours:** MWF 1:00-2:00 PM and by appt.

**Office Phone:** 404-894-5316

**Office Hour Signups:**

<http://patriciataylor.youcanbook.me>

**Class Website:**

<http://prtaylor.lmc.gatech.edu/reading/>

## Textbooks

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

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

Braziller, Amy and Elizabeth Kleinfeld. *The Bedford Book of Genres: A Guide*. Boston: Bedford, 2014.

Arola, Kristin L., Jennifer Sheppard, and Cheryl E. Ball. *Writer/Designer: A Guide to Making Multi-modal Projects*. Boston: Bedford, 2014.

# Course Description

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

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

## Multimodality and “WOVEN” Communication

What separates this class from English classes you may have taken in the past is its emphasis on developing your ability to manage multiple modes of communication at the same time. A mode is simply the form someone chooses to express their ideas. At Georgia Tech, we emphasize five different modes of communication: Written, Oral, Visual, Electronic, and Non-Verbal. The acronym this list produces (WOVEN) reflects the fact that most communication is woven together from multiple modes: written work is always visual, often electronic, and often either developed through oral discussion, or is meant to be read aloud; oral composition is usually accompanied by non-verbal cues, mixed with other sounds electronically, and usually developed in a written form; visual images are often paired with written texts and oral communication, and sometimes distributed electronically; etc.

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

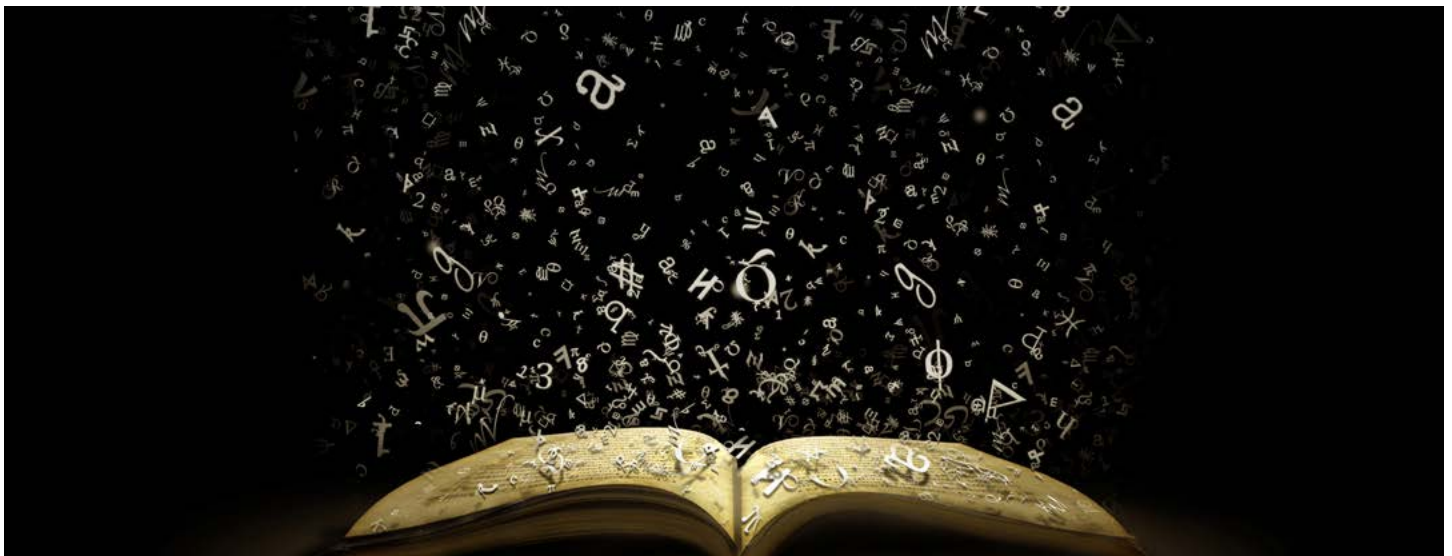


# Materials and Costs

You will need Microsoft Word and Power-Point. You may find having Adobe Photoshop (or GIMP) and InDesign (or Microsoft Publisher) useful, but you can access the full suite of Adobe tools in the Multimedia Studio and through <http://vlab.matrix.gatech.edu>. You should expect to pay for printing, photocopying, and fabrication expenses related to class projects.

# Course Grade Components

|                                       |     |
|---------------------------------------|-----|
| Participation                         | 10% |
| Blog Posts & Comments                 | 10% |
| Artifact 1: Literacy Narrative        | 15% |
| Artifact 2: Poster & Artist Statement | 20% |
| Artifact 3: Book Design & Website     | 25% |
| Reflective Portfolio                  | 20% |



## Assignment Logistics

Each assignment must be submitted to via T-Square by noon on the day it is due unless otherwise noted in the assignment guide. Please format **all** documents and citations according MLA Style. All assignments must include a works cited page or section. Each file name should include your last name, first initial, assignment title, and version (e.g. "Burdell.G.Artifact1.Final.doc"). **All assignments that fail to follow proper format or provide a works cited page can be docked up to 10% automatically.**

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

## Extensions

I do not accept late work unless you request an extension **by e-mail at least 24 hours in advance**, or have a documented excuse from the Dean of Students.

**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 if you discuss them with me as soon as is feasible.

Finally, turning in a bad project is better than turning in nothing, and I am more likely to allow a request for a rewrite than an extension. (See below for how to request a rewrite.)

# Revision Requests

I highly value the composition process, and I believe that learning to revise is one of the most important skills you will learn in this class. Moreover, most students improve their overall skills by practicing repeated revision, especially when they choose (rather than are forced) to revise.

To this end, **you may request the opportunity to revise any of our three major projects that received lower than an 85%**, provided that you submitted *all* the required drafting steps (blog posts, outlines, drafts) that were connected to the project, the project did not involve plagiarism, and the project was turned in on time. The final portfolio may not be revised because of the time constraints at the end of the semester.

The request must be emailed to me within 72 hours of the original grade being posted to T-Square. The request should come in a properly formatted e-mail and include the following:

- A clear indication that you understand the most important issues with the previous draft of the assignment, in your own words (rather than just echoing my comments).
- A detailed plan for revision that addresses these issues, with examples or strategies you plan to use in revision. Please note that *editing* is not the same as *revision*. Revision is changing the *substance* of the project, while editing is changing relatively superficial elements; a proposal that offers only editing plans will not be accepted.
- A proposed deadline for the revised project that takes into account the other deadlines for the course—that is, do not schedule your revision to overlap with another deadline from the course, which might prevent you from doing your best work on either assignment. I also highly recommend you make sure your deadline takes into account deadlines in other classes (don't schedule it for the same day as your midterm in Chemistry, for example).

The request to revise must be submitted by e-mail. I reserve the right to reject the request if it fails to meet any of these guidelines. On some occasions, I may make extra revision mandatory.

Taking the opportunity to revise *cannot* harm your grade, though I do not guarantee a higher grade on a revision. However, if you do earn a higher grade, it will replace your previous grade completely. If you are uncertain about whether revising will be the best use of your time and energy, make an appointment to see me during office hours.

## Email Policy

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

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



# Attendance

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

- You may miss four (4) classes without penalty. Each additional absence reduces your final grade by 1/3 of a letter grade.
- Missing eight (8) classes results in automatic failure for the course.
- Only the Dean of Students (for illness, family emergencies) or the Office of the Registrar (for sports, official events, fieldtrips for other classes) may excuse an absence.
- You are responsible for finding out what you have missed while absent. Contact other students for notes.
- My roll constitutes the official list of absences. If you are late to class, it is your responsibility to make sure I did not mark you absent.

# Office Hours

My office hours are 1-2 PM MWF in the Stephen C. Hall Building, office 121. You can reserve a timeslot in advance at <http://patriciataylor.youcanbook.me>. Reservations have first priority, but you can also simply drop by. I am available at other times by appointment. Coming to office hours is a crucial form of class engagement. Students who come to office hours are more likely to improve their skills and do well in the class. Don't wait until after the first assignment; by that point, you'll already be playing catch up.

When you come to office hours, it helps to have a specific question to discuss, a paragraph you want feedback on, or a skill you want to work on. If you're feeling lost and don't know what you need to work on, or have multiple issues you want to discuss, I recommend scheduling a longer appointment so we have plenty of time. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at GT, your larger educational and professional goals, the latest episode of *Doctor Who*, etc., so feel to just stop by.

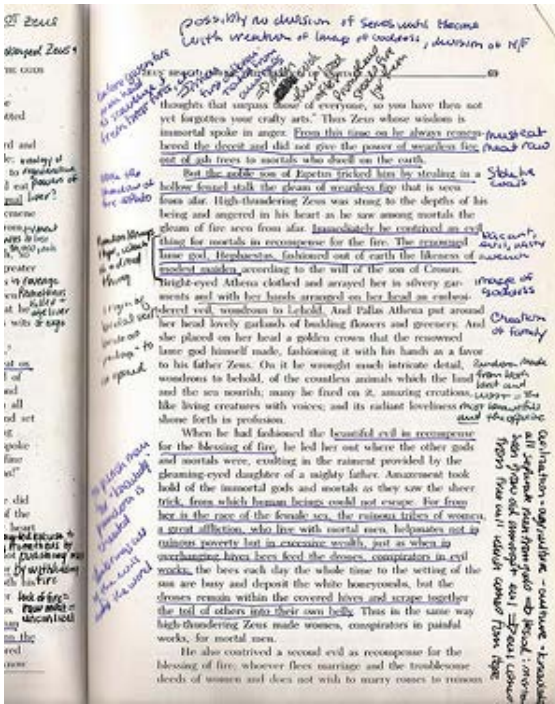
# Participation

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

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

Some elements will be graded by other members of the class.





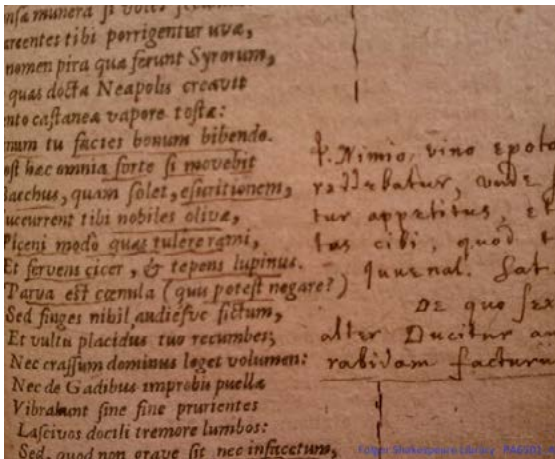
# On Reading

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

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

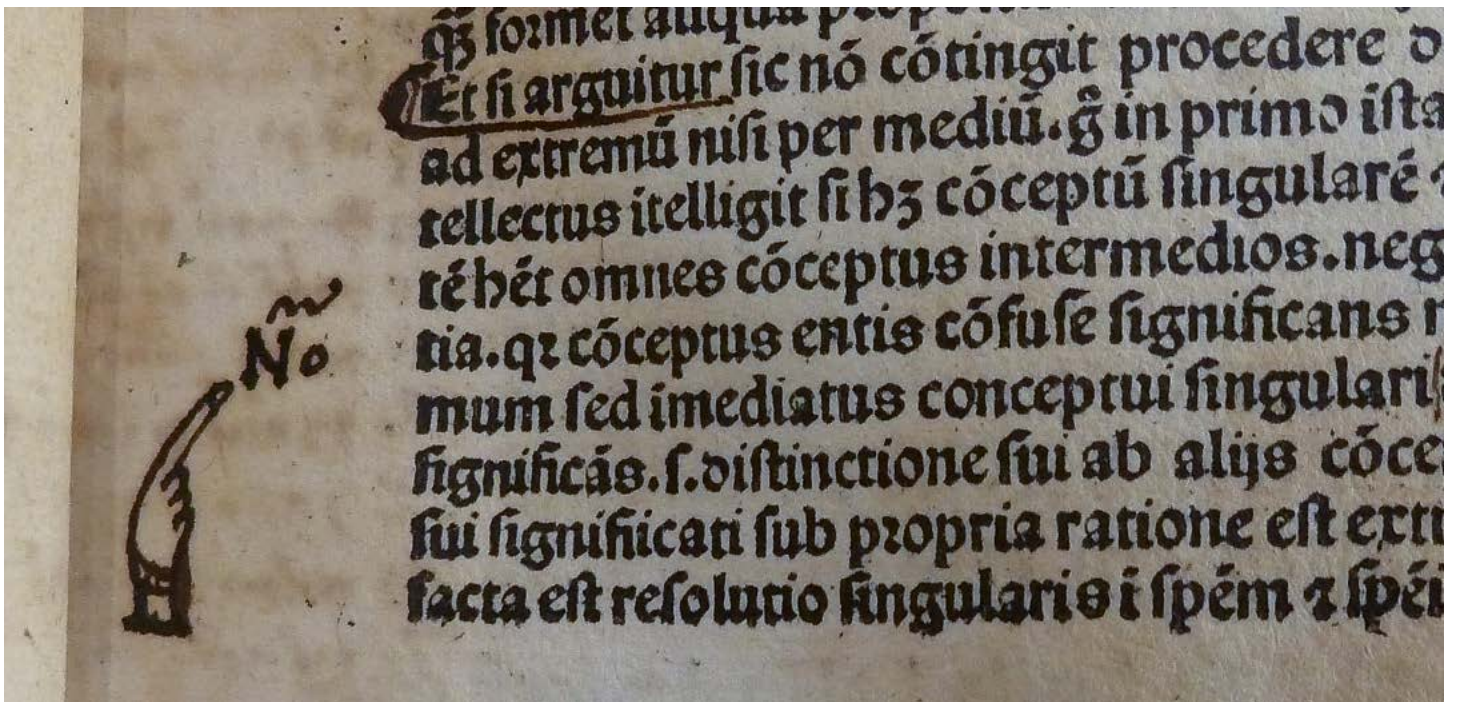
- Summarize what is happening on the page
- Star or underline important passages (thesis statements, turning points in the argument, brilliant examples) and circle, bracket, or otherwise mark important words or ideas.
- Write questions or comments next to passages that point in new directions, or challenge what the author says.

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



By taking notes in your book, you preserve some of your initial reading experience, and can to bring it to class to share. Notes will also be valuable when writing papers: your ideas will be easier to recall, find, and use. If you object to writing in your books, use sticky notes, or buy a dedicated notebook to keep comprehensive notes in. If you are interested in the research that indicates that handwritten notes are often significantly better than typewritten notes for learning purposes, see <http://bit.ly/liO7BfE>.

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



“The most technologically efficient machine that man has ever invented is the book.” ~Northrop Frye

## Universal Learning

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

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

### ADAPTS Contact Information

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

## Communication Center

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

To make an appointment, please visit the website: <http://communicationcenter.gatech.edu/content/make-appointment>. If you need assistance with the appointment system, you can call 404-385-3612. All services are free and confidential.

## Program Policies

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

- Learning Outcomes
- Evaluation Equivalencies
- Attendance
- Evaluation Rubric
- Participation in Class
- Non-discrimination
- Communication Center

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

## Program Rubric

The Writing and Communication Program uses a common rubric to assess all assignments, and especially the portfolio. You can see this rubric at <http://goo.gl/KfiHda>. Individual assignments may emphasize different elements of the rubric, but for now, be aware that all assignments will be assessed based on the following categories:

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

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

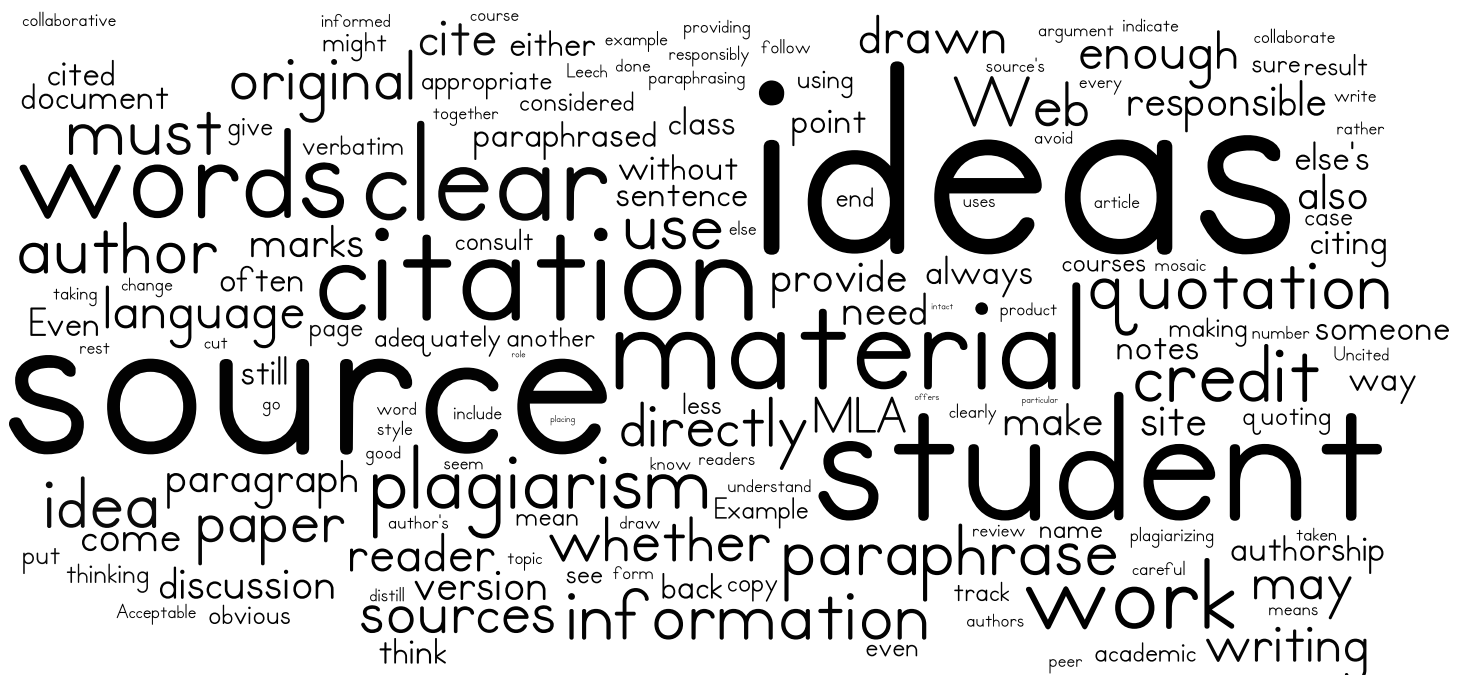
# Academic Integrity

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

Students commit plagiarism if they do ANY of the following:

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

**If you are ever tempted to plagiarize, come to me first because I can probably help.** It is much better to receive a lower grade than to fail for plagiarism, or to be suspended or expelled. You can request the opportunity to rewrite a bad or incomplete project for full credit; you will not be permitted to redo plagiarized projects for full credit. Do not let stress or lack of time tarnish your academic record. Be sure to be familiar with the policies on academic misconduct and honor code (see <http://goo.gl/KfiHda> for links to these policies). For definitions and tips to avoid plagiarism, see the [Harvard Guide to Using Sources](#).





# Course Schedule

Subject to change in case of blizzards, tornadoes, and alien invasions

For details about assignments, see the assignment guide

| Wk | Day | Date    | Readings Due / Special Circumstances  | Assignments Due (by Noon)       |
|----|-----|---------|---|---------------------------------|
| 1  | M   | Aug 18  | Syllabus  |                                 |
|    | W   | Aug 20  | Assignment Guide 1-3<br><i>Writer/Designer</i> 1-27                         |                                 |
|    | F   | Aug 22  | Assignment Guide 4-7<br><i>Bedford</i> 4-16, 38-56                          | Blog Post 1                     |
| 2  | M   | Aug 25  | Carr, <i>The Shallows</i> 1-57<br><i>Bedford</i> 367-373                    |                                 |
|    | W   | Aug 27  | Carr, <i>The Shallows</i> 58-77<br><i>Bedford</i> 376-79, 384-94            |                                 |
|    | F   | Aug 29  | Carr, <i>The Shallows</i> 81-114  | Blog Post 2                     |
| 3  | M   | Sept 1  | No Class, Labor Day   |                                 |
|    | W   | Sept 3  | Carr, <i>The Shallows</i> 115-148, 198-200, 223-224                         |                                 |
|    | F   | Sept 5  | Zimmer, "How Google is Making us Smarter"                                   | Artifact 1: Logical Outline Due |
| 4  | M   | Sept 8  | Konnikova, "Being a Better Online Reader"                                   |                                 |
|    | W   | Sept 10 |   | Artifact 1: Introductions       |
|    | F   | Sept 12 | <i>Writer/Designer</i> 106-118  | Artifact 1: Rough Draft         |
| 5  | M   | Sept 15 | <i>Thinking with Type</i> 85-101  | Artifact 1: Peer Review Letters |
|    | W   | Sept 17 | Clark and Chalmers, "The Extended Mind"                                     |                                 |
|    | F   | Sept 19 | Assignment Guide 8-12   | Artifact 1: Final Draft         |
| 6  | M   | Sept 22 | <i>Bedford</i> 117-125 (Infographics)                                       | Blog Post 3                     |
|    | W   | Sept 24 | Sherman, <i>Used Books</i> 24-52  | Blog Post 4                     |
|    | F   | Sept 26 | <i>Thinking with Type</i> 108-117, 120-143<br>[Meet in Library]             | Textbook Scan                   |
| 7  | M   | Sept 29 | <i>Thinking with Type</i> 150-205   | Blog Post 5                     |
|    | W   | Oct 1   | <i>Bedford</i> 231-234 (Artist Statements)<br><i>Writer/Designer</i> 31-38  |                                 |
|    | F   | Oct 3   | [Meet in Library]   | Artifact 2: Logical Outline     |
| 8  | M   | Oct 6   |   |                                 |
|    | W   | Oct 8   | [Meet in Library]   | Artifact 2: Visual Outlines     |
|    | F   | Oct 10  | Assignment Guide 13-18<br>Milton, <i>Areopagitica</i> (on T-Square) 333-351 | Blog Post 6                     |

| Wk | Day | Date   | Readings Due / Special Circumstances                             | Assignments Due (by Noon)           |
|----|-----|--------|--|-------------------------------------|
| 9  | M   | Oct 13 | No Class, Fall Break   |                                     |
|    | W   | Oct 15 | Milton, <i>Areopagitica</i> Part 2, 351-367                      | Artifact 2: Rough Draft             |
|    | F   | Oct 17 |  | Artifact 2: Peer Review Letters     |
| 10 | M   | Oct 20 | Milton, <i>Areopagitica</i> Part 3, 367-380                      |                                     |
|    | W   | Oct 22 |  | Artifact 2: Final Draft             |
|    | F   | Oct 24 | <i>Thinking with Type</i> 13-59, 68-75, 82                       |                                     |
| 11 | M   | Oct 27 | Writer/Designer 82-91<br>Project Proposal Template (on T-Square) |                                     |
|    | W   | Oct 29 | Kidd, "Designing Books Is No Laughing Matter; Okay, It Is"       |                                     |
|    | F   | Oct 31 |  | Artifact 3: Project Proposal        |
| 12 | M   | Nov 3  | <i>Bedford</i> 176-197   |                                     |
|    | W   | Nov 5  | <i>Bedford</i> 497-518   | Blog Post 7                         |
|    | F   | Nov 7  |  |                                     |
| 13 | M   | Nov 10 | Meet in Library  |                                     |
|    | W   | Nov 12 |  |                                     |
|    | F   | Nov 14 |  | Artifact 3: Rough Draft             |
| 14 | M   | Nov 17 |  |                                     |
|    | W   | Nov 19 |  |                                     |
|    | F   | Nov 21 | Assignment Guide 19-22   | Artifact 3: Final Draft Due         |
| 15 | M   | Nov 24 |  | Blog Post 8; Extra Credit Blog Post |
|    | W   | Nov 26 | No Class, Extra Office Hours                                     | Portfolio Essay Logical Outline     |
|    | F   | Nov 28 | No Class, Thanksgiving Break                                     |                                     |
| 16 | M   | Dec 1  | [Dead Week]  | Portfolio Rough Draft               |
|    | W   | Dec 3  | [Dead Week]  | Portfolio Peer Review Letter        |
|    | F   | Dec 5  | [Dead Week]  |                                     |
| 17 | M   | Dec 8  | No Class, Final Exams  | L1 Portfolio [Due @ 11:30 AM]       |
|    | W   | Dec 10 | No Class, Final Exams  | HP Portfolio [Due @ 2:50 PM]        |